FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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H'WOOD CLIMBS UP OFF CANVAS

TV Major Factor as ASCAP Heads For Peak $17,000,000 '53 Income

The American Society of Composers, Authors & Publishers looks set to hit a peak income of nearly $17,000,000 for this year, marking a gain of about $2,000,000 over 1952. ASCAP's revenue has been steadily rising from year to year and the era of the $25,000,000 payoff may now arrive by 1960 if the present pace continues.

For the first six months of this year, ASCAP distributed slightly under $7,000,000 as against $6,000,000 dividend for the same period last year. ASCAP's quarterly dividends are now running around the $3,500,000 marker, after some 20% of the total revenue is deducted for administration expenses.

Chief source for the rising income is television. The video industry, which only a few years ago was negligible as far as performance coin was concerned, is now gaining rapidly on radio as the most important source of ASCAP's take. TV will probably pay ASCAP in the neighborhood of $5,000,000 this year or about $1,000,000 more than last year. Radio, meantime, is still holding its own and will likely be responsible for some $9,000,000 of the ASCAP total.

ASCAP's revenue is rising despite the cut in income from the film industry. Under the old seat-tax program, in existence before 1950 when the courts ruled it illegal, ASCAP collected around $1,300,000 from the exhibitors. Under the new procedure of direct deals with the Hollywood producers, ASCAP is getting around $600,000 yearly. Video, however, has more than made up for this income slice.

Real-Life Russ Deserter Runs Smack Into Prod. Shooting Same Pic Theme

By STUART SCHULBERG
(Co-Producer of 'No Way Back')

Berlin, July 30.

Fact and fiction collided on the streets of West Berlin the other night when a real-life Russian deserter, still breathing hard after his escape from the big Soviet Memorial guard post, ran smack into the location where we were shooting a Russian escape scene for our film, "No Way Back." Victor Vicas, Russian-speaking American director of the picture (which is a co-production between N. Peter Rathvon's Trans-Rhein Film and Occident-Film of Cologne) had just yelled "Cut!" after watching Ivan Desny, a Frenchman playing the Russian role, go through his paces under the hot arcs.

Then one of the unit jeep drivers lugged at Vicas' sleeve, and pointed into the shadows of the surrounding ruins. There stood a 24-year-old Russian buck private, complete with red-starred cap, loose blouse and epaulettes. Vicas

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PALLADIUM TO EXTEND, IF STARS AVAILABLE

The Palladium, London, will extend its variety season until mid-October or longer, depending upon what headliners will be made available. As was previously constituted, vaude session would have ended with the Bob Hope engagement which winds up Sept. 28.

At present, Palladium lineup has Abbott & Costello current; Kay Starr, Aug. 17; Frankie Laine, Aug. 31; and Bob Hope, Sept. 14. Following the variety season, Palladium starts its pantomime policy.

17 TV Stations Topped $1,000,000 Net Profit in '52

Washington, Aug. 4.

Television broadcasting industry came out $55,500,000 in the black, or $1,000,000 more than the preliminary estimate issued three months ago, according to the final report last week by the FCC on 1952 financial operations of stations and networks. Industry's earnings (before Federal income tax) were 33% higher than 1951.

Industry's gross business (sale of time, talent and program material to advertisers) totaled $324,200,000 or 38% over 1951. (Preliminary estimate was $336,300,000, or 43% over the previous year.) The four video networks, with their 15 owned and operated stations, accounted for $180,200,000, or 55% of total sales but the webs' share of the profits was only $9,900,000 or 18%.

Although network TV sales were

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Allen Kids 'Companion,' Makes Foe of Hilliard

Steve Allen kicked up a tempest in Tin Pan Alley last week over his WNBT, N. Y., show with a "reading" of the lyrics to one of last season's click, "Be My Life's Companion." The "reading," it's been claimed by publisher E. H. Morris and lyricist Bob Hilliard, held the tune up to ridicule and may hurt a potential motion pic sale. Publisher further contended that Allen used the lyric without ge ting clearance.

Protests have been registered with ASCAP's Rules Committee. Allen used the lyric to "Companion" to show that "art poetry" was going into current pops.

PROD'N RALLIES AFTER SLACKOFF

By MIKE KAPLAN

Hollywood, Aug. 4.

Hollywood film production, virtually counted out by the gloom guys for the last four months, has staggered to one knee and appears to have taken good advantage of the respite afforded by the long count. It has been badly battered, but there are increasing signs of a comeback and Hollywood starts the last five months of the year, usually about the most productive period of the year for studios and independents alike, with more vigor than it has displayed since it suffered the one-two punch of 3-D and widescreen around the beginning of the year.

Thirteen weeks ago, production was 11% below normal and the outlook wasn't too bright. In the last quarter-year, however, a slight spurt of activity has increased the overall pace and Hollywood's output now is only 7½% under last year's tally for the corresponding period. Moreover, there's been a speedup in the number of scripts submitted to the Production Code Authority for approval, indicating that the production pace will im-

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'Ziegfeld Follies' For Cafes, Video

The "Ziegfeld Follies" is slated for a rebirth in cafes and video.

The William Morris Agency is currently negotiating with the Shuberts for the use of that label in all fields, but it's likely that rights to niteries and video are the most immediate prospects. Reason for the closeness of the wrapup in these facets of show biz lies in the fact that sales are probably imminent.

In night clubs, for example, the Morris office would be in a position to put the Ziegfeld label into any spot. With this kind of package would go some of the most ex-

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An Easy One to Copy

The new sound on wax can't be heard. Ham O'Hara and Don Foster are issuing a disk on the Donham label for the jukebox trade which features blank grooves on each side. The record is tagged "Three Minutes of Silence." Juke players seeking some rest from current pops can buy three minutes of silence for 5c.

O'Hara and Foster, CBS sound engineers, lifted the idea from jukes in Great Britain where the "silent platter" is a big coin grabber.

20 of 65 Barn Tryouts Earmarked For B'way; A Handful May Make It

Out of the more than 65 tryouts being done on the strawhat circuit this season, approximately 20 have been earmarked for Broadway. Of that number, probably not more than a handful will reach the boards. There's also a possibility that among the other preems there may be one or two that will jump the hurdle from summer stock to Broadway.

Among the silo trail's more active tryout houses this summer are the Westport (Conn.) Playhouse and the Sea Cliff (L. I.) Summer Theatre. Former has already introed five new works, though some of them have also played other strawhat showcases. The Westport operation has at least two more tryouts lined up for the remainder of the season. Sea Cliff has already offered two new entries. Theatre has two more originals lined up for future presentation.

Not included in the Westport tabulation is "A New School for Scandal," an adaptation of Richard Brinsley Sheridan's comedy, which was theatre's inaugural production

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TOSCY SET TO DIRECT OPERA ON NBC-TV SKED

Arturo Toscanini will be making at least two television appearances in the fall.

He's now set to direct a full-length opera on NBC-TV, as he did "Falstaff" about three years ago. Opera has not yet been selected.

This is in addition to one simulcast of the NBC Symphony broadcasts.

N.Y. Cops' Clamp On 52d St. Augurs Strip Row's Kayo

The demise of New York's 52d Street as a nitery centre is being hastened by the police. Policy will be followed from time to time, according to Chief Police Inspector James R. Kennedy. First club tapped by five plainclothesmen was the Three Deuces, where, it was found, violations comprised entertainers mixing with customers in an effort to get them to buy liquor, improper lighting, absence of menus on tables quoting price of drinks, and soliciting customers by the doorman.

The club's books and licenses of the performers were picked up by the police and recommendation was made that the club's license be suspended or revoked.

The action on 52d Street comes at a time when a general stiffening of law enforcement is in the wind. In another case, police picked up owner of the bar at the William

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Rome, Lerner, Schwartz To Compose Musicals For 'Junior Omnibus'

The Ford Foundation will commission the writing of at least two original musical comedies for presentation on the "Junior Omnibus" series tentatively entitled "Excursion." It will be the first time that musicals have been written specifically for video.

Top talent will be used for these shows. Deals are already in the works for Harold Rome, Alan Jay Lerner and Arthur Schwartz.

Musicals are being engineered by Jerome Stagg, producer of the series, who is slated to return to New York from the Coast today (Wed.).

Brit. Scribe's 'Dry Your Tears, M&L'; Scot Sends 'Em Dollar For Drink

London, Aug. 4.

The British press has started punching away in its own defense at jabs let loose by Dean Martin (& Jerry Lewis), who declared that "British critics stink" upon his arrival in the U. S. several weeks ago, following an engagement at the Palladium here.

Paul Holt, London Daily Herald critic, denied any anti-American bias in his reviews. In his column of July 25, Holt declared, "Walt Disney has rarely missed superlatives in praise. When Danny Kaye was ignored by Hollywood and found New York indifferent, London's applause turned him into a world star. When Judy Garland was in trouble, British praise put her back on her feet. Ask Bob Hope and Jack Benny what they think of London's press applause, and their eyes grow misty with pleasure. It is only when a world figure does not live up to expectations that there is trouble. Mickey Rooney was scolded for a bad show. Martin & Lewis put on an act which was poor in songs and weak in jokes.

"It was the clowns themselves, and not the critics or the audience, who were aware of an anti-American sentiment. When I saw them in their dressing room after the show, Lewis said he thought the boos were due to 'the execution of the Rosenbergs, the atom spies, that day.' I corrected him, saying that I thought that a fulsome and unwarranted curtain speech of thanks he made had turned a fretful few in the audience into malcontents. Next performance, he took my advice and the boos stopped."

Holt continued, "A critic, Mr.

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Truce Lensed

Hollywood, Aug. 4.

Sequence showing the signing of the truce in Korea, photographed by Owen Crump, will be included in the Hal Wallis production, "Cease Fire."

Historical event will be used as the climax of the picture, which depicts the operations of a combat company at the front.

A Kiss for Cantor From 3 TV Chorines Poses Pay Problem

Hollywood, Aug. 4.

A hug and a kiss from Eddie Cantor ought to be worth something, the pop-eyed comedian opined last week in a dead-pan request that AFTRA set a scale for affection via the tube. The pitch was made in a letter, penned by Samuel Sacks of the William Morris Office, in which Cantor gallantly agreed to upgrading the pay of three gals who had appeared on the May 10 teleshow.

AFTRA said a study of the kine of the show revealed that the gals—Jane Fischer, Nancy Kilgas and Beverly Thomas—had each joined Cantor in a little dance lasting about 45 seconds. This took them out of the ranks of just chorus dancers and put them in the category of dancers in a group of two. AFTRA asked that they be paid $13.50 over the $140.50 they had already received. AFTRA letter noted that "they not only danced with Mr. Cantor, they kissed and even hugged Mr. Cantor."

Sacks' letter to AFTRA's assistant executive director Howard W. Oliver said that "it has been customary since he became active in television that when the girls kissed and hugged him, Mr. Cantor was paid $20 by each girl. Therefore, he is asking that we have the young ladies send him $6.50 each, which will even up the score. Mr. Cantor considers this a very big bargain because in his youth when he was in the Ziegfeld Follies each of the girls used to pay him $100 per performance for similar services."

Sacks added that since Cantor never takes issue with a union ruling, "he is perfectly agreeable to pay the sum requested for this kissing and hugging performance—and that he will waive his usual fee."

However, the letter added, one point needs to be cleared up. Consequently, AFTRA was asked to set a scale "in case he has a scene where *he* kisses and hugs the girls."

J. J. SHUBERT ON MEND AFTER RECENT SURGERY

J. J. Shubert, who has been in ill health, is reportedly much improved. Theatre operator, who underwent a prostate operation recently, is also understood to have a slight heart condition.

He was well enough to spend last weekend at the place he and his elder brother, Lee, maintain at Mamaroneck, N. Y.

Abbott & Costello Sock In Palladium Return

London, Aug. 4.

Abbott & Costello kept the Palladium audience in guffaws at their first show yesterday (Mon.). Humor, culled mainly from their films, kept the audience rolling for 50 minutes. Lizzet & Eddie, a team of Scandinavian acrobatic dancers, were used for breathers between A&C skits. The comedy duo had to beg off. This is the team's first appearance at this house since 1950.

The Merry Macs, making their seventh appearance here in five years, were splendidly received. Business at this house is excellent and a big advance is in despite the current heatwave here.

Others on the bill are Billy Russell, character comedian; Hall, Norman & Ladd, musical act; Alan Clive, impressionist; Wazzan Troupe, Abyssinian tumblers and Eldino & Partner, slack wire jugglers.

Film Workers Pay Up

Hollywood, Aug. 4.

Film workers' pay bounced up substantially in June, California Labor Statistics Bulletin reported. Average weekly earnings of $118.19, compared to $107 for May, $113.68 for June, 1952.

Workers averaged 42.4 hours at $2.79. Average working time in May was 39.1 hours, last June 41.6 hours.

Posh Office Bldg. To Swallow-Up More 52 St. Cafes

Respectability has bitten off another vast chunk of New York's West 52d St. The ever-spreading Rockefeller Center will absorb the buildings now containing five niteries on the south side of the street. They are Three Deuces, Samoa, Nocturne, Famous Door and Del Rio. Altogether, 30 buildings have been bought by Knickerbocker Development, Inc., a realty investment group headed by Leonard J. Beck.

Replacing the clubs will be a 35-story office building with shops and restaurants. The barkers pulling in the unsuspecting with "show now going on" and getting them to invest a $3.50 minimum, will be replaced by doormen. Swank instead of squalor will be the keynote in the new development.

This is the second invasion of the top monied interests on this street of strips and swing. The Standard Oil Bldg. and Crowell-Collier previously eliminated a stretch of the night club belt. For example, the first night club on the street from the Fifth Ave. side starts at 38 West 52d Street. Not too many years ago the Club 18 (at 18 W. 52d) used to be one of the top spots on that part of

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Broadway Biographies

(The Ingenue)

Up until she is about 23
The ingenue is dedicated
To her art.
After that, she's dedicated
To the art of
Remaining an ingenue.
She starts out by vowing
She'll never marry an actor;
But she always does,
With, of course, the idea
That they will become
The new Lunts.

This lasts about two seasons
And then she begins
To look around for
A little security
Such as a playwright,
A producer,
Or, best of all,
A rich agent.
Failing in this,
She finally settles for any guy
Who's got a steady job
And says he Loves the Theatre.

This also lasts another two years
Until he gets tired of
Cuing her TV commercials
And picking her up
After performances.
Then she either goes home
To White Bait, Montana,
Or gets lucky
And becomes a real actress.
Which means she's able to make
Her own living on television
And now and then get a part
In a Broadway flop.
Now she's more dedicated than ever,
And pretty soon,
Before she knows it,
She becomes
A character actress.

Tom Weatherly.

U.S. Fashion Buyer Coin Boosts Paris Niteries; Legit, Film Biz Sluggish

Paris, Aug. 4.

Fall fashion collections with this year's revolutionary return to the short skirt, which may result in all the gals in the world being dressed like Clara Bow and Mae Murray before Xmas, have brought more boatloads of American buyers to Paris than have been seen since the lush, short-skirted '20s.

Expense-account spending is giving pop local niteries a powerful boost during what is usually the off-season summer stretch: Lido, Nouvelle Eve, Bal Tabarin, Eve and Moulin Rouge—where organist Ethel Smith is current headliner—are jammed nightly including Mondays, which are often off at other times. Smaller boites and many chansonniers, having suffered poor biz earlier in the summer, have closed down until September, permitting bigtime cabarets to grab all the trade.

Legit and pix houses have not profited by the influx of buyer dollars and report sluggish biz. One reason may be that collection openings conflict with theatre and picture palace timetables, in addition to conflicting with one another. Jacques Fath and Patou openings occurred same night (27) with Dior, Balmain and Jacques Heim exhibits all on following night (28), and with Desses, Schiaparelli and Balenciaga displaying their wares next night (29). Lanvin had no rivals (30), nor did Givenchy (31).

Folies Lone Sellout

Folies-Bergere show, "Real Madness," is only nightly legit sellout, with Casino de Paris ("Une Revue du Tonnerre"—"Thunder Revue") and Magador ("Belle of New York") doing strong but not capacity biz. Chatelet has relit with comeback of Francis Lopez operetta, "Singer of Mexico," and two intimate summer revues, "Ah, What Wonderful Revels" at Daunou and "Paris Galant, '53" at Capucines, are doing brisk ticket-selling.

There are 34 legit houses shuttered until September, and only such longrun straight hits as "Cuisine des Anges" ("My Favorite Angels") at Varieties, "When the Child Appears" at the Nouveautes, "I'm Here and I'm Staying" at Ambigu, "Dialog of the Carmelites" at Hebertot, "Virgin from Auteuil" at Palais-Royal, double-bill revival of "No Exit" and "Respectful Prostitute" at Caumartin, plus a handful of offbeat, arty small-seaters, are braving the August hot weather exodus of Parisians.

Top American pix and most French ones are being held, with "Hans Christian Andersen" opening the late summer film season at Colisee Aug. 15. Present pix crop is made up of second-raters, with best biz being done by Spanish comedy, "Welcome, Mr. Marshall." Fernandel big-grosser, "Return of Don Camillo," exited from Colisee Aug. 1 after record-breaking three-month run, making way for "Call of Destiny," Jean Marais starrer, which holds house until "Andersen" goes in.

Hedda's Hotfoot

N. Y. Daily News did some fancy between-editions scissoring on Hedda Hopper last Friday morning (30). Early (pink) edition carried an item by the Hollywood syndicated columnist to the effect that radio is the cheapest advertising buy today in America, also postscripting an inferential swipe at TV as well.

As far as the N. Y. Daily News is concerned, it was two-way hotfoot. Daily also owns the WPIX video operation.

New Soviet Attitude Vs. West Seen in Bid for U.S. Pix, Venice Fest Entry

Changing Russian attitude towards the West was expressed in two film developments last week when it became known that the Soviets (1) want to reacquire the rights to nine Hollywood pix which they released in the '30s and early '40s, and (2) will participate in the Venice Film Festival which gets underway Aug. 20.

Reds' bid for the American films is being handled through Nicholas Napoli, prexy of Artkino Pictures, which reps Sovexportfilm in this country. He said the titles included two Chaplin pix, "Modern Times" and "City Lights;" "In Old Chicago," "100 Men and a Girl," "His Butler's Sister," "The Hurricane," "Sun Valley Serenade," "The Great Waltz" and "Charley's Aunt." The Russians want the films for a five-year period.

Distrib execs commented in N. Y. that they saw no reason why Moscow shouldn't get the pix, provided there could be an agreement on terms. Some of the companies are handling the matter themselves, while others are referring it to the Motion Picture Export Assn. which, on paper at least, still reps the distribs in the Soviet Union. Arthur W. Kelly, Chaplin rep, said that the two Chaplin comedies would "certainly be available" if the Russians are willing to pay enough for them. Russian rights to these and the other films expired some time ago.

There was some amused comment on the formal Soviet approach since, in the past, the Reds haven't shown any such consideration. Last year, pix like "Meet John Doe," "Mr. Deeds Goes to Town," "Mr. Smith Goes to Washington," "Viva Villa" and others blossomed out in Moscow theatres. Replying to American industry complaints that they had no right to show these pix, the Soviets told the U. S. State Dept. that the films were "war booty." A number of these pix had their endings changed to conform with the Commie line.

Last official approach on selling Hollywood product to the Russians was made in 1948 by MPEA prexy Eric Johnston and involved 20 films. Reds saw over 100 pix but couldn't agree on more than nine, and so the matter was dropped. Johnston said recently that there hasn't been an official nibble from Moscow since.

Venice participation marks the first time that the Russians have entered pix in that event since 1947. They'll be flanked by two satellites, Poland and Czechoslovakia. Americans are sending four pix.

Champions Returning To Vegas as Sub for Raft

Hollywood, Aug. 4.

The Flamingo, Las Vegas, hastily booked a return date of Marge & Gower Champion, opening Aug. 27, to fill gap occasioned when George Raft cancelled out of a scheduled return to niteries with a Sammy Lewis package. The Champions played there three months ago. Lenny Kent and the Barry Sisters will support in the Aug. 27 date.

Raft is suffering from a nervous allergy.

AMOS 'N' ANDY (NEGRO UNIT) FOR NITERIES

Hollywood, Aug. 4.

Freeman Gosden and Charles Correll are putting together a tab version of their "Amos 'n' Andy" for niteries and theatres. Longtime partners hope to get in on the lush Las Vegas coin and eventually hope to put their sketch into the Palace, N. Y., two-a-day.

Alvin Childress, Tim Moore and Spencer Williams will play Amos, Andy and The Kingfish, respectively. They have previously assumed these roles in telefilms. Inasmuch as CBS owns all rights to the package, it's believed some arrangement has been made with the network. All-Negro show is slated to go into production some time after Labor Day.

Joe Moskowitz on Coast

Hollywood, Aug. 4.

20th's Joseph H. Moskowitz checked in at the studio for an extensive stay, planning story huddles.

He was last here three months ago.

U. S. SUBURBIA'S BIG PIX ROLE

Fear Govt's Foreign Aid Slash Will Cut Into U.S. Pix Remittances

The $668,000,000 cut in foreign aid funds, voted last week by the House as part of a compromise money bill allocating coin for the new Foreign Operations Administration, has industry execs worried. While they foresee no immediate effects, they fear that the reduction may well affect film remittances from abroad in 1954.

It's thought that, apart from those countries which actually may feel the dollar pinch as a result, there will be others which ordinarily would not be affected, but which may cut dollar spending as a counter-move. It is conceded that the industry's excellent overseas showing this year and last year has been due, to a considerable extent, to the foreign aid program.

Motion Picture Assn. of America prexy Eric Johnston not long ago warned MPAA board members that they should not expect 1954 to reach the same levels as 1953. He based this on the fact that this year's remittances are being swelled by large chunks of coin representing accumulated income from such countries as France and

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COMPO Camps In D.C. For Ike's Move

Washington, Aug. 4.

A full COMPO delegation continues in Washington, awaiting action by the President on the admissions tax repealer.

"We don't know what the President will do," admitted Robert Coyne, COMPO exec, who was one of the leaders in the successful campaign to get the bill through Congress. "There is still a chance that he will sign the bill and make it law."

Eisenhower has until Friday (7) to act. Since Congress adjourned late last night (Mon.) the President could kill the measure either by a pocket veto (taking no action at all) or by a direct veto. The latter is regarded as more likely, if he decides against approval. In that case, it is pointed out, he could issue a veto message explaining why he opposed the repealer.

The COMPO group huddled yesterday (3) with Eric Johnston, to discuss possible future action.

Since the Ways & Means Committee is continuing to meet here all week to consider a general tax revision bill for the next session, COMPO will probably take a stand

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Md. Censor Bans 'Moon': 'High-Level Acting, Sex, Seduction Foul Youth'

Baltimore, Aug. 4.

Sydney R. Traub, chairman of the Maryland Board of Motion Picture Censors, has banned exhibition of "The Moon Is Blue" in Maryland.

Traub released a statement condemning the UA release for its "concerted attention of the audience drawn to only one thing—sex and seduction."

He also stated that the "high-level" of the acting "adds to the impact of the foulness upon the thinking of American youth."

Aug. 12 has tentatively been set for a re-review of the censor's decision.

'Convincing' in Omaha

Omaha, Aug. 4.

"Moon Is Blue" showing here was blasted by Archbishop Gerald T. Bergan and the South Omaha Knights of Columbus. However, pic went on at two suburban theatres (Admiral and Chief) and drew block-long mobs nightly.

World-Herald reviewer Ed Si-

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3-D 'BANANA' RIPENS IN RECORD 5 DAYS

Hollywood, Aug. 4.

New speed record for shooting a feature picture is claimed by Albert Zugsmith and Ben Peskay, producers of the screen version of "Top Banana."

First actual transference of a legit show to 3-D film was completed in five days. It stars Phil Silvers and Rose Marie. Shooting was hastened by a new lighting technique, permitting fast lensing of closeup and longshots.

AA Now Thinks It Can Tell It To the Marines

Washington, Aug. 4.

Allied Artists thinks it has found a way out of the dead end which has developed in the Film Division of Dept. of Defense's Office of Public Information as a result of recent attitude of Marine Corps towards films which depict the Leathernecks as a rough-and-tough outfit. Having been turned down by Marine bosses for cooperation in screen version of Pat Frank's bestseller about the corps in Korea, "Hold Back the Night," Allied Artists has decided to convert background of film to the Army.

Producer Richard Heermance huddled at the Pentagon past week with Lt. Col. Clare E. Towne, who handles liaison with Hollywood for Defense, and a virtual agreement was reached on script changes to convert action to an Army, rather than a Marine unit. Heermance is understood to have guaranteed full compliance with Army decisions on script changes in order to secure the vital assistance of technical advice, combat footage and equipment.

This is the second time within a few months that Marine toppers have shown sensitivity about por-

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TECHNI'S $1,600,000 NET IN 1ST HALF; UP 600G

Estimated net of $1,608,709 after taxes for the six months ended June 30, '53, was reported last week by Technicolor, Inc. Earnings are equivalent to 84c per share on the new stock outstanding. The old stock was split two for one on May 18, '53.

Half-year profit compares to a net after taxes of $1,025,420 for the same period last year, the equivalent of 55c per share on shares adjusted to the new stock basis.

Col Gets High (70-30) Deal for N.Y. 'Eternity'

Despite denials by Loew's execs, Columbia reportedly has obtained one of the highest percentage deals ever given by the Capitol Theatre, Broadway showcase, for "From Here to Eternity," opening today (Wed.). Although neither Loew's nor Columbia would divulge actual terms, other sources indicate it's a 70-30 deal.

After a Columbia spokesman described the deal as "the best we've ever had at the Capitol," Eugene Picker, a top-ranking Loew's exec, denied that the deal was a record high percentage for the house.

60% POPULATION SHIFTS MARKET

Advent of the new widescreen era, with fewer pix and the demand on exhibs for heavy outlay in new equipment, has cued new distrib attention on market changes due to population shifts. Opinions are divided on the extent to which these population trends have affected apportionment of revenue, but it's agreed that significant changes are taking place.

Since individual distrib statistics tend to be influenced considerably by the type of pix they handle, execs have shown great interest in a study on the American market which appears in the August issue of Fortune magazine. Article traces the population growth since 1929. It cites fact that, where farm population has declined, central city population has stopped. Suburbia, since 1947, has grown more than the nation itself, according to the Fortune researchers.

They also come up with two significant percentages. For one, says the article, "In 1929, 60% of Americans lived in big cities or on farms; today nearly 60% live in suburbs or small towns." For another, "All in all, 58% of the

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M-G Burns at Theatre Council's Lack of Legit Names for 'Main St.' P.A.'s

With an investment of about $500,000 in "Main Street to Broadway," the exhib-backed film made in cooperation with the Council of Living Theatre, Metro, which is distributing the picture, is peeved at what it regards as a shutoff in the cooperative efforts between the Council and the filmery. Burn is particularly based at the Council's inability to come up with top legit names to make personal appearances on behalf of the picture.

Metro, through pub-ad veepee Howard Dietz, had offered to foot all expenses for the touring legit names. Under the original bally plan, Council was supposed to provide a legit marquee name for each of 22 cities having subscrip-

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D. of J. Greenlights SW-Cinerama Deal With Strings; Await Court O.K.

Washington, Aug. 4.

The antitrust division of the Justice Dept. will join hands with Stanley Warner to urge court approval of the SW purchase of Cinerama Productions, but with plenty of strings attached.

To win Justice support, SW was forced to agree to stringent limitations on the exhibition, distribution and production of Cinerama pix. These include:

1. Limitation to 24 Cinerama theatres, including both new acquisitions and conversions of present SW houses.

2. Limitation of Cinerama production to 15 films which must be completed by Dec. 31, 1958, by which time SW must withdraw from all production.

3. Termination of SW distribution of Cinerama pictures by Dec. 31, 1960, by which time SW must turn over distribution to some other organization.

Maurice Silverman, of the Justice antitrust division, and attorneys for SW will go before Federal Judge Augustus A. Hand in Elizabethtown, N. Y., next Wednesday (12) to argue amendment of the Warner antitrust decree to permit the Cinerama deal.

Stanley Warner's petition, set-

(Continued on page 18)

20TH UPS SID ROGELL TO STUDIO MANAGER

Hollywood, Aug. 4.

Sid Rogell was upped from production manager to studio manager of 20th-Fox, with control over post-production departments, including sound, music, film editing, re-recording, laboratory and labor relations. Raymond A. Klune was appointed executive production manager and Jack Codd became treasurer.

Changes were actuated by the recent resignation of Fred Metzler as studio manager and treasurer.

RKO Theatres Net Sharply Up in '53; 3-D Seen Factor

Evidence that 3-D and other new techniques served to hypo film biz during 1953 is sharply pointed up in the RKO Theatres Corp. and subsidiary companies' financial report for the second quarter of this year and in the six month tabulation. The "new era" pix, plus several solid b.o. flats, gave the theatre chain a consolidated net profit of $92,240.54 for the second stanza as compared to $36,935.60 for the same period of 1952.

For the six month period ending July, 1953, company chalked up

(Continued on page 16)

Shelton's 'Ripois' O.O.

William C. Shelton, U. S. rep for Paul Graetz, leaves N. Y. today (Wed.) on the Ile de France for London, where he will consult with Graetz on U. S. distribution for the latter's "Mon. Ripois."

Pic, currently lensing in London, stars Gerard Philippe and Valerie Hobson. Shelton expects to see rushes of the film before returning home.

SW Set To Expand Cinerama Plans

Armed with a greenlight from the Dept. of Justice to assume operation of Cinerama theatres and to produce films in the medium, Stanley Warner is setting plans to display the widescreen process in its houses in Philadelphia, Washington and Pittsburgh. Theatre chain will also begin negotiations for theatres in cities in which it does not operate houses.

SW will launch its expansion plans as soon as it receives the expected court approval to its peti-

(Continued on page 20)

National Boxoffice Survey

Trade Holds Well in Keys; 'Blondes' New Champion, 'Cinerama' 2d, 'Feather' 3d, 'Moon' 4th

Return of sweltering heat is willing biz in some key cities in current round, while along the Atlantic seaboard rainy, cool weather is giving trade a nice hypo. This session is marked by launching of numerous new pix, according to reports from VARIETY correspondents in representative keys. Many of these probably will show up well in forthcoming weeks but established favorites are inclined to sag somewhat currently on their extended runs.

"Gentlemen Prefer Blondes" (20th), rated as one of most promising newcomers last week, is living up to this appraisal by capturing first place. The Russell-Monroe musical ranges from great to mighty on some five playdates. The launching of "Cinerama" (Indie) in Chi is pushing it up to second position.

"Charge at Feather River" (WB) is third for second week in row. "Moon Is Blue" (UA) again is finishing fourth, with not a mild session out of eight dates. "Main St. To Broadway" (M-G) is taking fifth money, mainly through sheer weight of numerous bookings since inclined to be spotty.

"Stalag 17" (Par) continues firmly in sixth spot, although not enjoying many fresh bookings. "Second Chance" (RKO), champ last stanza, is finishing seventh, while "Shane" (Par), second a week ago, is eighth.

"Thunder Bay" (U) and "Scared Stiff" (Par) round out the top 10 pix. "The Maze" (AA), "Farmer Takes Wife" (20th) and "All I Desire" (U) are runner-up films.

"Ride Vaquero" (M-G), in eighth slot last round, turned up with only two nice sessions out of seven, others being fairish to light. "Inferno" (20th) still is trying to get up steam but managed fancy takings in Buffalo and solid total in K. C.

"Houdini" (Par) looms big in Minneapolis, solid in N. Y. and K. C., and sock in Denver. "City of Bad Men" (20th) light in K. C. and fair in Denver, shapes good in Minneapolis and nice in St. Louis.

"Abbott-Costello Meet Jekyll and Hyde" (U), also new, is doing well in Boston and is sturdy in Philly. "Master of Ballantrae" (WB), which opens today at N. Y. Paramount, is rated average in Washington. "Stranger Wore a Gun" (Col) shapes mild in N. Y. and trim in Frisco.

"Band Wagon" (M-G) on its preem date at N. Y. Music Hall still is terrific in fourth week there. "Came From Outer Space" (U) looms sock in Detroit.

"White Witch Doctor" (20th), dull in L.A. and Toronto, looks big in Denver. "Sword and Rose" (RKO) still is big on second Frisco round.

"City That Never Sleeps" (Rep) is so-so in Providence. "Melba" (UA) is rated fair in Philly.

(Complete Boxoffice Reports on Pages 9-11)

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Press 'Yes-No' On Admish Tax Ban; Did COMPO Neglect Scribe Pitch?

Trade observers were wondering this week whether, in concentrating on the fight to get the Mason bill through Congress, the Council of Motion Picture Organizations had not neglected its pitch to the newspapers. Where some of the latter came out with editorials favoring tax repeal others, including the powerful N.Y. Times, took an opposing view.

The position of the Times was quickly assailed in its own letter column by such industry figures as Paramount's Paul Raibourn and Arthur L. Mayer, former exec director of COMPO. Both deplored the Times' failure to refer to pertinent figures compiled by the industry—facts to prove the urgent need for relief from the 20% admission tax.

Among the papers lending support to the film industry's fight were the N.Y. Journal-American, which said "We think the President should sign it (the Mason measure)." The N.Y. Daily News favored taking the tax off, but expressed hope exhibs would use the good sense of passing on "a generous slice" of the tax elimination to the customers. The Brooklyn Eagle editorialized that the Mason bill "should be enacted for the benefit of all concerned."

The Times' main point in coming out against a Presidential endorsement of the tax repeal measure was that it was counter to the Administration's affirmed policy of closing the budgetary gap before taking care of any tax inequities, "serious though many of these are." The paper cited fact that the President had insisted on an extension of the excess profits tax, even though he considers it a bad tax; and that "if the Government had decided that this was propitious time to correct inequities in the tax structure, it would certainly not do this by singling out one economic group for relief." Parenthetically, the Times also mentioned exhibs' intentions to keep the profit, which it claimed would be tantamount to a 20% raise in prices.

Both Raibourn and Mayer made the most of available COMPO figures, showing the decline in industry income. Mayer particularly pointed out that, with no tax relief forthcoming, 5,000 houses would have to close, reducing the Treasury's admissions tax revenue from $210,000,000 to $150,000,000. The industry figures that, with the tax removed, the Treasury would actually gain $3,500,000.

Asks $10,000,000 For Patent Infringement By Disney in Six Pix

Los Angeles, Aug. 4.

Vincent I. Whitman, N.Y. inventor, filed a $10,000,000 damage suit in Federal Court, claiming Walt Disney used his invention without permission in the filming of "Snow White and the Seven Dwarfs," "Pinocchio," "Bambi," "Fantasia," "Peter Pan" and "Cinderella."

In his complaint Whitman claims to hold patents on a "Composite system of photography, in which a portion of still background scene pictorially recorded is photographed in a superimposed relation on the visual actions, which occur in the foreground."

TALK DISTRIB DEAL FOR SAPERSTEIN FILMBIOG

Alfred Palca, producer of "Go, Man, Go," biographical film of Abe Saperstein, founder of the Harlem Globetrotters, is dickering with United Artists for a distribution deal. He has also held talks with execs at 20th-Fox, RKO and Paramount.

Film, starring Dane Clark and Sidney Poitier, was filmed completely in New York at Fox-Movietone Studios and at Madison Square Garden. It is currently being edited and scored, with composer Alex North handling the musical chores. Directed by James Wong Howe, the Hollywood cameraman who is making his debut as a megger, the film is planned for release to coincide with the opening of the basketball season.

COMPO Asks Korea Fund Leaders to Tally Coin

With the Korean fund drive launched and in high gear, the Council of Motion Picture Organizations this week asked state and area chairmen to send estimates of their collections to COMPO headquarters in N. Y.

COMPO execs said they needed the info pronto, to hand on to the American-Korean Foundation, which is running the campaign to collect funds for Korean relief. Most theatres in the country had the collection baskets out this week, while others are joining them next week.

Drive is being undertaken at the specific request of President Eisenhower.

Despite Shaky Coin Status, RKO Stages Comeback

Despite a shaky cash position, RKO is showing signs of a comeback under the helmsmanship of prexy James R. Grainger. Distrib org, which formerly had to scrounge for product, is beginning to witness the beginning of a steady flow of pictures from the studio. In addition, company is armed with commitments from indies, making it unnecessary for last-minute buy-ups of product to plug the holes in the release slate.

Distrib org is particularly encouraged by the first picture to come from the studio under the Grainger regime. Pic, "Second Chance," a 3-D film starring Robert Mitchum and Linda Darnell, hit first position last week in VARIETY's national boxoffice survey, the first wholly-made RKO film to gain the honor in some time.

Grainger, who assumed the top position at the beginning of the 3-D rumblings, decided to launch RKO's production program with stereopix, a decision that paid off with the initial entry. In addition to "Second Chance," company has completed two more stereopix plus a single flat entry. Deepies are "Devil's Canyon," starring Virginia Mayo, and "Son of Sinbad," with Vincent Price. "Devil" will hit the market about Aug. 15, while "Sinbad" is set for fall release as is the conventional "French Line," a Jane Russell starrer.

Whether RKO will continue on the 3-D kick has not been indicated. Two pictures are set to get under way shortly, "Range of the North," starring Victor Mature,

(Continued on page 18)

Early L'ville Midnite Robs Ozoners of 100G

Louisville, Aug. 4.

Daylight saving time is being blamed on the $100,000 loss taken by drive-in theatres this year. Situation locally is that drive-ins had to set their nightly opening time so late—usually around 8 or 8:30 p.m.—that when the first film of a double feature had to be rerun for late comers, it was midnight before patrons from distant homes could step on the gas and head for their home base to hit the hay.

According to exhibs, patrons who bring their kids, thus saving money on baby sitters, don't like to get home so late. Local outdoor exhibs say attendance has dropped, partly blamed on competition, partly to the quality of product, but mostly because of the time factor.

Villains in the situation, according to exhibs, are the local Chamber of Commerce and local newspapers, which editorially supported daylight saving time. They're tagged the main problem, having been able to change the state law, but impotent in changing the setting of the sun. There are currently seven drive-in units in Louisville, plus several in the Southern Indiana area, just across the Ohio River.

July's B.O. Winners

1. "Feather River" (WB).
2. "20,000 Fathoms" (WB).
3. "Shane" (Par).
4. "Cinerama" (Indie).
5. "Dangerous Wet" (M-G).
6. "Witch Doctor" (20th).
7. "Second Chance" (RKO).
8. "Scared Stiff" (Par).
9. "From Outer Space" (U).
10. "The Maze" (AA).
11. "Sangaree" (Par).
12. "Francis Big Town" (U).

Print Problem Delaying 'Robe'

Inability to lick the print problem is forcing a delay in the opening of 20th-Fox's first CinemaScope release, "The Robe. Pic now isn't due to bow at the N. Y. Roxy Theatre until Sept. 16. Original opening date was Aug. 26.

"Robe" printing and dubbing is said to involve considerable problems, some of which were outlined to 20th division managers in N. Y. recently by Darryl F. Zanuck. For instance, the first three 20th CinemaScope pix were all lensed with the old Eastman Color negative stock. Impression had been that Technicolor would have no trouble processing it via its own imbibition method which is considered superior.

Eventually it was established that the results were unsatisfactory, and prints are now being made on Eastman Color positive with a less grainy effect. Techni cameras can't take the CinemaScope anamorphic lens. CinemaScope trio done with the old Eastman stock includes, besides "The Robe," "How to Marry a Millionaire" and "Beneath the Twelve Mile Reef." Current CinemaScope product uses the new Eastman tungsten balanced stock, which is a vast improvement over the old color film and can be satisfactorily handled by Techni.

For some time to come, all "Robe" prints are being handled by the Techni lab on the Coast, since the London plant isn't equipped to handle processing and sound addition. Dubbing is being done abroad, with the magnetic record shipped back here for printing on the same film that carries the visual record.

Fine 2 Minn. Exhibs Who Show Stripper, Nude Pix; May Cancel One License

Minneapolis, Aug. 4.

Lower loop Grand theatre faces possible license revocation, following the police morals squad raid on it for showing "Your Parisian Burlesque," a film featuring striptease. Cops confiscated the print and arrested the theatre's owner, Samuel Berger, who pleaded guilty in municipal court to showing an indecent film. He was fined $100.

Jake Sullivan, police morals squad head, said he'd recommend to the city council revocation of license because of previous similar troubles with the same showhouse. Berger told the court "they (the police) ordered me to quit showing the picture and I did." But Sullivan declared the exhibitor had disregarded numerous warnings about such pictures.

Sullivan testified the same pic, under the different "French Peep Show" title, was shown at RKO-Pan a year ago. At that time, too, it was halted and the manager was arrested and fined $100. A move for theatre license revocation, however, failed.

Prior to the "Peep Show" incident, police arrested the owner of another lower loop showhouse, the Crystal, for showing a nudist picture. In this case, too, a fine of $100 was assessed when the court decided it was indecent. The city council health and hospital committee, after debating whether to revoke the theatre license, voted to give the owner another chance.

While permitting striptease at the local burlesque house, "because the performers are far removed from the audience and work with lights dimmed," the police morals squad has ruled against it in theatre bars. Nitery peelers must leave the stage with the same amount of attire, or lack of it, worn upon entrance.

5 July B.O. Leaders Gross $2,900,000; 'Feather' Champ, 'Beast' 2d, 'Shane' 3d

The national boxoffice pace in July definitely pointed up just how much stronger business at the first-run theatres is this summer than last year. Not only did grosses run $400,000 to $500,000 a week higher than in 1952, but also the five biggest money pictures grossed nearly $2,900,000, according to reports of VARIETY correspondents in 24 representative key cities. The totals from these 24 cities ran so consistently near $500,000 ahead of last year that exhibitors were amazed at the improved trade. Fact that many major companies have strong product, mostly 3-D pix, out in release this summer despite the summer dog days is held responsible.

"Charge at Feather River" (WB), a highly realistic western as done in 3-D, is boxoffice champion for July, according to reports from VARIETY correspondents. Film hit near $670,000 total gross on the month. Ranging from big to smash in most keys, the pic was first two weeks running and held at a big third even in closing week of July.

"Beast From 20,000 Fathoms" (WB), which was strong in first part of the past month, won second position. It was closely pressed by "Shane" (Par) which copped third money. The latter, which was second in June, rounded out the month running a great second and never dipped below sixth place. "Shane" gained momentum as the month progressed, shaping as one of Paramount's greatest grossers since early in the year.

"Cinerama" (Indie) finished fourth as compared with fifth spot

(Continued on page 6)

Korda Wins Selznick's 1st Gold Laurel Trophy

First Golden Laurel Trophy, to be presented from here on in every year by David O. Selznick to an outstanding European producer, has been captured by Britain's Sir Alexander Korda. It will be presented, along with golden and silver Laurel Awards for pix, at the International Film Festival at Edinburgh Aug. 30.

Sir Alexander was chosen by an American jury as the producer "contributing most to international goodwill and mutual understanding through motion pictures." Poll was conducted by the Film Library of the Museum of Modern Art.

Par Raises Pic Aspect Ratio To Aid Exhibs

Intent on giving its product a flexibility that would make it adaptable to all houses, Paramount is raising the aspect ratio of its pix to 2:1 and simultaneously is experimenting with the introduction of an anamorphic effect on prints after films have been lensed.

Latter policy has the double advantage of avoiding the loss of definition said to be inherent in the use of any "squeeze" lens, and of making pix fit the wide screens necessitated by CinemaScope and other anamorphic systems.

Refusing to go into detail, Par prexy Barney Balaban said in N.Y. last week that the new Par system would be "compatible" all around. He added that all exhibs would be in a position to play Par pix.

Tipoff that Par was changing the aspect ratio for its films came when William Wilder, director of Par's "Sabrina Fair," said in N.Y. that he is planning on lensing the film in a 2:1 aspect ratio and that Michael Curtiz has skedded "White Christmas" for the same dimension. Par pix so far have been shot in an aspect ratio of 1.66 to 1.

Wilder disclosed that he would use an 18m French lens but maintained he was not aware of its details. He returned to the Coast last Friday (1) after picking location sites for "Sabrina Fair." Latter is due to roll Sept. 21.

One reason for Par's switch to a wider screen without use of any of the anamorphic 2.66 or 2.55 to 1 systems is said to be the feeling that, whereas scope is a desirable thing, it is important not to sacrifice height.

N. Y. to Europe

Marlon Brando
Joseph Burstyn
Donald Buka
Madeleine Carroll
Clark H. Getts
Lisa Howard
Walter Lowendahl
Elaine Malbin
Arthur L. Mayer
Joe Ricardel
Kay Starr
Jan Sterling
Spencer Tracy

Europe to N. Y.

Eve Arden
Guy Bolton
Nadine Conner
Harry S. Dube
Juliette Ferly
J. C. Flippen
Jack Gould
Radie Harris
Sherman S. Krellberg
E. R. Lewis
Herman M. Levy
Richard Myers
Jeff Richards
Shepard Traube
Sir William Walten

N. Y. to L. A.

Ed Gardner
Gabby Hayes
Joseph H. Moskowitz
William Saal
Ray Stark
Dan S. Terrell
Herbert J. Yates

Rep's 5-Point Statement Clears Its Aspect Ratio Policy for 'New Era' Pix

To dispel any mystery about its policy in what it calls the "new era of screen dimensions," Republic Pictures this week issued a five-point statement clarifying aspects ratios as far as production or projection of company product are concerned.

(1) Rep points out its new films are being lensed, so that they may be projected on either widescreen or on a conventional-sized screen.

(2) The 1.66 to 1 aspect ratio has been adopted to enable new product to be thrown on widescreen with aspect ratios ranging from the conventional 1.33 to 1 proportion up to widescreen ratios of 1.85 to 1. Exhibitors, according to the company, will discover that they can select one set of wide-angle projection lenses which can project aspect ratios of 1.66 to 1 up to 1.85 to 1, and merely change the projection aperture for the different aspect ratios.

(3) In switching to a 1.66 to 1 aspect ratio, Rep claims that it hasn't altered the actual picture frame for conventional size, but has "composed its subject matter in production," so that players' heads and important subject matter

(Continued on page 16)

L. A. to N. Y.

Buddy Adler
Mari Aldon
Rita Allen
Richard Bare
Pandro S. Berman
Eddie Bracken
Barbara Britton
Hillary Brooke
Copp Collins
Jeanne Crain
Denise Darcel
Howard Dietz
Edna Ferber
Morey R. Goldstein
James R. Grainger
George Jessel
Paul Kelly
Deborah Kerr
Burt Lancaster
Dorothy McGuire
Frank Melford
Jim Murray
Jean Peters
Lester Sansom
Betty Smith
Mark Stevens
Archie Tomson
Spencer Tracy
Franz Waxman
Meredith Willson
Robert Wise
Teresa Wright

18-MO. TAX NICK HITS INDIES

15,000 Theatres Now Reap Record $5,000,000 From Screen Commercials

Theatres today are collecting a record $5,000,000 in revenue from sonsored pix, and latest estimates put the number of houses using the plugs at about 15,000.

"You can count the circuits not using sponsored films on the fingers of one hand," Claude Lee, general sales topper for Motion Picture Advertising Service Co., emphasized in N. Y Monday (3).

Lee took issue with the assertion that TV has hurt his biz. "On the contrary," he said, "it's helped us. For one, the theatres are hungrier than ever for extra revenue. For another, a lot of new advertisers have become conscious of the power of the medium." As for the audiences, Lee believes TV has conditioned them to accept screen commercials more readily.

Total billings of the ad pix industry this year should run to about $21,000,000, it's estimated, and producers are ready to follow the Hollywood trend by turning out their films in 3-D and widescreen.

Spreading, too, is the practice of doubling TV commercials for theatre use. Shorties are lensed in color, to start with, to make this possible. Resultant cost to the advertiser is comparatively low, considering the circulation he gets, Lee says.

He explained that N. Y. was one of the few places where one couldn't see many ad films around, not because houses wouldn't accept them, but because "it would cost too much money for the limited return," Lee explained. For instance, he said, it makes no sense putting a film plugging a national product into a Time Square house, which gets much of its patronage from the tourist trade. Impact may be there, but the product may be sold locally under a different name.

Argument that advertisers might be frightened off by reports of theatre closings was countered by Lee. He says he had no great difficulty of convincing potential sponsors that the theatres that had closed were "fringe" operations anyway and that, even under normal circumstances, he probably wouldn't sign contracts with such situations.

New Pact Try For White Collarites

New attempt to end the deadlock in negotiations for a new pact between the filmeries and the New York white collar exchange employees will be made at a confab today (Wed.). Talks on contract terms have been taking place for several months and have been marked by bitter hassles, leading the Motion Picture Homeoffice Employees to request strike permission from International Alliance of Theatrical Stage Employees Richard Walsh on two occasions.

Walsh had been weighing the union's latest strike demand when he asked the unit to consent "to one more meeting." Previous to requesting the collarites to withhold their strike action, IA prexy conferred with film company reps, an indication that a settlement may reached at today's palaver.

Meanwhile, union has opened negotiations for a new pact for homeoffice employees. Union is demanding a two-year pact calling for 15% wage hike the first year and 5% for the second. Meeting with Paramount ended in a stalemate as Par officials offered a $3 across-the-board boost. Talks with Universal open next week. Unlike the exchange negotiations, homeoffice talks are being conducted on an individual basis, with the union dickering with each company separately.

A. L. Mayer to Europe On Combo Biz-Vacation

Arthur L. Mayer, author and partner in the Mayer-Kingsley foreign pix distrib outfit, left N.Y. for London yesterday (Tues.) on a combo biz-vacation trip. While in England Mayer will o.o. available films and confer with Group 3 execs whose pix Mayer-Kingsley is handling in the U.S. He also expects to visit Germany where, after the war, he was film chief for the American military government.

Mayer's schedule includes the Edinburgh film festival. He's due back in mid-September.

U To Diversify Program Despite Costs: Rackmil

Back from extended studio conferences, and due to return to Universal City on Aug. 17, U prexy Milton R. Rackmil sketched at a staff meeting in N. Y. at luncheon on Monday (3) the horizons of the productions upcoming under Ed Muhl, as studio head. These will be further explored when he gets back to the Coast. With William Goetz and Leo Spitz officially terminating at U, it has been detailed how Muhl has long been administrative head of production.

Rackmil states that U production "will be geared to whatever medium or screen the public wants; it's too soon to tell how much the novelty appeal figures in the business we have done with 'Outer Space,' although in that case it would have been a good picture in 2-D."

U does plan to diversify its program; more social themes and less westerns, for example; also more musicals, or rather frothy stories with a few numbers. This naturally will spiral costs, because more Technicolor will be utilized.

Rackmil still is ambiguous on Decca Records' function and relation to Universal. As president of both, and with the diskery accounting for the 42% purchase control of U, Rackmil states that "the relationship is always there, when we are ready for it, or need it; right now we don't, so separate entities and operations will be maintained." A previous idea for Decca to serve as distributor for vidpix selling has long since been abandoned.

U this week set 13 pix, 10 of them in Technicolor and two in 3-D, for release during the remainder of the year.

Muhl Takes Over at U-I; Goetz Stays Till Nov.

Hollywood, Aug. 4.

William Goetz stepped out yesterday (Mon.) as production chief at Universal-International but will continue at the studio until Nov. 12, when his contract expires, to clean up his projects.

His duties were taken over by Edward Muhl, recently appointed vice-president in charge of production. Goetz resigned July 8 following disagreement over the terms of a new contract with Milton R. Rackmil, U prexy.

Leo Spitz, U's executive head of production, retires from the studio Aug. 1. However, he is keeping his office on the lot until his contract expires Nov. 12.

Muhl has been with U as business manager and general manager for more than 12 years. He became a v.p. when U and International Pictures merged in 1945, adding general production exec chores last year.

CUT IN O'SEAS PROD'N LIKELY

While Congressional okay of the income tax law disallowing exemptions for 18 months of employment abroad will put a serious crimp in the activities of top name stars, tradesters believe it will root out the already-diminishing ranks of indie producers. The unsteady film market, plus the high cost of releasing a picture through an established distrib, has seen barely a handful of indies end up with a profit with a Hollywood-made picture.

Under present terms asked by a major distrib for handling a film, only an indie with a sock U. S.-made pic has a chance of coming out in the black, it's claimed. View is that a solo op with an average homegrown product might as well throw in the towel.

High U. S. production costs plus the distrib's handling fee—30% off the top for distribution overhead plus advertising and print costs—leave the indie in a precarious coin position before he begins to recoup even a portion of his outlay. Foreign production, however, has made the difference. It has enabled the indie to cut his production costs from 25 to 50%, thus giving him a chance to come out on top regardless of the distrib's releasing fee.

With the anticipated blocking of

(Continued on page 18)

Congress Closes 18-Mo. Loophole

Washington, Aug. 4.

Bill to prevent film stars and others from avoiding U. S. income tax on their overseas earnings was passed by Congress and sent to the White House as one of the final acts of Congress before its adjournment Monday night (3).

Under the present law, overseas earnings are exempt from U. S. income taxes if the earner resides abroad for 17 of any 18 consecutive months. Several Hollywooders are currently taking advantage of the law.

The House and Senate had different versions of a measure to kill this off. What was finally adopted, however, was the Senate version. This provides that earnings only up to $20,000 in any calendar year are exempt. It sets the cutoff date as Dec. 31, 1952. In other words, the unlimited exemption covers money earned up to the end of last year.

Schenck Sez 'Fast Pace Of Change' Reason For Theatre Chains' Merger

Hollywood, Aug. 4.

In an official statement confirming the impending merger of several theatre circuits, Joseph M. Schenck explained that "technical changes in theatre operation are coming along too fast today for any local theatre organization to keep abreast af all the swiftly-paced developments. It requires a national organization to handle today's problems of change and progress."

Schenck added that Magna Corp., controlling the Todd-AO process, has no connection with the plan to combine several large theatre chains, such as United Artists, Skouras, Golden State, Rowley, and others. He also said the possibilities of greater film power do not enter into the plan, declaring that the only practical way of buying product is for local exhib to pick the film that fits his particular theatre.

Regarding the new technical developments, he said: "Eventually the best of the systems now going through this proving period will become standard and adopted by the entire industry."

SSB Softens Myers Blow in Urging Arbitration, Stricter U.S. Policing

Washington, Aug. 4.

Despite an intimation of "pressure" contained in an exchange of telegrams between Allied States Assn. general counsel Abram F. Myers and Sen. Andrew Schoeppel (R., Kans.), chairman of the Senate Small Business subcommittee, the official report of committee issued today (Tues.) softens the blow against Allied and its general counsel.

Unlike a tentative report circulated among committee members, which leaked out during the week, observations and recommendations of the Senate body makes no mention of Myers by name. It obviously, however, refers to Myers as "a spokesman for the largest exhibitor organization." This reference, although pinpointed at Myers, caused some surprise in trade circles, since Theatre Owners of America is the largest exhib outfit.

Committee's report, in essence, follows the recommendations contained in the "leaked" report. It strongly urges the setting up of a voluntary system of arbitration within the motion picture industry. It calls for a "more forceful and more vigilant policy on the part of the antitrust division of the Dept. of Justice in assuring compliance with decrees resulting from the extensive litigation against the many motion picture companies."

Bulk of the committee report is devoted to the subject of arbitration, with the committee viewing it as the best means to solve the many disputes between distribs and exhibs over industry trade practices.

"Arbitration is not the panacea," the report says, "but it would pro-

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TOA-Distrib Powwow

Distribs' sales toppers held their regular monthly powwow yesterday (Tues.) at the Paramount home office. Subject of their discussion was strictly hush-hush, but it's understood that the group was addressed by Alfred E. Starr, Theatre Owners of America prexy.

Starr wouldn't divulge what he was talking about, but it's learned that his presence was in connection with the report issued by the Senate Small Business Subcommittee which called for arbitration and a stricter Justice Dept. attitude in watching for possible decree violations by the distribs. Arbitration, urged by the Senate group, also figured in the talk.

Allied 'Pressure' Decried by Solon; Admits To Leaks

Washington, Aug. 4.

An inference that Abram F. Myers, board chairman and general counsel of the Allied States Assn., was seeking to "pressure or intimidate" the Senate Small Business Subcommittee on motion pictures, was contained in a wire sent to Myers yesterday (Mon.) by the committee's chairman, Sen. Andrew F. Schoeppel (R., Kans.).

Schoeppel responded to a telegram in which Myers questioned printed reports from a tentative draft of the subcommittee's final report. Myers was particularly irate about a portion sharply criticizing him for rejecting the 1952 industry arbitration plan because it did not include arbitration of film prices.

Admitting a leak, Schoeppel stated "the committee's report will be handled in an orderly fashion and no amount of pressure or intimidation from any source will affect its contents."

Schoeppel added: "I am of the opinion that no criticism of any kind can be made against the thousands of members of the Allied States Assn. for their efforts to work out more stable economic conditions in the industry. It is apparent that you personally are primarily concerned about alleged quotations from the preliminary draft which discussed in some detail the history of arbitration negotiations and the committee's earnest belief that achievement of a workable arbitration agreement between elements of the industry would be the greatest single step forward in eliminating most, if not all, of the complaints testified

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Stereo Equipment Costs Cut by Altec

Installation costs of stereophonic sound equipment have been drastically reduced by Altec Service Corp. Altec sales topper L. D. Netter, Jr. said this week (3) that the new rates had gone into effect Aug. 1, with a new low price of $375 for smaller houses to a high of $750 for the bigger ones. Former prices ranged from $600 to $900.

According to Netter, the reduction has been made possible due to "on the job" experience and the ironing out of "bugs." Netter commented that the separate pricing of each major unit of stereophonic installation, to have installation charges correspond with the type and size of equipment used, would benefit the smaller theatres.

Pentagon Blank Wall For 'Bridges'?

Washington, Aug. 4.

Paramount, which shelled out $100,000 for screen rights to the new James Michener novel, "Bridges of Toko-Ri," is likely to run into a blank wall of non-cooperation from the Pentagon, according to informed sources here. Furthermore, Paramount, VARIETY learned, had already been notified that Dept. of Defense cooperation would probably have to be withheld because of a previous commitment to Metro for assistance on "Forgotten Heroes of Korea," an earlier Michener opus with an almost identical background and theme.

Pentagon execs responsible for liaison with Hollywood report a deluge of phone calls from virtually every major studio the day after the new Michener novel appeared in Life mag. At the time, each query was answered by statement that the promise of cooperation with Metro would preclude help on a film version of the newer story. As a result, the other four interested studios backed down, but Paramount, as sole bidder, nabbed the option. Production would be complicated by withholding of official cooperation on battle scenes.

Sternberg Talking Deal For 'Anataban' Distrib

Director Josef von Sternberg last week returned from Japan with a print of "Anataban," which he lensed there with a native cast. Sternberg himself does the English narration. Pic stars Sternberg's latest discovery, dancer Akemi Negishi.

It's the story of the 30 Japanese who held out on a Pacific island long after the war was over. Sternberg is currently discussing a U.S. distribution deal.

The Caddy
(SONGS)

Martin & Lewis in fairways romp for laughs and good b.o.

Hollywood, Aug. 4.

Paramount release of Paul Jones production. Stars Dean Martin, Jerry Lewis; costars Donna Reed, Barbara Bates; features Joseph Calleia, Fred Clark, Clinton Sundberg, Howard Smith, Marshall Thompson, Marjorie Gateson, Frank Puglia, Lewis Martin, Romo Vincent, Argentina Brunetti, Houseley Stevenson, Jr. Directed by Norman Taurog. Screenplay, Edmund Hartman, Danny Arnold; added dialog, Ken Englund; story, Danny Arnold; camera, Daniel L. Fapp; editor, Warren Low; music direction, Joseph J. Lilley; songs, Harry Warren, Jack Brooks. Previewed July 27, '53. Running time, 95 MINS.

Joe Anthony	Dean Martin
Harvey	Jerry Lewis
Kathy Taylor	Donna Reed
Lisa Anthony	Barbara Bates
Papa Anthony	Joseph Calleia
Mr. Baxter	Fred Clark
Charles	Clinton Sundberg
Golf Official	Howard Smith
Bruce Reeber	Marshall Thompson
Mrs. Taylor	Marjorie Gateson
Mr. Spezzato	Frank Puglia
Mr. Taylor	Lewis Martin
Eddie Leer	Romo Vincent
Mama Anthony	Argentina Brunetti
Officer	Houseley Stevenson, Jr.
Mr. Bell	John Gallaudet
Caminello	William Edmunds
Golf Starter	Charles Irwin
Official	Freeman Lusk
Mr. Benthall	Keith McConnell
Mr. Preen	Henry Brandon
Mr. Leron	Maurice Marsac
Miller Sr.	Donald Randolph
Geo. Garrison, Sr.	Stephen Chase
Announcer	Tom Harmon
Himself	Ben Hogan
Himself	Sam Snead
Himself	Byron Nelson
Himself	Julius Boros
Himself	Jimmy Thomson
Himself	Harry E. Cooper

Dean Martin and Jerry Lewis dig a lot of divots among the fairways of "The Caddy" in the interest of laughs and prosperous prospects at the ticket windows. It's an amusing romp that, while not always parring previous M&L successes, comes close enough to please their fans and to enjoy good returns.

The Paul Jones production, directed by Norman Taurog for excellent comedy results, tells how a couple of San Francisco boys, both liking golf, team for tournament play. Since Lewis can't stand the strain of competition, he's the caddy-manager for Martin. Early successes swell Martin's head and he tries to break from Lewis. Their quarrel during a big match at Pebble Beach turns on a riot that ends with their plunge into show biz when golf kicks them out. Picture has a backstage opening and closing, with a long flashback in between to show how they became entertainers.

This light plot framework has been embroidered with plenty of funny business in the script by Edmund Hartman and Danny Arnold, with added dialog by Ken Englund adding to the fun. Emphasis is less on very broad slapstick, although it's not entirely neglected, and more on warm humor with heart. Lewis has several strong comedy routines, first of which is set in a department store where his bumbling as a stock boy so harasses Fred Clark, the manager, that he's kicked out, paving the way for the golf teaming with Martin. Another is his hilarious "The Gay Continental" takeoff. He sings "What Wouldcha Do Without Me," "One Big Love" and "That's Amor" with Martin. The latter solos "You're the Right One" and "It's a Whistle-In' Kinda Mornin'" in good voice. Tunes were contributed by Harry Warren and Jack Brooks.

The comics have two femme stars as curvy contrasts for their antics. Donna Reed plays a rich society gal who sets her cap for Martin and gets him, even if Lewis's ineptness does mix up the romance for awhile. Barbara Bates, as Martin's sister, is Lewis' sweetie. Both femmes put over their roles attractively. Fred Clark doesn't last long in the footage but is fun while around. Joseph Calleia and Argentina Brunetti, as Martin's parents; Clinton Sundberg, a stuffy butler; Romo Vincent, a talent agent; and Howard Smith, Marshall Thompson, Marjorie Gateson, and Frank Puglia are among other featured players showing up well.

Playing themselves are a number of golf names, including Ben Hogan, Sam Snead, Byron Nelson, Julius Boros, Jimmy Thomson and "Lighthorse" Harry E. Cooper.

Daniel L. Fapp's camera handling is good. Cut into the footage are some actual mob scenes of crowds around the N. Y. Paramount Theatre when M&L were appearing there for a stage date. Musical direction, editing and other technical ends are excellently done. *Brog.*

Lippert Release Record

Hollywood, Aug.

Alltime release record for a two-month period was set by Lippert with 10 features, one 3-D Feature to go out in August, September.

Four plus 3-D novelty, "Bandit Island," go out this month; six next.

The Actress
(SONG)

Entertaining comedy-drama about a stage-struck girl, with Spencer Tracy, Jean Simmons and Teresa Wright. Excellent outlook.

Hollywood, Aug. 4.

Metro release of Lawrence Weingarten production. Stars Spencer Tracy, Jean Simmons, Teresa Wright; features Anthony Perkins, Ian Wolfe, Kay Williams, Mary Wickes. Directed by George Cukor. Screenplay, Ruth Gordon, from her stage play, "Years Ago"; camera, Harold Rosson; editor, George Boemler; musical direction, Bronislau Kaper. Previewed July 29, '53. Running time, 89 MINS.

Clinton Jones	Spencer Tracy
Ruth Gordon Jones	Jean Simmons
Annie Jones	Teresa Wright
Fred Whitmarsh	Anthony Perkins
Mr. Bagley	Ian Wolfe
Hazel Dawn	Kay Williams
Emma Glavey	Mary Wickes
Anna	Norma Jean Nilsson
Katherine	Dawn Bender

A warm, humorous motion picture has been made from Ruth Gordon's chronicle of her New England girlhood and burning desire for a legit career. Presented on the stage as "Years Ago," it now wears the appropriate screen title of "The Actress." It has name importance in the casting of Spencer Tracy, Jean Simmons and Teresa Wright, excellent word-of-mouth values and a chance for good grosses.

The Lawrence Weingarten production is rather solid family entertainment, directed sympathetically and with understanding by George Cukor to tug at the heart as well as the risibilities. The stars and the other cast members respond to this handling to make it a successful show, engagingly putting over the characters that were taken from real life, as well as the feel of the early 1900 period in which the plot is laid.

Miss Simmons plays the title role, lifted from Miss Gordon's own girlhood, and portrays perfectly the teenage agonies and joys of a girl who must become an actress at all cost, yet stands in awe of a papa who though seeming to have no sympathy for such youthful ambitions, is the one who comes through to make them possible at the finale. Tracy is fine as the father, a man who easily becomes a bore at times, who lives quite a hit in his seafaring past, and desires better things for his family than he can provide on the miserly stipend he makes as a clerk. As a balance wheel in the family, Miss Wright's mother is topnotch, one of her better portrayals of a naturally written character.

Actually, the script is a series of incidents establishing Miss Simmons' stage yen and the gradual building of courage to let papa know she will not become a physical culture instructress, the conspiracy of mama to further the daughter's aims and, finally, the raising of money to give her her break. It's told with solid heart, some drama and the humor that spills honestly from the family types seen.

A fresh young face, Anthony Perkins, impresses as Miss Simmons' swain, and their scenes together will have a nostalgic flavor for audiences who remember their courting days back in that period. (Perkins is the son of the late Osgood Perkins). Ian Wolfe and Mary Wickes are in briefly during a gymnast sequence in which papa displays his muscles and loses his pants. Kay Williams sings and dances "Beautiful Lady" in a "Pink Lady" number. Teenaged friends of Miss Simmons are Norma Jean Nilsson and Dawn Bender.

Harold Rosson's photography captures the story period neatly and George Boemler's editing keeps the footage tight. *Brog.*

Stranger Wore a Gun

Okay Randolph Scott outdoor actioned in Technicolor and 3-D.

(COLOR)

Hollywood, July 28.

Columbia release of Scott-Brown (Harry Joe Brown) production. Stars Randolph Scott; Claire Trevor; features Joan Weldon, George Macready, Alfonso Bedoya, Lee Marvin, Ernest Borgnine, Pierre Watkin, Joseph Vitale, Clem Bevans. Directed by Andre de Toth. Screenplay, Kenneth Gamet; based on "Yankee Gold" by John M. Cunningham; camera (Technicolor), Lester H. White; editors, Gene Havlick, James Sweeney. Previewed July 24, '53. Running time, 82 MINS.

Cort Travis	Randolph Scott
Rosie Sullivan	Claire Trevor
Shelby Conroy	Joan Weldon
Miles Mourrett	George Macready
Chegas	Alfonso Bedoya
Ben Kurth	Lee Marvin
Rudy Slager	Ernest Borgnine
Jason Conroy	Pierre Watkin
Dutch Mueller	Joseph Vitale
Jim Martin	Clem Bevans
Foley	Paul Maxey
Red Glick	Frank Scannell
Harve Comis	Reed Howes
Bill Hooper	Roscoe Ates
Bob	Edward Earle
Joe	Guy Wilkerson

Randolph Scott takes the "depthie" plunge with "The Stranger Wore a Gun," a 3-D, wide-screen, stereophonic sound outdoor feature. It is an okay entry for the general action market, with added sales value in the use of the technical gimmicks and Technicolor.

Based on "Yankee Gold" by John M. Cunningham, the screen development is not always clear as concerns some of the motivations and characters, but there is enough surrounding action to keep it playing at the pace demanded by the outdoor fan. Some of the more obvious tricks of 3-D are used to pelt and burn the audience during the action. Scenic values are very good, being of the rugged type compatible to the story, and the production supervision gives the film what it needs for the market.

Under Andre de Toth's direction, the story opens with Scott moving west after serving as a Quantrell spy. He can't shake this reputation so in Prescott, Ariz., he ties in with George Macready to spy on gold shipments being made over the stage line operated by Joan Weldon and her father, Pierre Watkin. The hero decides to go straight and plays on the rivalry of Macready and Alfonso Bedoya, Latin bandit whose territory had been taken over by Macready's henchmen, to save the stage line from further holdups. When everyone is wiped out but Macready, he and Scott have it out in a burning saloon for the big finale action sequence. Windup finds Scott heading for California with Claire Trevor, a faithful girl friend who has stood by him throughout, and leaving Miss Weldon looking wistfully after the man she didn't get.

Scott delivers in his usual style, which is just right for outdoor actioners and the histrionics of the film get a big lift from Miss Trevor, although her footage is comparatively small. Miss Weldon is appealing. Macready, Bedoya, Lee Marvin, Ernest Borgnine and Joseph Vitale are the principal heavies, all villainous.

Scott served as associate producer to Harry Joe Brown on the Scott-Brown production. Lester H. White's color camera work is good, although not always showing up well on the preview print. Kenneth Gamet did the script from the Cunningham novel. *Brog.*

No Escape
(SONG)

Chase melodrama with Lew Ayres, Sonny Tufts, Marjorie Steele; for programmer dates.

Hollywood, July 29.

United Artists release of Matthugh (Matt Freed, Hugh MacKenzie) production. Stars Lew Ayres, Sonny Tufts, Marjorie Steele; features Lewis Martin, Charles Cane, Gertrude Michael, Renny McEvoy, Jess Kirkpatrick, James Griffith, Robert Watson, Robert Bailey, Leon Burbank, Robert Carson. Written and directed by Charles Bennett; camera, Benjamin Kline; editor, Roy V. Livingston; music, Bert Shefter; song, Shefter and Charles Bennett. Previewed July 28, '53. Running time, 75 MINS.

John Tracy	Lew Ayres
Pat Peterson	Marjorie Steele
Det. Simon Shayne	Sonny Tufts
Lt. Bruce Gunning	Lewis Martin
Wilbur K. Grossett	Charles Cane
Olga Lewis	Gertrude Michael
Turnip	Renny McEvoy
Mac (waiter)	Jess Kirkpatrick
Peter Hayden	James Griffith
Mr. Duffy	Robert Watson
Det. Bob	Robert Bailey
Office Boy	Leon Burbank
Dr. Seymour	Robert Carson
Mrs. Beresford	Barbara Morrison
Don Holden	Carleton Young
Mr. Platoff	Hans Schumm
Mr. Crockett	John Vosper
Chinese Barman	Joseph Kim
Bookstore Clerk	Maudie Prickett
Drunk	Tom Graham

A chase melodrama against a San Francisco setting, "No Escape" will serve as a program offering in regular release. Okay meller values are achieved in the presentation, a first for the indie unit of Matthugh Productions, but the picture could stand tightening to pick up the pace and cover the lags left by script and direction.

The contrived plot has a good idea behind it, but Charles Bennett's writing and direction are inclined to play too many scenes for dialog and the talk isn't good enough to carry them. Playing by the principals, Lew Ayres, Sonny Tufts and Marjorie Steele, isn't particularly outstanding either, but the overall effect of the picture is acceptable enough for its market.

Ayres is seen as a once top songsmith reduced to improvising songs in a bar for tips and the amusement of drunks. Miss Steele is a career girl and Tufts a police detective. Plot contrives to bring them together with the death of James Griffith, artist playboy. Circumstances point to Miss Steele, but Tufts covers for her, using Ayres as the fall guy. The police dragnet, emphazing there is no escape from Frisco once the law clamps down, is spread for Ayres and his dodging of the traps is abetted by Miss Steele, who doesn't want him taken for a crime she believes she committed. Pair finally is cornered in the dead man's apartment, where it is suddenly revealed that Tufts is the killer. The police arrive in time to prevent his adding new killings to his list.

Lewis Martin, police lieutenant; Renny McEvoy, a sidestreet character who aids Ayres; Gertrude Michael, a bar tramp, and Charles Cane, a noisy drunk, handle the principal featured spots nicely.

Included in the Matt Freed-Hugh MacKenzie production is a good music score by Bert Shefter, as well as a good title number ballad. Benjamin Kline's lensing is excellent. *Brog.*

Mon Gosse De Pere
(My Childish Father)
(FRENCH)

Paris, July 28.

Marceau release of Joelle Films production. Features Maurice Teynac, Jacques Francois, Siren Adjemova and Arlette Poirier. Directed by Leon Mathot. Screenplay, Leopold Marchand and Mathot from play by Marchand; camera, L. H. Burel; editor, Marthe Cleris. At Balzac, Paris. Running time 95 MINS.

Lucien	Maurice Teynac
Gerard	Jacques Francois
Stanley	Jean Tissier
Philipine	Arlette Poirier
Wife	Siren Adjemova

The play derivation shows up in the studio handling of this film. A good idea is talked to death, and indifferent thesping and just passable technical aspects make this of little value for the U. S. except for a few dualer spots. Pic might be rewritten for a Hollywood situation comedy.

This concerns a philandering middle-age architect who finally settles down to a quiet marriage. However, his son shows up to set off a series of complications and incidents. The son was the fruit of a youthful liaison and is now a rich American soap manufacturer who is going to build factories in France.

Pic contrasts the businesslike, reserved son to the libertine father for obvious results. The father is finally brought to mature senses and the son sets up a love match with an ex-victim of father. What should have been sparkling is flat here because of lustreless direction of Leon Mathot, and the lack of spontaneity of the cast.

Maurice Teynac tries valiantly as the father but to no avail. Jacques Francois gets away with playing an American, but femme roles of Siren Adjemova and Arlette Poirier are less than adequate. *Mosk.*

Koenigsmark
(FRENCH)

Paris, July 28.

Sigma Vog release of Sigma Vog-Excelsa Film production. Stars Sylvana Pampanini, Jean-Pierre Aumont, Renee Faure. Directed by Solange Terac. Screenplay, Terac from novel by Pierre Benoit; camera, Pierre Petit; editor, Constant. At Normandie, Paris. Running time, 90 MINS.

Vignerte	Jean-Pierre Aumont
Aurore	Sylvana Pampanini
Melusine	Renee Faure
Frederic	Roldano Lupi
Hegel	Sauvaire

Made twice before, as a silent pic in 1926, and with Pierre Fresnay and Elissa Landi in 1939, this does not compare favorably. A Graustarkian romantico and skullduggery affair, film lacks the mounting and thesping needed to make this type of pic click. This has names of Jean-Pierre Aumont and Sylvana Pampanini for general Italo and French circuits, but offers little for the U. S. market. The plethora of talkiness and the few locales of the production might make this worthwhile for TV dubbing.

Story has Aumont coming to a little Duchy as a historian. Here he falls for the swarthy beauty of the Duchess, but runs afoul of intrigue and danger in the person of her estranged, conniving husband. Aumont literally finds a skeleton in the closet of the ex-husband of the Duchess, and they find a fleeting love before war comes to the Duchy.

Direction and scripting of Solange Terac are both under par, and hamper the film. Continuity is rough, and lensing flat. Aumont and Pamperini are miscast and only Renee Faure adds the proper period note to the meandering. *Mosk.*

July B.O.

Continued from page 4

in June. "Dangerous When Wet" (M-G), fifth-place winner, shaped up as strong as had been forecast late in June. Sixth money went to "White Witch Doctor" (20th), which had the advantage of a flock of dates early in the month.

3-D'ers OK B.O.

"Second Chance" (RKO) copped seventh position, despite the fact that it was really out in release only two weeks late in the month. This Robert Mitchum 3-D'er undoubtedly will be heard from additionally in the future. "Scared Stiff" (Par) is taking eighth place, after being sixth in June.

"Came From Outer Space" (U), b. o. champ in June, is winding up ninth in the face of new, fresh opposition. It's a 3-D'er.

"The Maze" (AA), also in 3-D, among the top 12 pix four weeks last month, showed enough to take 10th position. "Sangaree" (Par), 10th in the previous month, is 11th-place winner. "Francis Covers Big Town" (U) rounds out the Golden Dozen for the past month.

"Great Sioux Uprising" (U), "Pickup on South St." (20th), eighth in June; "Queen Is Crowned" (U), seventh in June, and "South Sea Woman" (WB) are the runner-up films in that order. Last-named, current Burt Lancaster starrer, never rose above 12th position all month, being in the peculiar position of being a well-liked pic that never really caught on.

An imposing array of new product will be in full release by the middle of this month, based on the way some of the new pictures started out late in July. One of the outstanding new entries was "Moon Is Blue" (UA), which finished fourth one week and seventh another one in July, but was not out enough to be included in the monthly ratings. Another is "Stalag 17" (Par), which hit sixth position two weeks running. It was in the same category as to July ratings.

'Band Wagon' Smash

"Band Wagon" (M-G) shapes as another smash newcomer. It still was doing remarkably big trade at the N. Y. Music Hall in the third week as the month closed. "Gentlemen Prefer Blondes" (20th) likewise looks a great grosser based on its showings in N. Y. and Philly. It was huge on opening round in latter city and big in second session at N. Y. Roxy.

"Houdini" (Par) is starting out like a very stout fresh pic. "Ride Vaquero" (M-G) showed enough to win eighth place the final week of the month. "Vice Squad" (UA) was big in Buffalo, lively in Philadelphia and stout on its preem in Cleveland.

"Sea Devils" (RKO) looms as potentially solid based on a couple of nice openings near the end of last month. "Kid From Left Field" (20th) was rated neat in Indianapolis but slim in Pittsburgh, fair in Cleveland and not so good in Detroit. "Sword and Rose" (RKO) was smash on its Frisco preem week.

"Dream Wife" (M-G), also new, was very spotty many mild sessions being listed although it started well in N. Y. "Farmer Takes Wife" (20th) did enough the final week of July to land 10th position in weekly ratings. "Arena" (M-G) did not live up to its promise of late June. "I, the Jury" (UA) teed off smash in Chicago, being helped by a strong stageshow.

"Lili" (M-G), which was 12th in June, added very substantial amounts, playing mainly in smaller, arty theatres. "Ft. Ti" (Col), which was third in June, wound up 11th one week last month. "City That Never Never Sleeps" (Rep) added several good amounts to previous grosses.

"Thunder Bay" (U), out in release a couple of months ago for first time, added several nice playdates. "Moulin Rouge" (UA), long a champ in weekly ratings, continued to roll up surprising trade in smaller key city dates.

RELEASE SKEDS STEPPED UP

National Art House Chain Urged; Mingling Brit., Oater Pix a 'Shock'

Need for a nationwide circuit of artes specializing in good pix from all countries, including the U. S., was outlined in N. Y. Monday (3) by Martin Lewis, operator of the 55th Street Playhouse and other art theatres, in the course of a panel discussion on British films and the American market.

Forum-type debate was held at the Playhouse as a curtain-raiser for a British film festival, which runs there to Sept. 28, with 48 British pix skedded for presentation. Introductory talk was delivered by Sir Gladwin Jebb, permanent British rep to the U.N. Security Council, who took the view that American audiences would take to British films, "if they could see them more often."

Addressing the gathering of critics and press reps, Sir Gladwin found his country's product "on the whole intelligent and often very funny," but complained that it was still a "cultivated" rather than an acquired taste with the U. S. public. He was also careful to make the distinction between a cultivated and a cultured taste, but concluded that much could be done to expedite the acquaintance between British pix and the broad American audience.

Panel discussion was moderated by Charles Dand, British Information Services pic topper in N. Y. Others on the Playhouse stage included Lewis Knight, film critic, and Henry Hart, also a critic and National Board of Review prexy. For the most part they eulogized the progress of British films, with particular emphasis on their success, because of their various native qualities which were seen reflecting national virtues.

Jeff Livingston, exploitation specialist on J. Arthur Rank films channeled through Universal,

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Widescreens Held Up By Shortages

Current shortage of screens and short focal lenses is holding down the rate of widescreen installations in theatres, it's understood. Survey made by one company, and confirmed this week by other distribs, showed only about 200 new widescreen systems ready for operation. Count doesn't take in the very limited number of houses which always have had larger screens.

Equipment dealers concede that the rate of actual installation has been very slow, but this is in part blamed on their inability to turn out the screens and grind wide-angle lenses. Latter are in particularly short supply since there hasn't been any call for them for many years. CinemaScope lenses are being stockpiled by 20th-Fox, which so far hasn't released any to the dealers.

Wide screens of the 2.5 to 1 CinemaScope dimensions are hard to get. According to one equipment dealer, theatres ordering such screens now don't stand a chance of getting them before the end of September. "It all hit us with a bang. No one is ready with anything," was the comment.

Many exhibs are putting in orders for the CinemaScope Miracle Mirror screens developed by 20th. However, they sell at $3 a square foot and there is a lively difference in opinion over their quality. Various circuits, while installing some Miracle Mirror screens, are also equipping houses with other high intensity screens which they consider to be superior and which sell at less than half the Miracle Mirror cost.

It's felt that, apart from the screen and lens shortage, exhibs may be in no hurry to convert until a sufficient number of pix leased in the new ratios are available. First CinemaScope releases are expected to precipitate another rush to get the big screens.

SEEK CUT OF 'TREASURE' OF 'CITY BENEATH SEA'

Los Angeles, Aug. 4.

Mark Herstein agency and Harold Cornsweet filed a conspiracy suit in Superior Court against Harry Rieseberg, Albert J. Cohen and Universal, asking $25,000 and an accounting of the script costs of "City Beneath the Sea."

Complaint says Rieseberg made a 50% deal with Herstein and Cornsweet to sell his book, "I Dive For Treasure." Later, the plaintiffs state, Rieseberg sold the story to Cohen, who in turn sold it to Universal for $50,000. They want half that amount, plus an account of the script costs, of which Herstein says he was to get 10%.

U.S. Pixites Beef On Rome Pact: 'We Were Ignored'

Signing in Rome of a new agreement between distribs and exhibs, spelling out a model contract and rental terms for the coming year, took homeoffice execs in N. Y. by surprise. It occasioned persistent queries on, "Why weren't we consulted in advance of any American commitment to the deal?"

Agreement was reached between AGIS, the Italian General Assn. of Show Business, and ANICA, the National Assn. of Motion Picture and Allied Industries, of which the Americans are members. Only exception is Metro, which didn't join. While it is opposed to the arrangements made, M-G hasn't much choice other than going along with the decision.

Deal calls for 50-50 terms on 25% of pix released, with the rest going at a maximum 40% for the distribs. This doesn't take in 3-D films or special widescreen productions such as CinemaScope.

Original agreement set a limit of 42% and allowed deduction of 3% in exhib expenses off the top. Now, there will be an actual accounting of expenses, but it's understood that this point has not yet been finally settled.

Motion Picture Export Assn. rep in Rome has asked that there be a delay in the final approval of the agreement on rental limits to give the foreign managers in N. Y. a chance to discuss the matter.

Threat overshadowing the whole situation was invocation of Article X of the old agreement. Under it, if there was a prolonged stalemate on rental terms, the government would be permitted to step in to determine the limits. With the De Gasperi regime fallen and political conditions unstable, some

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CHI HEALTH B'D BANS REUSE OF 3-D VIEWERS

Chicago, Aug. 4.

The Board of Health here today (Tues.) cracked down on the reuse of 3-D viewers in theatres because the practice is unsanitary and apt to lead to eye infections. Action was taken by the board prexy Dr. Herman M. Bundesen following reports from physicians.

Action was taken to "safeguard the public." It was explained that sterilization processes currently in use are insufficient to prevent contamination. Polaroid viewers, which comprise most of the 3-D specs in use, are designed for single use only, but permanent viewers have lately come on the market. Some theatres also are collecting the glasses from the customers and are reselling them.

CLEAR SHELVES OF FLAT PIX

Apparently convinced that the new technique pictures are here to stay, film companies are stepping up their release schedules to clear the shelves of conventional pix. It's figured that the flats may become antiquated as more and more theatres retool for the new era product. Policy of maintaining a backlog of films appears to be diminishing, and indications are that from now on filmeries will be working close to the vest as they keep a clo e watch on the type of pix that will draw customers to the turnstiles. Studio technicians have been alerted to plunge quickly into any dimension that the public fancies. As a result, studios are anxious to start with a clear slate.

It's estimated that by March, 1954, most of the studios will have cleared their decks of all conventional product. Practice of working 14 to 18 months in advance apparently will be discontinued, and it'll be a rare studio that will have a backlog of 16 to 18 pictures on hand at any one time. Feeling is that it will be risky to build up a backlog in a period of quickly-changing technical methods. Until the time is reached when there will be a degree of standardization,

(Continued on page 18)

U.S. Filmers Cut Venice Fete Fund

Reflecting dissatisfaction with the basic principles underlying international film festivals, and the manner in which they are run, the American companies are reducing their annual allotment for participation in the Venice film fete to 6,000,000 lire ($8,000). Last year they kicked in 8,000,000 lire ($10,600) to help plug their entries.

Motion Picture Assn. of America last week received a report on the Venice festival selections from its Rome rep, Eugene Van Dee. He confirmed that the festival selection committee had originally rejected eight of the nine U.S. entries and then had proceeded to request three specific pix. Among the films turned down was Metro's "Julius Caesar."

It's now learned that, following earlier hesitation, M-G is making available its "The Bad and the Beautiful" for the competition. Other American pix in the running are "Roman Holiday" (Par), "The Fourposter" (Col) and "Pickup on South Street" (20th-Fox).

MPAA formula for distributing costs among the distribs calls for the four participating companies to pay two parts against one part for the rest. Matter was up for discussion at an MPAA board meet in N.Y. yesterday (Tues.)

Martin & Lewis' 'Money' Stays Home at Paramount

Hal Wallis-Joseph H. Hazen-Martin & Lewis starrer, "Money from Home," will be released by Paramount under a deal concluded here yesterday (Tues.). Talks with Warner Bros. were broken off some weeks ago.

Meanwhile, Par is talking joint production with Wallis-Hazen for Vina Delmar's "About Mrs. Leslie." Pic would star Shirley Booth whose contract is owned by W-H. If there is a deal, "Mrs. Leslie" would be filmed on the Par lot and would go as a Par release.

Abtcon's British Deal

Hollywood, Aug. 4.

Herman Cohen, head of Abtcon Pictures, closed a four-picture co-production deal with Anglo-Amalgamated Films of London, starting with "River Beat."

Shooting starts Aug. 27 in England, with Phyllis Kirk and Donald Houston in top roles. Guy Green will direct on an eight-week schedule.

Box Office TV's Pix-Style Bally To Flack Up 7 Grid, 5 Hoop Games

In an attempt to hypo theatre-TV, Box Office Television, the newly-formed Milton Mound-Sid Caesar outfit, is setting as its policy the presentation of a series of sports events as well as the preselling of attractions via established film bally methods. Theory of the firm, according to veepee William Rosensohn, is that closed-circuit video cannot become an accepted show biz medium, unless it is presented on a regular basis. He disputes the view of Nate Halpern, Theatre Television Network topper, that the medium remain dormant, until there is an outstanding sock offering.

Although BOT is canvassing the field for a wide variety of offerings, it will launch its program with seven Notre Dame football games and five Harlem Globetrotter basketball games.

BOT, according to Rosensohn, is not asking for any guarantee or advance, but will make the events available strictly on a percentage basis. In addition, he noted there would be no extra charges since BOT would foot both the line and local loop charges. He emphasized that not a cent would be taken off the top for the line or loop costs.

BOT is offering a package deal which consists of booking the entire series of football or basketball games or both. Pacts will contain cancellation clauses allowing exhibs to cancel out if the attraction does not draw after three tries. Admission tab maximum, ac-

(Continued on page 20)

PAR SIGNS MEL EPSTEIN TO NEW LONGTERM PACT

Hollywood, Aug. 4.

Mel Epstein, who went to work at Paramount 23 years ago as Edmund Lowe standin, was signed to a new longterm producer contract, beginning with "Legend of Incas," in October. He has already produced eight features for the studio.

After the standin job he was successively second and first assistant director, unit production manager, assistant to producer Arthur Hornblow, shorts director and producer.

Asking 150G For Theatre-TVer Of Sept. Champ Bout

The International Boxing Club is asking a guarantee of $150,000 plus a percentage of the b.o. take for the closed-circuit theatre telecasting of the Sept. 24 heavyweight championship bout between champ Rocky Marciano and challenger Roland La Starza. Hefty guarantee being demanded by the IBC is resulting in withdrawal of some of the theatre-TV firms orignally interested in the fight.

Meanwhile, the Gillette Razor company said it would be willing to pay $175,000 for the home TV rights with New York and New England blacked out. If the bout goes to Gillette, there's a chance the event may be shifted to Friday, Sept. 25, to make use of Gillette's regular fight time over NBC. Company said it is still hopeful of getting the rights.

Although maintaining that it is still "in the picture," Box Office Television, Inc., the newly-formed Milton Mound-Sid Caesar company, indicated it wasn't interested in any deal that demanded an advance from theatres.

"We want to make an event attractive to theatres," a spokesman declared. "We don't want to force

(Continued on page 16)

TRY TO COMBINE 3-D WITH SQUEEZE LENS

Continuing the technical binge started by introduction of the widescreen Cinerama and the 3-D "Bwana Devil," attempts are currently being made to combine the 3-D with specs system with the anarmorphic (squeeze lens) process.

Several filmeries are working with optical scientists who have been active in 3-D to determine if a compatible system can be achieved. Difficulty in arriving at combo system revolves around the problem of obtaining a sufficient light source.

Sherman, Smith in New Posts in Col Shakeup

Number of shifts in Columbia's homeoffice exec staff finds Irving Sherman moving up from personnel director and office manager to an executive post in the international department. Herbert L. Smith, purchasing chief, assumes Sherman's post as an additional duty.

As a result of the two executive changes, additional promotions were made, with Jack Kerness being elevated to assistant manager of the purchasing department. Kerness will share responsibility with Fred Izzo, also an assistant purchasing manager. Gloria Weinstock has been named assistant manager of the personnel department, a newly-created post.

Mex Orders 100 C'Scope Units

Order for 100 CinemaScope installations was placed with 20th-Fox last week by Gen. Abelardo L. Rodriguez, Mexican circuit operator and a producer. Rodriguez also acquired the right to lens a number of features and expects to equip at least 34 houses with the widescreen process by the end of this year.

Meanwhile, 20th announced that the first Canadian demonstration of CinemaScope is due Aug. 11 at the Imperial Theatre, Toronto, with exhibs, press reps, equipment manufacturers and government officials attending. Homeoffice contingent will be led by W. C. Gehring, exec assistant sales manager. W. R. Frank last week licensed CinemaScope lenses to produce "Sitting Bull" in color. With Errol Flynn's "The Story of William Tell," to be made in Europe, this makes the second CinemaScope release for United Artists. Other indies with CinemaScope pix on their schedule include Bert Friedlob and Walt Disney.

Joan Davis, Col Call It Quits After 'Jungle' Snarl

Hollywood, Aug. 4.

Joan Davis and Columbia called it quits after an altercation over "Jungle Joan," which had been slated as her next picture. All her future films on the lot were canceled by mutual agreement.

Actress agreed to repay the studio several thousand dollars which had been spent for work on the screenplay.

Stall Coast Trust Suit

Los Angeles, Aug. 4.

Federal Judge Ben Harrison postponed hearing of Galston & Sutton's $1,879,200 antitrust suit until late September. Plaintiffs are owners of the Hawaii Theatre in Hollywood and most of the major companies are named as defendants.

Jurist explained that he is leaving for a tour of eastern courts this week and that the trial is expected to require two months.

A SHOWMAN'S DREAM COME TRUE!

We've timed this one for the height of baseball-season interest. It's a wonderful story, with that "Pride of St. Louis" guy, full of joy and laughter and heartwarming romance. It's got everything your patrons want for grand slam entertainment!

GET BEHIND IT with local ball club tie-ups, Most Valuable Player Awards, newspaper contests on "Why I'd Like to Manage a Big League Club"!

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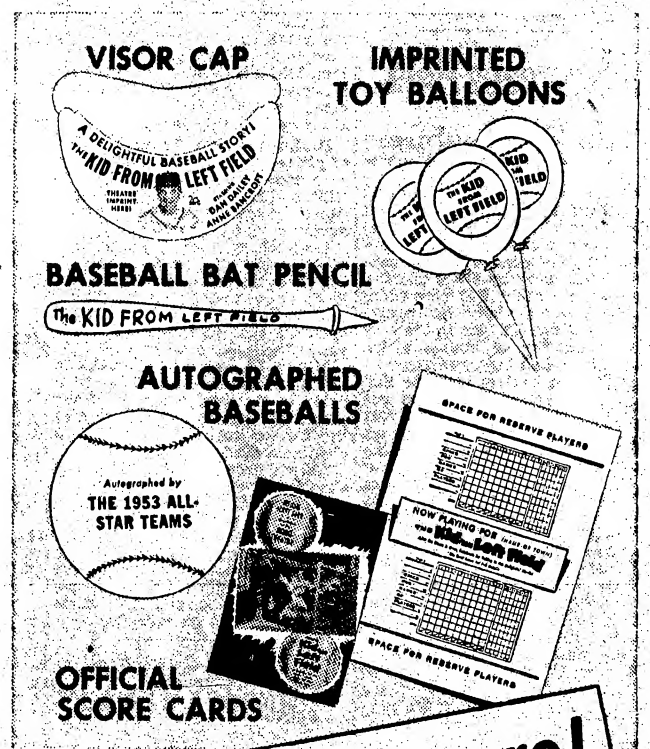
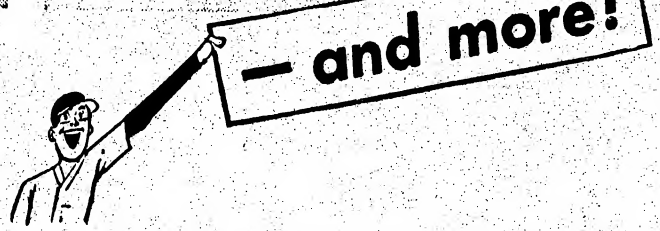




THERE'S NO BUSINESS LIKE 20th CENTURY-FOX BUSINESS!

6 New Entries Boost Chi; 'Cinerama' Huge $45,000, 'Blondes' Mighty 50G, 'Pickup' Powerful 27G, 'B'way' 8½G

Chicago, Aug. 4.

Loop received a big hypo this session largely via six new entries, all doing better than average at the wickets. Three of the new films enjoyed sock openings.

"Cinerama" bowed in Wednesday (29) for hefty $15,000 at the honefit performance. Nearly all of first week was sold out in advance and giant $45,000 looms for initial session. "Gentlemen Prefer Blondes" opened with record Thursday (30) at $7,000, best start since the Oriental abandoned its vaude policy a year ago. Looks giant $50,000 in first round. With holdouts most of first day "Pickup on South St." at the Roosevelt shapes smash $27,000 for first week.

Other newcomers are topped by "Main St. to Broadway," good $8,500 at the Monroe. "5,000 Fingers" is rated fast $6,000 at Surf, while "Dangerous Crossing" and "Babes in Bagdad" is neat at the Grand.

"I the Jury" is lusty at the Chicago with Mickey Rooney onstage in second round. "Return to Paradise" shapes bright in holdover at State-Lake. "Maze" is lively $16,000 at United Artists, also on initial holdover round.

"Moon Is Blue" continues excellent in the sixth Woods round.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.25) —"I the Jury" (UA) with Mickey Rooney stageshow (2d wk). Fast $55,000. Last week, huge $72,000.

Grand (RKO) (1,200; 55-98)—"Dangerous Crossing" (20th) and "Babes in Bagdad" (UA). Okay $10,000. Last week, "Along Came Jones" (Indie) and "Belle of Yukon" (Indie), $9,000.

Monroe (Indie) (1,000; 55-98)—"Main St. to Broadway" (M-G). Good $8,500. Last week, "Story 3 Loves" (M-G) (6th wk), $3,500 for 3 days.

Oriental (Indie) (3,400; 98-$1.25) —"Gentlemen Prefer Blondes" (20th). Giant $50,000. Last week, "Inferno" (20th) (2d wk), $18,000.

Palace (Eitel) (1,570; $1.20-$3.60) —"Cinerama" (Indie). Terrific $45,000 after whopping benefit preem at $25 top. Last week, shuttered to ready for this fourth in U. S. showing of "Cinerama." House capacity sharply reduced.

Roosevelt (B&K) (1,500; 55-98)—"Pickup on South St." (20th) and

(Continued on page 18)

'Houdini' Hefty $9,000, K.C.; 'B'way' Mild 11G, 'Inferno' Hotsy $7,000

Kansas City, Aug. 4.

Week shapes moderately good with "Houdini" standout at the Paramount. "Main Street To Broadway" looms mild at the big Midland while "Inferno" switches the Esquire to first-run with a bang. "Importance of Being Earnest" looks sock at the Vogue. Prolonged heat wave continues with daily temperatures around 100.

Estimates for This Week

Esquire (Fox Midwest) (820; 65-90)—"Inferno" (20th) and "Woman They Almost Lynched" (Rep). Reintroduces first-run policy here, great $7,000. Will hold. Last week, subsequent-runs.

Kimo (Dickinson) (504; 65-85)—"Lili" (M-G) (12th wk). Happy $2,000. Last week, same.

Midland (Loew's) (3,500; 50-75) —"Main St. To Broadway" (M-G) and "Affairs Dobie Gillis" (M-G). Mild $11,000. Last week, "Story 3 Loves" (M-G) and "One Girl's Confession" (Col), $10,000.

Missouri (RKO) (2,650; 50-75) —"South Sea Woman" (WB) and "No Time for Flowers" (RKO). Moderate $6,000. Last week, "Second Chance" (RKO) and "Tarzan and the She-Devil" (RKO) (2d wk), $9,000 at 75-$1 scale.

Paramount (Tri-States) (1,900; 50-75 —"Houdini" (Par). Fancy $9,000 and may hold. Last week, "The Maze" (AA) at $1 top, same.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"City of Bad Men" (20th) and "Male War Bride" (20th) (reissue). Light $12,000. Last week, "Francis Covers Big Town" (U) with "Girls in the Night" (U) added at Tower and Granada, fat $16,000.

Vogue (Golden) (550; 65-85)—"Importance Being Earnest" (U). Opened with great crix appraisal. Looks strong $2,500, and holdover. Last week, "Lavendar Hill Mob" (U) (3d wk), on return date, $1,500.

Broadway Grosses

Estimated Total Gross

This Week $608,800
(*Based on 23 theatres*)

Last Year $594,300
(*Based on 18 theatres*)

'B'way'-Vaude Oke $18,000 in Wash.

Washington, Aug. 4.

Newcomers are making mild boxoffice impact along main stem although holdovers generally are brisk. "Main St. to Broadway" with vaude is okay at the Capitol. "Master Ballantrae" looms average at the Warner despite crix node. "Let's Do It Again" is stout enough to hold at the Trans-Lux. "Moon Is Blue," day-dating in two Lopert houses, continues socko in third stanza, bettering last week's take.

Estimates for This Week

Capitol (Loew's) (3,434; 55-95) — "Main St. To Broadway" (M-G) plus vaude. Satisfactory $18,000, but not up to hopes. Last week, "Ride Vaquero" (M-G) plus vaude, $20,000.

Columbia (Loew's) (1,174; 55-85) —"Stalag 17" (Par) (4th wk). Still going strong at $7,000 after $9,000 last week. Stays on.

Dupont (Lopert) (372; 55-$1) — "Moon Is Blue" (UA) (3d wk). Fine $6,000 after $5,800 last week.

Keith's (RKO) (1,949; 90-$1.25)—"Second Chance" (RKO) (2d-final wk). Neat $10,000 after $18,000 last week.

Metropolitan (SW) (1,200; 55-85) —"Column South" (U). Okay $4,500. Last week, "Posse" (Rep), $3,200.

Palace (Loew's) (2,370; 55-85)—"Band Wagon" (M-G) (2d wk.) Sock $20,000 in unusual holdover strength after $25,000 last week. Holds again.

Playhouse (Lopert) (435; 55-$1) —"Moon Is Blue" (UA) (3d wk). Big $8,000 after $7,500 last week.

Warner (SW) (2,174; 55-85) — "Master of Ballantrae" (WB). Average $12,000. Last week, "Charge Feather River" (WB) $14,000.

Trans-Lux (T-L) (600; 55-$1) — "Let's Do It Again" (Col). Fancy $6,000. Holds. Last week, "5,000 Fingers" (Col), $3,000.

'Paint' Bright $10,000, Seattle; 'Shane' 9½G, 3d

Seattle, Aug. 4.

Holdovers dominate the boxoffice scene this week here. Top newcomer is "War Paint," big at Coliseum. "Shane" at Fifth Avenue shapes great in third stanza. "Moon Is Blue" still is smash in second Music Box session. "Main St. To Broadway" looms dull at Music Hall while "Inferno" is rated drab at Paramount.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-$1.25) — "Lili" (M-G) (3d wk). Good $4,000. Last week, $4,200.

Coliseum (Evergreen) (1,829; 65-90)—"War Paint" (UA) and "Man Tangier" (UA). Big $10,000. Last week, "White Witch Doctor" (20th) and "Cow Country" (AA) (2d wk), $5,900.

Fifth Avenue (Evergreen) (2,366; 90-$1.25)—"Shane" (Par) (3d wk). Great $9,500 after $14,300 last week.

Liberty (Hamrick) (1,650; 65-90) — "Vaquero" (M-G) and "Neanderthal Man" (UA) (2d wk-6 days). Slow $4,500. Last week, $6,000.

Music Box (Hamrick) (850; 90-$1.25)—"Moon Is Blue" (UA) (2d wk). Smash $11,000. Last week, $11,200.

Music Hall (Hamrick) (2,263; 65-90) — "Main St. To Broadway" (M-G). Dull $5,000. Last week, "All I Desire" (U) and "Crash of Silence" (U), $4,800.

Orpheum (Hamrick) (2,700; 65-90)—"Thunder Bay" (U) (2d wk). Off to $4,000. Last week, light $6,000.

Paramount (Evergreen) (3,039; 84-95)—"Inferno" (20th) and "Eyes of Jungle" (Lip). Drab $6,500. Last week, "Stalag 17" (Par) and "Dancing With Crime" (Lip) (2d wk), $5,300 at 65-90c scale.

'Inferno' Brisk $11,000 In Buff; 'Vaquero' 13G

Buffalo, Aug. 4.

Biggest coin this session at first-runs is going to "Ride Vaquero" which looms trim at the Buffalo. Comparatively stronger, at the smaller Center, is "Inferno" with fancy takings. "Stalag 17" shapes bright on second week at Paramount. "Glory Brigade" and "Gun Belt" looms fair at the Century but "5,000 Fingers of Dr. T" is drab at Lafayette.

Estimates for This Week

Buffalo (Loew's) (3,000; 40-70)—"Ride Vaquero" (M-G) and "Guerilla Girl" (M-G). Tidy $13,000 or over. Last week, "Vice Squad" (UA) and "Marshall's Daughter" (UA), $13,500.

Paramount (Par) (3,000; 40-70) —"Stalag 17" (Par) and "Born To Saddle" (Indie) (2d wk). Bright $12,000. Last week, $16,000.

Center (Par) (2,100; 40-70)—"Inferno" (20th). Fancy $11,000. Last week, "White Witch Doctor" (20th) (2d wk), $7,000.

Lafayette (Basil) (3,000; 40-70) —"5,000 Fingers" (Col) and "Mission Over Korea" (Col). Drab $7,000. Last week, "Let's Do It Again" (Col) and "Valley of Headhunters" (Indie) (2d wk-4 days), $4,000.

Century (20th Cent.) (3,000; 40-70)—"The Glory Brigade" (20th) and "Gun Belt" (UA). Fair $8,000. Last week, "Second Chance" (RKO) and "Bride Comes To Yellow Sky" (RKO) (2d wk), same.

'B'way' Lively 19G, St. L.; 'Chance' 14G

St. Louis, Aug. 4.

With mercury hovering around 100 degrees or better for a solid week, biz here has been lifted. The upbeat was aided by lessening of outdoor competition. "Main St. to Broadway" is big noise boxoffice-wise. "City of Bad Men" looms good at the St. Louis. "Farmer Takes Wife" shapes fine in second Ambassador round. "Sea Around Us" looks good in two small houses.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75) —"Farmer Takes a Wife" (20th) and "Down Among the Palms" (20th) (2d wk). Fine $12,500 following $19,000.

Fox (F&M) (5,000; 60-75)—"South Sea Woman" (WB) and "Loose in London" (AA). Opened today (Tues.). Last week, "Second Chance" (RKO), solid $14,000.

Loew's (Loew) (3,172; 50-75)—"Main St. to Broadway" (M-G) and "Scandal at Scourie" (M-G). Fancy $19,000. Last week, "Ride Vaquero" (M-G) and "Fighter (UA), same.

Pageant (St. L. Amus.) (1,000; 90) —"Sea Around Us" (RKO). Fine $4,000. Last week, "Juggler" (Col) (3d wk), $3,000.

St. Louis (St. L. Amus.) (4,000; 75)—"City of Bad Men" (20th) and "Glory Brigade" (20th). Nice $13,000. Last week, "Jamaica Run" (Par) and "Son Belle Starr" (AA), $10,000.

Shady Oak (St. L. Amus.) (800; 90)—"Sea Around Us" (RKO). Stout $4,500. Last week, "Tales of Hoffmann" (UA), $3,500.

'Maze' Boffo, $12,000 In L'ville; 'Stiff' Huge 18G, 'Desire' Dandy at 6G

Louisville, Aug. 4.

Temperatures in the 90's, which have clung tenaciously to this city for a week or more, have failed to put a crimp in grosses at downtown houses. "Scared Stiff" looks to beat mark set by last Martin-Lewis pic at Rialto. However, "Maze" at the Mary Anderson is comparatively a bigger sock at that small-seater. "Dangerous When Wet" at the State is only okay, while "All I Desire" shapes solid at the Kentucky.

Estimates for This Week

Kentucky (Switow) (1,200; 50-75) —"All I Desire" (U) and "Fast Company" (M-G). Big $6,000. Last week, "Abbott-Costello To Mars" (U), $5,900.

Mary Anderson (People's) (1,200; 75-99)—"Maze" (AA). Smash $12,000. Last week, "Charge Feather River" (WB) (3d wk), $6,000.

Rialto (Fourth Avenue) (3,000; 75-99)—"Scared Stiff" (Par). Terrif $18,000 in sight, and may hold. Last week, "Fair Wind Java" (Rep) and "Lady Wants Mink" (Rep), $14,000.

State (Loew's) (3,000; 50-75)—"Dangerous When Wet" (M-G) and "Bandits Corsica" (UA). Oke $9,000. Last week, "Fort Ti" (Col) and "Magnetic Monster" (UA), $15,000.

Mercury Drop Boosts Broadway B.O.; 'Wife' Nice $22,000; 'Gun' Okay $12,000, 'Wagon' Rolls Wow Fourth Week 155G

Broadway first-run business is holding very steady in the current session, despite a surplus of holdovers and extended-runs. Return of torrid weather Thursday-Friday wilted the wicket turnover, but the drop in the mercury starting Saturday and continuing through yesterday (Tues.), boosted trade. A rainy Sunday (2) was a big help, too. Broadway deluxers, additionally, were aided by thousands of vacationing visitors.

"Dream Wife," which started out big, wound up its first week last night (Tues.) at the Rivoli with a nice $22,000. "Stranger Wore a Gun" was just fair at $12,000 for the initial week at the State. "Sea Devils" looms only light $7,000 for first round at the Globe.

"Band Wagon," with stageshow, continues its terrific gait at the Music Hall, with a great $155,000 for current (4th) stanza. This is only a few thousand dollars below the third week, and insures a fifth round, besides hinting that the Metro opus may remain on until Labor Day or, perhaps, through this holiday. "Charge At Feather River," with Les Paul-Mary Ford, Russ Case band topping stage bill, wound up its third week at the Paramount with a good $58,000.

"Gentlemen Prefer Blondes," with iceshow onstage, wound up its third session with smash $108,000 at the Roxy. Bill goes into fourth week today, and will likely stay a fifth and sixth rounds. "Second Chance" continued nicely with around $18,000 for second week at the Criterion, insuring at least a third frame.

"Stalag 17" still is holding its remarkable pace at the Astor, fifth stanza ended last night (Tues.), pushing up to great $33,000 or better than fourth week total. "Scared Stiff" is down to an okay $15,500 or near in its current (5th) week at the Mayfair, and is being replaced by "War of Worlds" Aug. 13.

"Moon Is Blue" continues in sock fashion with $30,000 for the fourth round, day-dating at the Victoria and Sutton. Fifth week starts today (Wed.) at both houses.

"Here To Eternity" opens today (Wed.) at the Capitol after three weeks of "Ride Vaquero," final session being mild $11,000. "Master of Ballantrae" with Ella Fitzgerald, Bobby Sherwood band, others, preems at the Paramount also today.

Estimates for This Week

Astor (City Inv.) (1,300; 70-$1.80) —"Stalag 17" (Par) (6th wk). Fifth round ended last night (Tues.) still held astonishing pace to hit around $33,000 after socko $31,000 for fourth. Looks to stay on here well into fall.

Baronet (Reade) (430; 90-$1.50) —"Volcano" (UA) (3d wk). Second frame ended Sunday (2) was off to $3,700 after moderate $4,600 opener. "Mlle. Deslree" (Indie) (reissue) opens a two-week run here Aug. 10.

Booth (Shubert) (723; $1.20-$2.40) — "Julius Caesar" (M-G) (9th wk). Present week ending tomorrow (Thurs. is heading for $15,500 after solid $14,600 in 8th frame.

Capitol (Loew's) (4,820; 70-$1.50) —"Here To Eternity" (Col). Opens today (Wed.). Last week, "Ride Vaquero" (M-G) (3d wk), off to $11,000 after fair $15,000 in second week.

Criterion (Moss) (1,700; 50-$1.80) — "Second Chance" (RKO) (3d wk). Second round ended last night (Tues.) held at fine $18,000 after sock $24,500 opener.

Fine Arts (Davis) (468; 90-$1.80) —"Fanfan the Tulip" (Indie) (14th wk). The 13th round ended Sunday (2) was oke $4,600 after $4,800 for 12th week. "Cruel Sea" (U) opens Aug. 11 after special preem Monday (10) night.

Globe (Brandt) (1,500; 50-$1.50) —"Sea Devils" (RKO). Initial week ending today (Wed.) looks only light $7,000 or less. Up ahead, "Trader Horn" (M-G) and "Sequoia" (M-G) (reissues) (2d wk-6 days), $7,000.

Guild (Guild) (450; $1-$1.80) — "Queen Is Crowned" (U) (9th wk). Eighth stanza ended Saturday (1) was good $8,500 after $10,000 for seventh week.

Holiday (Per-Rose) (950; 60-$1.20)—"Houdini" (Par) (5th wk). Fifth session ending today (Wed.) looks to push up to fast $10,000 after $9,000 for fourth.

Mayfair (Brandt) (1,736; 50-$1.50)—"Scared Stiff" (Par) (5th wk). Okay at $15,500 in present round ending tomorrow (Thurs.) after $17,000 for fourth week. Holding a 6-day sixth session to open "War of Worlds" (Par) on Aug. 13.

Normandie (Normandie Theatres) (592; 95-$1.80)—"It Started In Paradise" (Rank) (2d wk). First holdover round ending tomorrow (Thurs.) shapes to get okay $4,800 after $7,600 opener. "So This Is Love" (WB) opens Aug. 11.

Palace (RKO) (1,700; 75-$1.40) —"Gun Belt" (UA) and vaude. Week ending tomorrow (Thurs.) looks to land fine $21,000 or close. Last week, "Blueprint for Murder" (20th) with vaudeville, $22,000.

Paramount (AB-P) (3,644; 80-$1.80)—"Master of Ballantrae" (WB) with Ella Fitzgerald, Geo. Shearing, Mr. Ballantine, Bobby Sherwood orch onstage. Opens today (Wed.). Last week, "Charge Feather River" (WB) plus Les Paul-Mary Ford, Tim Herbert & Don Saxon, Russ Case orch onstage (3d wk), good $58,000 after $60,000 for second.

Paris (Indie) (568; 90-$1.80)—"Seven Deadly Sins" (Indie) (13th wk). The 12th frame ended Sunday (2) was fancy $7,500 after $7,300 for 11th week.

Rivoli (UAT) (2,092; 70-$1.80)—"Dream Wife" (M-G) (2d wk). Initial week ended last night (Tues.) was nice $22,000. In ahead, "Saltlome" (Col) (18th wk), $4,500.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.40) — "Band Wagon" (M-G) with stageshow (4th wk). Still a terrific coin-getter, with $155,000 for current week ending today (Wed.), only a little below the third stanza which was $159,000. Both totals are better than some first weeks at the Hall. Stays a fifth, and likely longer.

Roxy (Nat'l. Th.) (5,886; 50-$2.20) —"Gentlemen Prefer Blondes" (20th) and iceshow onstage (4th wk). Third round ended last night (Tues.) continued very much in the chips with $108,000 or near. The second week was $109,500.

State (Loew's) (3,450; 85-$1.80) — "Stranger Wore Gun" (Col) (2d wk). First session ended last night (Tues.) was fair $12,000. In ahead "Arena" (M-G), in lone week did only $10,500.

Sutton (R&B) (561; 95-$1.80) — "Moon Is Blue" (UA) (5th wk). Fourth frame ended last night (Tues.) held at big $12,000 after $12,700 for third week. Stays on.

Trans-Lux 60th St. (T-L) (453; 90-$1.50) — "Sea Around Us" (RKO) (5th wk). Fourth stanza ended Monday (3) held at big $7,300 after $8,500 for third week.

Trans-Lux 52d St. (T-L) (540; 90-$1.50) — "Lili" (M-G) (22d wk). The 21st week ended Monday (3) climbed to hot $6,400 after $6,000 for 20th round.

Victoria (City Inv.) (1,060; 70-$1.80) — "Moon Is Blue" (UA) (5th wk). Fourth session ended last night (Tues.) continued very big with $18,000 after $20,000 for third week.

Warner (Cinerama Prod.) (1,600; $1.20-$3.60) — "Cinerama" (Indie) (9th wk). Present frame ending tomorrow (Thurs.) was smash $50,000 after $49,000 for eighth week.

Omaha Holding Up Fine; 'Feather' Terrif $9,000, 'Wife' 11½, 'Arena' 4G

Omaha, Aug. 4.

All new bills at downtown spots this week, and b.o. is shaping high. Big Orpheum, which hasn't had a bumper week in months, apparently is coming out of slump with "Farmer Takes a Wife." Brandeis is standout with terrific week for "Charge at Feather River."

Estimates for This Week

Brandeis (RKO) (1,100; 76-$1) — "Charge at Feather River" (WB) and "Flame of Calcutta" (Col). Terrific $9,000 or near. Last week, "Second Chance" (RKO) and "Born to Saddle" (RKO) (2d wk), $8,000.

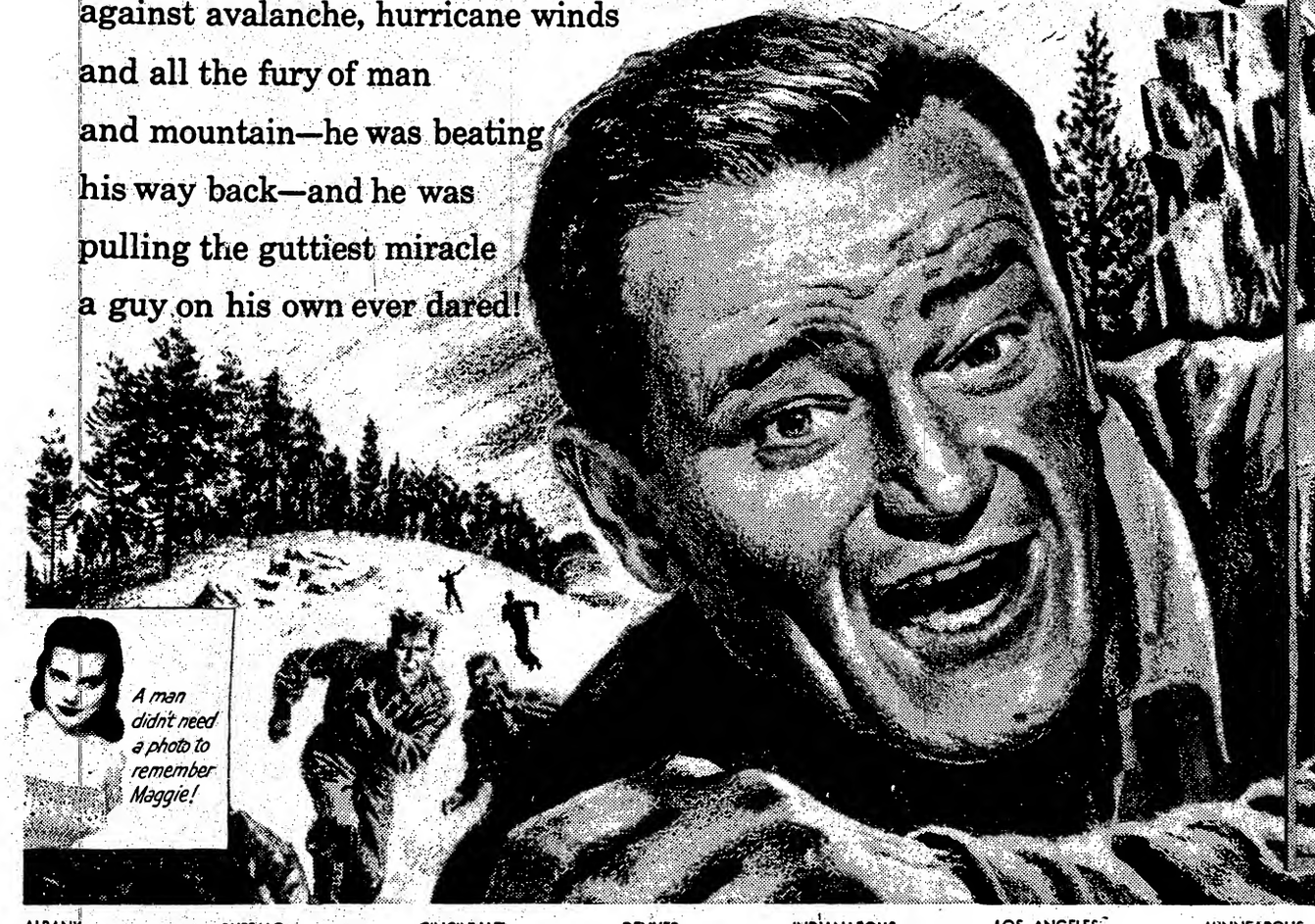
Omaha (Tristates) (2,100; 50-76) —"City of Bad Men" (20th) and "Thief of Venice" (20th). Good $6,500. Last week, "Column South" (U) and "Journey" (Rep), $7,000.

Orpheum (Tristates) (3,000; 50-70)—"Farmer Takes Wife" (20th) and "Dangerous Crossing" (20th). Brisk $11,500. Last week, "Desert Song" (WB) and "System" (WB), $9,700.

State (Goldberg) (865; 50-76)—"Arena" (M-G) and "Scandal at Scourie" (M-G). Okay $4,000. Last week, "Moulin Rouge" (UA) (3d wk), $4,500 at 65-90c scale.

Nobody had ever seen Dooley scared before.

He had nerve to burn—and he'd burned his way to a hot corner of the globe where no man had ever been before—the white-hell of the wasteland. And now against avalanche, hurricane winds and all the fury of man and mountain—he was beating his way back—and he was pulling the guttiest miracle a guy on his own ever dared!



A man didn't need a photo to remember Maggie!

JOHN WAYNE

in

Island IN THE Sky

From the blood-racing adventure best-seller by Ernest K. Gann, author of 'The High and The Mighty'

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WARNER BROS. TRADE SHOW AUGUST 6th

ALBANY
Warner Screening Room
110 N. Pearl St. • 12:30 P.M.

ATLANTA
20th Century Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
Paramount Screening Room
464 Franklin St. • 8:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave. • 8:30 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT
Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 3:30 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Rm
2025 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Sc R m
151 Vance Ave. • 12:15 P.M.

MILWAUKEE
Warner Theatre Sc Rm
212 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
200 S. Liberty St. • 8:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:30 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:00 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Star Sc. Rm.
925 N. W. 19th Ave. • 2:00 P.M.

SALT LAKE
20th Century-Fox Screening Room
316 East 1st South • 1:00 P.M.

SAN FRANCISCO
Republic Screening Room
221 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Modern Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS
S'renco Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Warner Theatre Building
13th & E. Sts. N.W. • 1:30 P.M.

Det. Fast; 'Shane' Sockeroo $40,000, 'Blondes' Wham 22G, 'Space' 14G, 2d

Detroit, Aug. 4.

Biz is smasheroo at first-runs this week. "Shane" looks headed for a great session at the Michigan. "Gentlemen Prefer Blondes" is getting preferred attention at the United Artists where a terrific total is in sight. "Cinerama" continues sockero at the Music Hall in the 20th week. "Came from Outer Space" looks smash in second round at the Palms. "Second Chance" is getting a third chance at the Fox, and doing okay.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-$1) —"Second Chance" (RKO) and "Magnetic Monster" (UA) (3d wk). Big $17,000. Last week, $21,000.

Michigan (United Detroit) (4,000; 85-$1.10) — "Shane" (Par) and "Happens Every Thursday" (U). Great $40,000. Last week, "Scared Stiff" (Par) and "Stars Singing" (Par) (3d wk), $16,000.

Palms (UD) (2,961; 95-$1.25)—"Came from Outer Space" (U) (2d wk). Great $14,000. Last week, $26,000.

Madison (UD) (1,900; 70-95)—"All I Desire" (U). Mild $10,000. Last week, "5,000 Fingers" (Col), $8,000.

United Artists (UA) (1,938; 80-$1.25) — "Gentlemen Prefer Blondes" (20th). Terrific $22,000. Last week, "Kid from Left Field" (20th) and "Monsoon" (20th), $9,000.

Adams (Balaban) (1,700; 70-95) —"Main St. to Broadway" (M-G) and "Affairs Dobie Gillis" (M-G). Slow $7,000. Last week, "Story 3 Loves" (M-G) (2d wk), $5,500.

Broadway Capitol (Korman) (3,500; 70-95)—"Desert Rats" (20th) and "Last Posse" (Col) (2d wk). Good $11,000. Last week, $18,500.

Music Hall (Cinerama Prod.) (1,236; $1.40-$2.80) — "Cinerama" (20th wk). Socko $29,000. Last week, same.

Fog Ups Frisco; 'Feather' Rousing $28,000, 'B'way' Hot 14G, 'Moon' 11G, 6th

San Francisco, Aug. 4.

Weeklong fog here is boosting biz at Market Street deluxers currently. Backed by heavy TV and radio bally, "Charge at Feather River" is soaring to a smash total at the Paramount. "Inferno" shapes okay at the Fox while "Main Street To Broadway" is rated fine at Warfield. "Second Chance" looms fast on second Golden Gate week while "Sword and Rose" looks big in initial holdover round at St. Francis. "Stranger Wore A Gun" is headed for trim takings at Orpheum.

Estimates for This Week

Golden Gate (RKO) (2,850; 95-$1.25)—"Second Chance" (RKO) and "Tarzan and She-Devil" (RKO) (2d wk). Fast $15,000 or near. Last week, $24,000.

Fox (FWC) (4,651; 95-$1.25)—"Inferno" (20th) and "Dangerous Crossing" (20th). Oke $14,000 or less. Last week, "White Witch Doctor" (20th) and "Son Belle Star" (AA) (2d wk), $10,000.

Warfield (Loew's) (2,656; 65-95)—"Main St. To Broadway" (M-G). Fine $14,000. Last week, "Ride Vaquero" (M-G) (2d wk), $10,000.

Paramount (Par) (2,646; 95-$1.25) —"Charge Feather River" (WB). Smash $28,000. Last week, "Shane" (Par) (4th wk), $15,000.

St. Francis (Par) (1,400; 74-$1)—"Sword And Rose" (RKO) (2d wk). Big $8,000. Last week, $15,000.

Orpheum (No. Coast) (2,448; 65-95)—"Stranger Wore A Gun" (Col). Trim $14,000. Last week, "All I Desire" (U) and "Crash of Silence" (U), $8,500.

United Artists (No. Coast) (1,207; $1-$1.20)—"Moon Is Blue" (UA) (6th wk). Sock $11,000. Last week, $12,000.

Stagedoor (A-R) (370; $1-$1.50) —"Hans Christian Andersen" (RKO) (24th wk). Big $3,000. Last week, $2,800.

Clay (Rosener) (400; $1)—"Seven Deadly Sins" (8th wk). Solid $2,800. Last week, $3,000.

Larkin (Rosener) (400; 65-85)—"Mr. Potts To Moscow" (Indie). Okay $3,000. Last week, "Importance Being Earnest" (U) (reissue), $2,900.

Vogue (S.F. Theatres) (377; $1-$1.50)—"Forbidden Games" (Indie) (3d wk). Fine $3,700. Last week, $3,800.

Key City Grosses

Estimated Total Gross

This Week $2,336,900

(Based on 21 cities, and 194 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year $2,570,600

(Based on 25 cities, and 214 theatres.)

'Bay' Thunderous 18G in Mild Hub

Boston, Aug. 4.

No big excitement here this stanza with newcomers failing to make any great impression on the boxoffices. "Thunder Bay" at the Memorial shapes as leader, with "Main St. To Broadway" at Orpheum and State, only fair. "No Escape" at Paramount and Fenway, shapes slow. "A & C Meet Dr. Jekyll & Mr. Hyde," a newcomer, at the Boston, is slightly better than previous weeks.

Estimates for This Week

Astor (B&Q) (1,500; 65-95)—"5,000 Fingers" (Col) (2d wk). Very sad $2,000 for second week following feeble $4,000 in first.

Boston (RKO) (3,000; 50-90)—"Abbott-Costello Meet Dr. Jekyll, Mr. Hyde" (U) and "Eyes of Jungle" (Indie). Good $10,000. Last week, "Halls Montezuma" (20th) and "Fixed Bayonets" (20th) (reissues) split week with "Woman in Window" and "The Stranger" (Indie) (reissues), $6,500.

Exeter (Indie) (1,300; 60-$1)—"Queen Is Crowned" (U) (9th wk). Holding oke $4,500 following good $5,200 for eighth.

Fenway (NET) (1,373; 50-90)—"No Escape" (UA) and "Magnetic Monster" (UA). Slow $3,500. Last week, "White Witch Doctor" (20th) and "My Heart Goes Crazy" (Indie), same.

Memorial (RKO) (3,000; 50-90)—"Thunder Bay" (U) and "Trail Blazers" (AA). Fancy $18,000 or over. Last week, "Second Chance" (RKO) and "Tarzan and She-Devil" (RKO) (2d wk), $12,000.

Metropolitan (NET) (4,367; 50-90)—"Stalag 17" (Par) and "4-Sided Triangle" (Indie) (2d wk). Off to oke $14,500 following $25,000 for first.

Orpheum (Loew's) (3,000; 50-90) —"Main St. to Broadway" (M-G) and "Affairs Dobie Gillis" (M-G). Tepid $15,000. Last week, "Ride Vaquero!" (M-G) and "Flame Calcutta" (Col), ditto.

Paramount (NET) (1,700; 50-90) —"No Escape" (UA) and "Magnetic Monster" (UA). Slender $9,500. Last week, "White Witch Doctor" (20th) and "Heart Goes Crazy" (Indie) (2d wk), $10,000.

State (Loew's) (3,500; 50-90)—"Main St. to Broadway" (M-G) and "Affairs Dobie Gillis" (M-G), Sluggish $8,000. Last week, "Ride Vaquero" (M-G) and "Flame Calcutta" (Col), $8,500.

'Houdini' Sock $12,000, Denver; 'Witch' Big 20G

Denver, Aug. 4.

"Witch Doctor" is running up the biggest total gross, showing in two spots, here this week. However, most biz is sluggish currently. Actual standout is "Houdini," with sock total at Denham. It holds. "Moon Is Blue" is set to stay a fourth after fine third Aladdin week.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85)—"Moon Is Blue" (UA) (3d wk). Lofty $8,000. Holds again. Last week, $10,000.

Broadway (Wolfberg) (1,200; 50-85)—"Story 3 Loves" (M-G) (2d wk). Fair $6,500. Last week, $9,000.

Denham (Cockrill) (1,750; 50-85) "Houdini" (Par). Sock $12,000. Holding. Last week, "Shane" (Par) (4th wk), $9,000.

Denver (Fox) (2,525; 50-85)—"White Witch Doctor" (20th) and "Bandits Corsica" (UA). Lively $16,000. Last week, "Maze" (AA) and "Clipped Wings" (AA), $12,000.

Esquire (Fox) (742; 50-85)—"White Witch Doctor" (20th) and "Bandits Corsica" (UA). Trim $4,000 or close. Last week, "Maze" (AA) and "Clipped Wings" (AA), $3,000.

North Drive-In (Wolfberg) (750 cars; 85)—"City of Bad Men" (20th) and "Male War Bride" (20th) (re-

(Continued on page 18)

'MOON' MELLOW 11G, PORT; 'BAY' GOOD 8G

Portland, Ore., Aug. 4.

Three hiked admission pix in town this session, and all look good. "Moon Is Blue" shapes smooth at Mayfair. "Inferno" is only okay at Paramount. "Shane" looms smash at Orpheum in second inning. "Thunder Bay" shapes good at Broadway.

Estimates for This Week

Broadway (Parker) (1,890; 65-90) —"Thunder Bay" (U) and "Lady Wants Mink" (Rep). Good $8,000 or near. Last week, "Great Sioux Uprising" (U) and "Slight Case Larceny" (M-G), $7,600.

Guild (Parker) (400; $1)—"Lili" (M-G) (11th wk). Swell $2,000. Last week, $2,800.

Liberty (Hamrick) (1,875; 65-90) —"Main St. To Broadway" (M-G) and "Night Without Day" (RKO). Okay $7,500. Last week, "South Sea Woman" (WB) and "Blue Gardenia" (WB), $10,000.

Mayfair (Evergreen) (1,500; 90-$1.25)—"Moon Is Blue" (UA). Loud $11,000. Last week, "Gun Belt" (UA) and "Navajo" (Lip), $2,900.

Orpheum (Evergreen) (1,750; 90-$1.25)—"Shane" (Par) (2d wk). Tall $10,500. Last week, $16,000.

Paramount (Evergreen) (3,400; 75-$1.10)—"Inferno" (20th) and "Cow Country" (AA). Oke $7,500. Last week, "Charge Feather River" (WB), $7,300.

'A&C' Sturdy 12G In Bright Philly

Philadelphia, Aug. 4.

Cool, damp Sunday is saving this session at first-runs with several houses reporting the best Sabbath in months. Holdover of "Gentlemen Prefer Blondes" is topping town with solid takings at Stanley. "Melba" is rated only fair at Boyd, while "Glory Brigade" shapes only okay at Fox.

"Abbott-Costello Meet Jekyll and Hyde" looms sturdy at Stanton, being brightest newcomer although in a comparatively small house. While "Ride Vaquero" started out fast at Mastbaum, only a fairish week looms. "Moulin Rouge" continues a sensation, still being very big in 20th week at Trans-Lux.

Estimates for This Week

Arcadia (S&S) (625; 85-$1.20)—"Young Bess" (M-G) (5th wk). Trim $7,000. Last week, $9,500.

Boyd (SW) (2,360; 50-99)—"Melba" (UA). Fair $12,000. Last week, "Houdini" (Par), $10,500.

Fox (20th) (2,250; 50-99)—"Glory Brigade" (20th). Oke $15,000. Last week, "White Witch Doctor" (20th) (2d wk), $16,000.

Goldman (Goldman) (1,200; 50-99)—"Vice Squad" (UA) (3d wk). Fine $9,000. Last week, $15,000.

Mastbaum (SW) (4,360; 50-99)—"Ride Vaquero" (M-G). Fairish $19,000. Last week, "Charge Feather River" (WB) (2d wk), $14,000.

Midtown (Goldman) (1,000; 65-99)—"Main St. to Broadway" (M-G). Fine $10,000 or near. Last week, "5,000 Fingers" (Col), $7,000.

Randolph (Goldman) (2,500; 99-$1.30)—"Second Chance" (RKO) (2d wk). Off to $11,000. Last week, big $24,000.

Stanley (SW) (2,900; 90-$1.25)—"Gentlemen Prefer Blondes" (20th) (2d wk). Solid $24,000. Last week, $36,000.

Stanton (SW) (1,473; 50-99)—"Abbott-Costello Meet Dr. Jekyll, Mr. Hyde" (U) and "Column South" (U). Sturdy $12,000 or close. Last week, "49th Man" (Col) and "Flame Calcutta" (Col), $8,000.

Trans-Lux (T-L) (500; 99-$1.50) —"Moulin Rouge" (UA) (20th wk). Fat $7,000. Last week, $8,000.

'Blondes' Brightens L.A., Lush 38G; 'Bay' $23,000, 'Vaquero' Light 13G, 'Chance' 23G, 2d; 'Moon' 18G, 5th

Los Angeles, Aug. 4.

Six new bills this frame are led by a boffo $38,000 or better for "Gentlemen Prefer Blondes." A new record for the Chinese showcase seems likely. Other newcomers are milder although $23,000 for "Thunder Bay" in three comparatively small houses is rated okay.

"Kid From Left Field" is slow $20,000 in four theatres while "Sioux Uprising" in two spots shapes modest $17,000. "Ride Vaquero" in two sites also looks mild with $13,000. Light $8,000 is seen for "Sea Devils" in two locations.

Socko $37,500 is seen for 14th session of "Cinerama" at the Hollywood. "Moon Is Blue" in fifth week still is smart $18,000. "Stalag 17" is handsome $13,000 in third Beverly Hills round. "Second Chance" is fine $23,000 in second frame in two sites.

Estimates for This Week

Chinese (FWC) (2,048; $1-$1.80) —"Gentlemen Prefer Blondes" (20th). Boffo $38,000. Last week, "Shane" (Par) (8th wk), $20,000.

Palace, Ritz, Vogue (Metropolitan-FWC) (1,212; 1,370; 885; 70-$1.10)—"Thunder Bay" (U). Okay $23,000. Last week, Palace, Vogue, "Houdini" (Par) and "Son Belle Star" (AA), $17,800.

Los Angeles, Iris, Uptown, Loyola (FWC) (2,097; 814; 1,715; 1,248; 70-$1.10)—"Kids From Left Field" (20th) and "Glory Brigade" (20th). Slow $20,000. Last week, "Farmer Takes Wife" (20th) and "Dangerous Crossing" (20th), $21,500.

Downtown, Hawaii (SW-G&S) (1,757; 1,106; 70-$1.10)—"Ride Vaquero" (M-G). Mild $13,000. Last week, Downtown, Wiltern, "City Never Sleeps" (Rep) and "Sweethearts On Parade" (Rep), $8,000; Hawaii, Loew's State, "Dream Wife" (M-G) and "Brave Don't Cry" (Indie) (2d wk), $8,600.

Loew's State, Egyptian (UATC) (2,404; 1,538; 70-$1.10)—"Great Sioux Uprising" (U) and "Twonky" (UA). Medina $17,000. Last week, Egyptian, Orpheum, "Story 3 Loves" (M-G) and "Ghost Ship" (Lip) (Orpheum only) (2d wk), $11,700.

Wiltern, United Artists (SW-UATC) (2,344; 2,100; 70-$1.10)—"Sea Devils" (RKO) and "Below Sahara" (RKO). Light $8,000. Last week, United Artists only, "Jamaica Run" (Par) and "The Vanquished" (Par) (2d wk) $3,600.

Hillstreet, Pantages (RKO) (2,752; 2,812; 95-$1.50)—"Second Chance" (RKO) and "Tarzan and She-Devil" (RKO) (2d wk). Fine $23,000. Last week, $36,300.

Beverly Hills (SW) (1,612; 80-

(Continued on page 18)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Maze' Lofty 12G, Prov; 'B'way' 9G

Providence, Aug. 4.

3-D is still at the top of the list, the Majectic leading the field currently with "The Maze." Also starting out well is Strand's "Houdini." State is sluggish with "Main Street to Broadway." RKO Albee looms so-so with "City That Never Sleeps."

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"City That Never Sleeps" (Rep) and "Spaceways" (AA). So-so $6,500. Last week, "Second Chance" (RKO) and "Trail Blazers" (RKO), $14,000.

Majestic (Fay) (2,200; 44-65)—"The Maze" (AA) and "Roar of the Crowd" (AA). Hefty $12,000. Last week, "White Witch Doctor" (20th) and "Monsoon" (20th), $10,000.

State (Loew) (3,200; 45-65)—"Main St. to Broadway" (M-G) and "Affairs of Dobie Gillis" (M-G). Mild $9,000. Last week, "Ride Vaquero" (M-G) and "Problem Girls" (Col), $12,000.

Strand (Silverman) (2,200; 44-65) —"Houdini" (Par). Opened heftily Monday (3). Last week, "No Escape" (UA) and "Marshal's Daughter" (UA), sad $4,000.

'FEATHER' FANCY 17G, INDPLS; 'DESIRE' 9G

Indianapolis, Aug. 4

First-runs are perking here fairly well this stanza despite a wilting heat wave. "Charge At Feather River" is big at Indiana to lead city. "All I Desire" at Circle is trim but "Main St. to Broadway" at Loew's is only so-so.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-76)—"All I Desire" (U) and "Take Me To Town" (U). Neat $9,000. Last week, "Kid from Left Field" (20th) and "Glory Brigade" (20th), $8,000.

Indiana (C-D) (3,200; 65-95)—"Charge Feather River" (WB). Solid $17,000. Last week, "Shane" (Par) (2d wk), $12,000.

Keith's (C-D) (1,300; 50-76)—"Trader Horn" (M-G) and "Sequoia" (M-G) (reissues). Slow $3,500. Last week, subsequent-run.

Loew's (Loew's) (2,427; 50-76)—"Main St. to Broadway" (M-G) and "Affair Dobie Gillis" (M-G). So-so $8,000. Last week, "Pickup on South St." (20th) and "Flame Calcutta" (Col), $10,000.

Lyric (C-D) (1,600; 50-76)—"Law and Order" (U) and "Cairo Road" (Indie). Good $6,000. Last week, "Vanquished" (Par) and "Rebel City" (AA), $4,000.

Cincy Torrid, B.O. Ditto; 'Stalag' Stout $17,500, 'Vaquero' Fast 11G

Cincinnati, Aug. 4.

Refugees from heat wave are helping to pile up better-than-par downtown trade in this midsummer stanza. "Stalag 17" is current top grosser, shaping strong at Albee. Palace appears fast with "Ride Vaquero." "Main St. to Broadway" at the Capitol is passable. Grand looms hefty with moveover round of "Shane."

Estimates for This Week

Albee (RKO) (3,100; 75-$1)—"Stalag 17" (Par). Strong $17,500. Last week, "Shane" (Par), $21,000.

Capitol (RKO) (2,000; 55-85 — "Main St. to Broadway" (M-G) and "Murder Without Tears" (AA). Favorable $7,500. Last week, "Juggler" (Col) and "Flame of Calcutta" (Col), $6,500.

Grand (RKO) (1,400; 75-$1 — "Shane" (Par) (m.o.). Wow $11,000. Last week, "Second Chance" (RKO) (m.o.), $9,000.

Keith's (Shor) (1,500; 55-85)—"Kid From Left Field" (20th). Oke $5,500. Last week, "All I Desire" (U), $5,000.

Palace (RKO) (2,600; 55-85 — "Ride Vaquero" (M-G). Nice $11,000. Last week, "Farmer Takes Wife" (20th), ditto.

New Pix NSG in Mpls; 'Stalag' Wow 16G, 'City' Good $7,500, 'B'way' 3G

Minneapolis, Aug. 4.

With holdovers including such strong performers as "Shane" and "Second Chance," quartet of newcomers are finding plenty of tough opposition and, with a single exception, not making their presence too strongly felt. The lone sock new entry is "Stalag 17" at Radio City. "City of Bad Men" looms tame at State. "Main St. to Broadway" is rated slow at Century.

Estimates for This Week

Century (Par) (1,000; 65-85) — "Main St. to Broadway" (M-G). Slow $3,000. Last week, "White Witch Doctor" (20th) (2d wk), $3,500.

Gopher (Berger) (1,025; 65-85) — "Houdini" (Par) (2d wk). Nice $4,500. Last week, $7,000.

Lyric (Par) (1,000; 65-85)—"Shane" (Par) (m.o.). Here after smash initial Radio City stanza. Hefty $7,000. Last week, "Let's Do It Again" (Col) (M.O.), $4,500.

Radio City (Par) (4,000; 65-85) — "Stalag 17" (Par). Only praise for this one, huge $16,000. Last week, "Shane" (Par), $17,000.

RKO-Orpheum (RKO) (2,800; 65-85)—"5,000 Fingers" (Col). Bad $4,500. Last week, "Torch Song" (U), $6,500.

RKO-Pan (RKO) (1,600; 75-$1) —"Second Chance" (RKO) (3d wk). Has done itself quite proud at boxoffice. Still vitale at $6,000. Last week $6,500.

State (Par) (2,300; 65-85 — "City of Bad Men" (20th). Good $7,500. Last week, "Charge Feather River" (WB) (2d wk), $5,500 at 80-$1.

World (Mann) (400; 55-$1.20)— "Lili" (M-G) (2d wk). Big $5,500. Last week, $6,500.

GIVE THIS LITTLE GIRL A GREAT BIG HAND!

Says M. A. Lightman, Pres. of Malco Theatres, Memphis, Tenn.:

"Even though my competitor will have the privilege of showing 'Lili' I want to tell the world how wonderful it is. It will bring joy and happiness to all. It is my pride to be identified with an industry that can give the public such a beautiful, tender glorious picture."

Says Fred J. Schwartz, Pres. of Century Circuit, Inc., N. Y.

"It may be months before we get 'Lili,' owing to its continued long run on Broadway. We will give it a big promotion campaign because from the experience of other theatres it pays off. This industry needs pictures with such wonderful qualities. It is a credit to our business and I urge every fellow showman to book it and promote it."

LONG-RUN "LILI"!

22nd Week in New York
11th Week in Kansas City
10th Week in Portland
7th Week in Chicago
5th Week in Buffalo
4th Week in Houston
3rd Week in Cincinnati, Seattle and Oakland
15 Weeks in Los Angeles
7 Weeks in Philadelphia
5 Weeks in Washington, D.C.
4 Weeks in Boston, Frisco

12 TIPS TO MAKE "LILI" A DILLY!

1. Tie-in with a favorite local enterprise, Boys' club, local charity or other popular movement to sponsor a showing the night before regular opening. Local newspaper or prominent radio or TV personality is helpful to hypo the tie-up. This creates long-range publicity.

2. The caricature ads (similar to drawings on this spread) have proved successful. They are available in supplement to pressbook. Start teaser ads at least ten days in advance.

3. Follow same designs on house front displays as on ads.

4. The trailer is a great selling medium. Run it two weeks in advance.

5. Try to "circus up" theatre opening night, if possible with small portable carousel or other rides. Balloons imprinted with "LILI" are available for use in quantity in lobby, tied to marquee, etc. See pressbook.

6. Do an advance "teaser" posting campaign. One-sheets, black and white, with copy: "'LILI' is coming to (imprint theatre name)" or "Keep your eye on 'LILI'"—are very effective. They are available at National Screen Service.

7. TV has proven most effective in selling "LILI". It lends itself to this medium; copy should be simple, heart-warming type. TV slide is available. Where there is no TV, radio will do as well.

8. Very effective photographic blow-ups of Leslie Caron as "LILI" are available in various sizes. Use them for window displays, in theatre lobby, etc. See pressbook.

9. Get the younger folks interested by planting the coloring contest as illustrated in the pressbook.

10. Go after your music shops and disc jockeys with the catchy tune, "Hi-Lili-Hi-Lo". Available on M-G-M records.

11. Take advantage of the many tie-up stills illustrated in pressbook. Also for lobby display, 11 x 14 full-color scene stills available through National Screen Service.

12. Give "LILI" the send-off it merits. As the manager, put your personal guarantee on this attraction. You won't go wrong and your patrons will thank you for urging them to see it.

★

M-G-M presents in Color by Technicolor "LILI" starring Leslie Caron • Mel Ferrer • Jean Pierre Aumont • with Zsa Zsa Gabor • Kurt Kasznar • Screen Play by Helen Deutsch • Based On a Story by Paul Gallico • Directed by Charles Walters • Produced by Edwin H. Knopf

West Germany Crowded With Yank Film Producers; Low Costs Factor

Berlin, July 28.

Quite a lot of Hollywoodites, including scriptgirls, producers, directors and stars have settled down here in Germany. This area, it's true, has often been a busy place for Hollywood outfits before. But today it teems with U. S. pic activity. 20th-Fox made "Decision Before Dawn" and "Man on Tightrope" here. Metro did "And Devil Makes Three" and others. But compared with one or two years back, this spot is a hotspot for Hollywood people. King Bros., now completing "Carnival," has no less than eight other pix on its lineup. Spyros Skouras talked with German outfits and would make a film, "Cannibals," here. Gregory Peck and Gloria Grahame are to star in this one. Miss Grahame is a familiar face around here since she appeared in "Tightrope."

Princess Pictures is also doing some pix here. "Checkmate" was completed here, and Burt Balaban, chief of production, may jump on the TV wagon. Errol Flynn, currently busy in Switzerland, plans to make a high-budget film in Munich. And there is talk that Clark Gable and Stewart Granger may do pictures in Germany.

Local trade unions do not seem to have a grudge against this sort of invasion as long as the Yanks provide the payrolls. After all, this results in fewer jobless actors and technicians among the Germans, of whom there are many. Moreover, many of them have a chance to do a dubbing job since all the U. S. outfits simultaneously synchronize their pix into German. But they often resent foreign stars being hired by domestic outfits.

Low costs for all sorts of film production seem to justify the argument that Germany is a good place for U. S. outfits. Actors, extras and technicians are available for relatively little coin when taking into consideration the German equivalent for $1. Same applies to studio facilities. Another plus is that Hollywood producers can use frozen marks on their films.

10%-15% PAY HIKES FOR MEX PIC PLAYERS

Mexico City, July 28.

Pic players get 10%-15% pay hikes in a pact their union, the Picture Production Workers, made with the Mexican Pic Producers Assn. Raises are of the previous minimum stipends, and apply to players engaged on a per-production basis. That works out at 10% more for stars, whose minimum is now $1,260, and first supports, $890. And $635 for second supports, whose upping is 12%. Bit players drew a 15% boost.

The union didn't ask for increases in other economic benefits for players and the association didn't volunteer any.

New Christie Legiter Looks Okay for London

London, Aug. 4.

The sole legit entry of the past week was "Carrington, V.C.," new play by Dorothy and Campbell Christie, which bowed at the Westminster Theatre last Tuesday (28) under the auspices of the London Mask Theatre. Entire action is concerned with a military court martial and the adroit treatment by the authors, together with sensitive portrayals, makes this a fairly safe bet.

Press was nearly unanimous in its commendation, strengthening hopes for one of most healthy runs in months. Should stand a chance on Broadway.

Guy's British Tour

Glasgow, Aug. 4.

Guy Mitchell, following his London Palladium stint, teed off on a short vaude tour of British provincial cities at the Empire Theatre here last night (Mon.). He follows with dates at the Hippodrome, Birmingham (10); the Palace, Manchester (17); and the Empire, Liverpool (24).

Bobby Howell, English maestro, is conducting for Mitchell on his vaude tour.

Cifesa Readying New Italian Co-Production

Madrid, July 28.

Vincente Casanova, prexy of Cifesa, just back from Switzerland, has gone to Rome to close a deal for a coproduction with Lux. He declared that Cifesa will continue its policy of no longer producing in Spain, but buying the distribution rights of pix produced by other companies and independent producers.

For the 1953-54 season, Cifesa already has the distribution rights of 22 Spanish films which will be handled by Rome Lux Films in Italy. Conversely, Cifesa will distribute all Lux Films productions in Spain.

Yank Pix Still Lead in Italy

Rome, July 28.

Yank product leads in the Italo market at the two-third mark of current 1952-53 pic season, with four months to go for the final tabulation. On an average-per-pic basis, the U.S. placed 13 pix in the top 20 best films for the eight-month period starting Sept. 1 last year, with Italy placing six films and France one in the top roster.

"Limelight" (UA) is far out in front with a comfortable lead over second-place "Greatest Show On Earth" (Par). After that the field tightens, with "Quo Vadis" (M-G) in No. 3 position, closely followed by "Ivanhoe" (M-G) and "Altri Tempe" (Italian-RKO).

Another Italo-made, "Canzoni di ½ Secolo" (Minerva) precedes Republic's "The Quiet Man," latter in seventh position, followed by "Toto in Color" (Italian).

Other high-ranking pix are: "Trinidad" (Col), "American In Paris" (M-G), "Snows of Kilimanjaro" (20th), "World In His Arms" (U), "Scaramouche" (M-G) "Toto And the Women" (Italo), "Tenente Giorgio" (Ital.), "Five Fingers" (French), last named in 20th place.

O'Brien Raps Govt. For Failing to Give Tax Relief to Brit. Films

London, Aug. 4.

Taking a further backswipe at the government for its failure to give the industry admission tax relief, Tom O'Brien, M.P., speaking as a stockholder, said at last week's meeting of the Associated British Picture Corp. that it was "shameful and scandalous" to drain the industry of nearly $112,000,000 every year.

Supporting criticism of the admission tax made by Sir Philip Warter in his annual review to stockholders, O'Brien emphasized that they had tried with successive governments to point out that the film industry was not a milchcow and was no longer an Eldorado of wealth. It was up against very serious and difficult problems, so difficult that the entire future of the industry was in the balance, especially since it was threatened with competition from TV and the possibility of sponsored TV. It was also threatened by changes in the form of production and exhibition.

Appealing to the government to give the industry a chance to put its affairs in order, O'Brien declared that if they possessed such a thing as a conscience he hoped that the present Chancellor of the Exchequer, or any other chancellors who may follow him, would give them a chance to run their business in a proper way.

He hoped that when they met again next year it would not be necessary to apply the strictures to the government in regard to the entertainment tax. Also that in the next budget they "would have done the right thing in the proper way by this industry."

In a supplementary statement to his circulated report, the ABPC chairman said the indications were that the group's business was being maintained on a basis comparable with the corresponding period last year.

London Legit Bits

London, Aug. 4.

Emlyn Williams directing and starring in own play, "Someone Waiting," with **Adrienne Allen** playing chief femme role and **Gabrielle Brune** in upport. Show, presented by **H. M. Tennent**, goes into rehearsals Aug. 17, and opens provincial tour at Liverpool, Sept. 14, prior to West End.

Prudence Hyman, understudy to **Mary Burr** in the Susan role in **Jack Hylton's** "Paint Your Wagon," at Her Majesty's Theatre, takes over the role, as Miss Burr is returning to America.

Italo Musicals' Upbeat in '53-'54

Rome, July 28.

While Italo legit's plans for the coming season still appear uncertain, with last season's downbeat trend proving a cautioner and deterrent to further financing in that sector of local stage activity, the picture in the musical field appears much brighter, and several big shows are being prepped for the yearly swing through Italy. Biggest news of the year is the merging of two large-scale companies, Wanda Osiris and Macario, into a high-budget single. After many years apart, Macario and singer Wanda Osiris, both top faves locally, will be brought together once more for a show titled "Made in Italy," which Remigio Paone is producing. It opens the season at Milan's Nuovo Theatre Sept. 1, running on a locally very high daily budget of $1,300, with $800 of this going to thespers. Initial staging cost is estimated at $75,000.

Renato Rascel will open his new show, "Alvaro Piuttosto Corsaro," in Rome, and once again will feature the Peters Sisters. Tina De-Mola will costar. Comedians Billi and Riva will costar with Lucy D'Albert and Gilda Marino in "Caccia al Tesoro," another early season opener. Debut for a yet untitled musical starring Elena Giusti and Ugo Tognazzi has been set at Milan's Lirico Theatre, while Walter Chiari will probably splinter his last year's group and stage an intime review in Rome, at the Teatro dei Satiri.

With other groups still in the tentative stage, big news in Anna Magnani's re-entry into the musical field. Star has been huddling with producers and potential co-workers ever since her return from her U.S. junket, and definite dates and other details should be announced shortly.

'Glamor' Femmes In Salzburg Complicate Big Music Festival

By JOSEF ISRAELS 2d

Salzburg, July 28.

Two of the score or more of European music festivals preemed this week in Austria, at Bregenz on the Swiss border and at Salzburg. A few days before, the longhair sessions of the Wagner Festival at Bayreuth in Bavaria got under way. U. S. talent as well as European names well known in American opera houses and concert halls are prominent in all this year's billing.

The Von Suppe's "Boccaccio" operetta opened at the Bregenz Festival. This is a big, colorful show in the Mike Todd-Jones Beach "Night in Venice" tradition staged on a floating stage at the edge of Lake Constance, and ending up with a fireworks display on the moonlit lake. Bregenz biz is reported fair to good in the first week. This festival draws mostly from Switzerland and neighboring European countries, not having the overseas appeal of the more widely-known Salzburg clambake.

Salzburg, as in every year since war's end, is having troubles, being a major U. S. Army headquarters and a bigtime tourist city at the same time. The town's normal 300,000 population is badly swollen by the military, their families and camp followers. The latter classification, including feminine "talent" from far and wide, adds severely to the town's housing

(Continued on page 15)

Other Foreign News on Page 15

Indie British Exhibs Protest Vs. Carrying Eady Burden Indefinitely

London, Aug. 4.

Three of the four trade associations concerned agree that the new Eady-Plan must be tuned to yield at least $8,400,000 as a subsidy for British production. The lone dissenting voice comes from the exhibitors who are still seeking an answer to their query: where is the money coming from? An all-day session last week failed to reconcile opposing viewpoints. The talks now stand adjourned until mid-September to enable the exhibitor delegation to consult their colleagues at the next meeting of their executive committee.

The two production associations, representing feature and shorts producers, found an ally in the distribs who agreed that the fund should be based on a minimum income of 3,000,000 pounds. Anything less than this figure, it was felt, would not sustain the production industry and allow it to operate without the constant fear of being in the red.

The British Film Producers Assn. and the Assn. of Specialized Film Producers have, however, fallen out on another question. The ASFP is insisting that sponsored films, commissioned by industrial and advertising interests, should be eligible for their share of Eady coin. But the BFPA holds the opposite view and argues that only films made specifically for theatrical distribution should be entitled to draw on the fund's income.

Although the government has set no time limit on the negotiations for a voluntary pact, it will want to see signs of an impending agreement before it withdraws the threat to introduce legislation to put the Eady scheme on a statutory level. The main stumbling block towards the agreement is the attitude of the independent exhibs who protest they cannot accept this burden indefinitely while the Chancellor of the Exchequer rejects their pleas for tax concession. Opposition to keeping the Eady levy at its present level is mounting throughout the country.

Olivier-Leigh Legiter To Scotland in Fall

Glasgow, July 28.

This fall's Scot legit season will be hypoed by visit to both Glasgow and Edinburgh of Sir Laurence Olivier and Vivien Leigh in "The Sleeping Prince," new comedy by Terence Rattigan.

Play will have its world preem at the Opera House, Manchester, Aug. 31. It will be seen at Glasgow, Edinburgh and Newcastle on tryout tour prior to London. Vivien Leigh (Lady Olivier) is now recovered from her recent breakdown in health.

Arg. Scripters Ask %age Plan

Buenos Aires, July 28.

Argentine script writers and playwrights are agitating once more to get payment via a percentage of picture grosses instead of by fixed fees agreed on with producers before a film is made. To this end a delegation of Argentores writers interviewed President Peron last week, petitioning his support for the scheme. They suggested that it would work out similarly to the small-fixed percentage allowed them by law on all legit productions. They also enlisted Peron's support to abolish the municipal taxes on legit stock companies on provincial tours, which are applied arbitrarily in each case by the civic fathers of each town.

The writers also asked the government to grant them a city plot of land on which to build a theatre. They find that the small auditorium housed in their fine Casa del Teatro building on Avenida Santa Fe is too remote from the city's Broadway, the Avenida Corrientes, for successful results on any benefit they may organize. As is his custom, President Peron promised to give his support to these requests.

Film producer Luis Cesar Amadori was a member of this delegation, in his capacity of screen writer, together with Alberto Villaba Wells, Maximo Aguirre and Eifel Celesia.

It is something of a question as to whether the bulk of native films produced gross enough to allow the authors a remunerative percentage. However, payment on this basis might stimulate the writers to turn out better screen stories, and there is plenty of scope for improvement on this weakest aspect of local film production.

'Rope,' 'Streetcar,' 'Front' Kept From Italian Dates By Censorship Troubles

Rome, July 28.

Among the films blocked by Italian censorship difficulties, a recent listing reveals, are "Streetcar Named Desire" (WB) and "The Rope" (WB), both deemed unfit for showing in their entirety although "Streetcar" copped two top prizes at the 1951 government-subsidized film festival at Venice. A third stymied U. S. picture is "All Quiet On Western Front" (U), which has been awaiting bookings for several years.

Several Soviet pix and one Hungarian production, "A Palm of Earth," have received the censor's nix. Among the French films turned down for Italian showings are "La Ronde," "Clochemerle," "Dedee D'Anvers," "Topaze" and "Le Diable Au Corps." Last two, under a vague directive covering original language versions, may in certain exceptional cases be seen by Italian audiences provided only the lingual copy is shown.

Cases of "in toto" censorship of Italian productions are almost nonexistent, but partial shearing is widespread, as most producers submit their projects for unofficial "screening" before launching into production. Numerous potential pix have been nixed in this manner in recent times.

KEATON STARTS ITALO TREK IN MILAN REVUE

Rome, July 28.

Buster Keaton has arrived in Italy for a series of dates around the country. Initial booking is with a summer revue at Milan's Manzoni Theatre, into which the comic's routines were inserted as a feature attraction.

Among other names booked for Italo tours are Roland Petit, with his ballet troupe, opening here Oct. 7 and in Milan Oct. 28, and Maurice Chevalier, Milan, Oct. 26-27. Yma Sumac, who had to cancel a previous Italian tour last January, is now set to open in Milan Nov. 3 and here Nov. 9.

Yves Montand and Edith Piaf are tentatively skedded for January appearances. Jean Marais will bring Cocteau's "La Machine Infernale" to Milan this winter, Edwige Feuillere is booked into Milan next April.

Mex Clamping Down on Pix Permits; Fear U.S. Inroads

Mexico City, July 28.

Alarm of Mexican film men about imports, largely from the U. S., making domestic films too much on the adverse side of a top heavy pic exhibition situation, obliged the halting this month of screening permits for several alien products, including Americans. This was revealed by Jose Lelo de Larrea, chairman of the National Cinematographic Board. He announced that during May, 84 imported pix—59 from Hollywood—got exhibition, but only 13 Mexican products then hit the screens.

"We don't intend to sabotage foreign pictures, but merely to adjust our markets with foreign ones," de Larrea explained. "There is a field in Mexico for foreign films. Therefore, we are continuing to allow their importation in accordance with the necessities of our industry. But it must be brought to attention that in some recent months Mexican pictures only got 24% exhibition compared to 64% for American films and 12% for other imported products."

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Arg. Pix Production Perks; 3-D Mulled; Bankrupt, Shuttered Studios Resume

Buenos Aires, July 28.

From preoccupation with co-production plans, local film industryites are now focusing their minds on plans to produce tinters and tri-dimensional pictures on a system invented by an Argentine engineer, and how to capitalize on the assets of the bankrupt studios for the industry's general good.

The arrival of a plentiful supply of raw stock, including Italian Ferraniacolor, has riveted attention on the desirability of making tinters to meet a demand which has grown with each American color release. Camera expert Humberto Peruzzi has been rushed off to Italy to cram up on Ferraniacolor technique at the Cinecitta studios in Rome and Milan. It is hoped to make the first tinted opus of "La Quintrala," which Hugo del Carril is to film partially in Chile and partly in the shuttered San Miguel studios, which he has leased specially. The State Industrial Bank has supplied the greater part of the capital for this picture, adapted from a Chilean novelist's book, intended as a tribute to the Chilean neighbors following signing of a special treaty recently between Presidents Peron and Ibanez.

A young local engineer, Julio Ingenieros, has patented his own 3-D camera process, and is dickering with local producers for its use in production and distribution. Under his system the illusion of 3-D is obtained by attaching an optical device to cameras and projectors. The inventor is still unable to estimate the cost of its manufacture, but has stated that Polaroid lenses will be necessary for viewing purposes. This is a big enough snag here where such type lenses are very costly because of exchange differences. Exhibitors are trying hard to defer all consideration of 3-D prospects for the time being, as their present losses are too heavy to make them eager to have to face up to new investments for the new process.

Lenient Creditors

The bankrupt studios, in some cases shuttered for nearly two years, are beginning to raise sleepy but hopeful eyelids. In some cases they were forced into bankruptcy by foreclosures ordered by the late Juan Duarte (brother of Eva Peron), who died some months ago by alleged suicide. Other creditors are inclined to be more lenient and to allow the studios to cash in on their assets, or resume work.

San Miguel, which was the first studio to shutter, is currently under lease to Del Carril, but may reopen altogether thereafter, and proxy Miguel Machinandiarena is reading scripts with the idea of inviting Tita Merello to fulfill the contract he had with her for two pictures. The San Miguel staff is working as a cooperative unit on the Del Carril picture.

Emelco Studios also partially reopened, with the sets leased to Argentina Sono Film and Artistas Argentinos Asociados, and the staff also operating on the cooperative system at the service of other producers.

Auditors have submitted a report on the affairs of Cinematografica Interamericana (Guthmann), establishing the asserts at $4,000,000 and liabilities at $3,000,000. Creditors have been offered 50% in four six-monthly instalments.

One interventor has taken over Lumiton studios, with a view to realizing on the assets represented by three pictures it had in the can at the time of shuttering.

German Play for Dublin

Dublin, Aug. 4.

Barry Cassin is to stage the first Irish production of "The Man Outside" by Wolfgang Borchet. Telling of a soldier returned from prison camp, play was produced in Germany in 1947 just after Borchet's death. He joined the German army and was captured by Russians who kept him three years in Siberian prison camp.

Cassin, in partnership with Nora Lenihan, also plans a revival of H. H. Davies' comedy, "The Mollusc," for the fall season.

'For Better' for Aussies

Sydney, July 28.

Williamson management has set the British comedy, "For Better, for Worse," for Aussie debut here Aug. 7 at the Royal. Cast will be headed by Aussie-born star Shirley Smith and Britisher Henry McGee.

John Casson will produce this Arthur Watkyn opus.

U.S. Network Coverage Of Coronation Blasted In House of Commons

London, July 28.

The handling of the Coronation by some of the U. S. networks continues to receive Parliamentary attention. Before the House recessed for the summer vacation last week, more questions on the subject were put to the government from the opposition front bench.

Earlier, a ministerial statement in the Commons indicated the government had no serious criticism to make of the way in which the BBC's kinescoped coverage of the royal junket had been treated by the American webs, and, last week, Selwyn Lloyd, the Minister of State, told the House that reports from the British ambassador in Washington confirmed that view.

This statement provoked Herbert Morrison, the former Labor Foreign Minister, to ask the minister whether he had seen reports in reputable American newspapers, sharply critical of the way a number of U. S. networks handled the Coronation.

"Ought not the minister to impress on the ambassador in Washington, or on the Embassy," he said, "that it is very important that they should give fair and impartial reports?"

Selwyn Lloyd retorted with the suggestion that the ambassador would not give fair and impartial reports was "hardly worthy of Mr. Morrison."

Although the government has not made any open criticism of American Coronation coverage, it is generally accepted here that the outburst in the British press at the time was mainly responsible for postponement of the original plan for early introduction of sponsored TV. The new set of safeguards recommended by the government were principally aimed at placating the critics and to reassure them that "it couldn't happen here."

London Film Notes

London, July 28.

Marcel Hellman's next picture for ABPC is an original titled "Duel in the Jungle," which will star **Jeanne Crain, Dana Andrews.** Shooting starts late August . . . "The Sea Shall Not Have Them," **John Harriss'** book of the month choice of the Daily Mail and Evening Standard, is being competed for by **J. Arthur Rank** and ABPC for film. Price is around $20,000, with likelihood that Rank will get it.

Pearl & Dean, who recently quit the Rank organization to join ABPC as their advertising agents, signed **Gilbert Harding** for series of 12 films advertising Player's cigarettes . . . ABPC has acquired the film rights of **George** and **Alfred Black's** hit at the Comedy theatre, "For Better, For Worse" . . . **Ronald Shiner,** besides doing another film for **J. Arthur Rank** next year, has closed deal with Romulus Films (**John** and **Jimmy Woolf**) to do one for them next March, with pic to have Italian background.

Metro's "Flame and the Flesh," starring **Lana Turner,** and **Pier Angeli,** with **Bonar Colleano** featured, is being held up because **Colleano** crashed from roof of his apartment after chasing burglars trying to break into his apartment. He will be fit in 10 days . . . **Marcel Hellman's picture** "Duel in the Jungle," which stars **Dana Andrews, Jeanne Crain** and English star **David Farrar,** goes on location in South Africa and Rhodesia Aug. 7. **George Marshall** is due here from Hollywood to direct. **Erwin Hillier,** ABPC's lighting expert, loaned to have charge of the camera work.

British Empire to Handle AA Product in Aussie

Sydney, July 28.

Reported here that distribution of Allied Artists and Monogram produuct Down Under will be handled by British Empire Films, distribution setup headed by Norman B. Rydge. William Osborne, AA Far East rep, has been in this territory for a span lining up a deal. Insiders think that BEF will go back to handling AA and Mono pix in this territory.

Independent distributor Jerry Taylor has been handling dated AA pix on a prior takeover from BEF with latter's contract expiry. No new AA films have been shown here for a long span. At present there is a major shortage of supporting pix to maintain the Aussie policy of dual bills in most situations.

'Glamor' Femmes

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problem, with GIs willing and able to pay much higher prices than tourists for love-nest quarters. And more than one of the town's leading hotels is still under military requisition.

Tourist Turnaway

Result is that, despite considerable new hotel construction, prices are high, rooms are scarce and many tourists forced to live in neighboring towns like Berchtesgaden across the border in Germany or along the Salzkammergut lakes. The latter, especially Strobl and St. Gilgen, shelter considerable German and Viennese artistic colonies. The Schloss Hotel at Fuschl Lake takes in the swankier Jaguar and caviar set from Paris, London and New York. Hotel prices, while still far under the levels of bigger capitals, have again skyrocketed with the opening of the top season, with $11 a day par for a double room with bath at a good place. But there are still plenty of places where $3-$5 will buy the same without the bathroom. Restaurants are not too cordon bleu, crowded and comparatively inexpensive. A $6 tab will pay for the best meal for two in town, including a crock of sourish Austrian wine.

This year the traditional "Everyman," created in 1920 by Max Reinhardt on the square before the Cathedral, was chosen for the Festival's first evening. In its new staging by Ernst Lothar it repeated last year's sizeable sock with a polyglot audience talking every imaginable language in the wooden benches priced at from $1 to $6. Lothar's minor modernizations, speeding it up and adding color to the ancient staging, made a repeat hit. Cast changes from last year made little difference in the comparatively actor-proof pageant, but the Austrian press singled out Adrienne Gessner (Mrs. Lothar) for an excellent performance in the touching role of Everyman's mother. There will be seven "Everyman" performances in the Festival's span till Aug. 31, and they seem likely, as in other years, to be SRO and the only profitable single event of the season.

On the musical side, Salzburg really got under way on its second night with Mozart's "Don Giovanni" in the old royal riding school converted to festival opera house. Controversial Wilhelm Furtwangler did a superb batoning chore, with Elisabeth Schwarzkopf, Anton Dermota and Cesare Siepi among the stars. Herbert Graf from the Met staged, in a new setting by Clemens Holzmeister, local scene designer. Two more Mozarters, "Cosi fan Tutte" and "Marriage of Figaro," Richard Strauss' "Rosenkavalier" and the new Gottfried von Einem (a local boy) work, "The Trial," already skedded for next season at N. Y. City Center, round out the opera program.

On the dramatic side, "Everyman" will be augmented (but hardly overshadowed) by Shakespeare's "Julius Caesar," in German, by a cast of Vienna's Burgtheater actors led by aging Werner Krauss.

Bayreuth and its visitors take their music more seriously. Just about any of the 40,000 or so expected tourists come to attend and enjoy a Wagner opera in the hot, cavernous Festival Theatre. Preem this year featured boff performances by Eleanor Steber and Astrid Varnay, both from the Met, in "Lohengrin." George London, another Met star, repeated his last year's sock in "Parsifal."

Italian Film Prod. Promises to Hit New High in '53; Fear Quality Dip

Rome, Aug. 4.

With summer sunshine stepping up location activity throughout the country, Italian film production boom continues, most studios working at capacity. Estimates as to what the total Italian feature production figure will be, vary so greatly, they are generally rated unreliable. However, the consensus is that last year's total of 125 features should be exceeded easily, making 1953 one of the top production years in local history, if not the biggest yet. The consistent swing to quantity has been sharply criticized recently by various observers, both Italian and foreign, who point to its danger if not followed up by a proportionate slice of quality of the kind that put Italy on the postwar film map.

Inroads made by the new commercial Italian and Franco-Italian productions on local and international markets have been notable, its pointed out, but the prestige angle also must not be forgotten. It is felt, and recent film festivals have shown, that Italy has come up with fewer of this type of product recently.

Under Italy's splintered production setup, some 60 production companies are either shooting or preparing to get under way in Rome's seven studios as well as at those in Venice, Leghorn, Milan and Turin, plus innumerable Italian locations jobs and on French sets for coproductions with that country.

Over 45 in Work

At present, over 45 pix are in various stages of production here. Cinecitta Studios has the new Linda Darnell-Valentina Cortesa-Lea Padovani starrer, "Forbidden Women," being produced and directed by Giuseppe Amato; "Neapolitan Carousel," a large-scale musical in Eastmancolor for Lux Film; "La Prospettiva," likewise in color, with Renato Rascel; "Our Times," sketchbook followup of "In Olden Days," with an all-star cast; "William Tell" in color, with Errol Flynn, on location in the Italian alps, and theree other films now shooting. At the Ponti-DeLaurentiis Studios, Kirk Douglas and Silvana Mangano are starring in "Ulysses," in another elaborate tinter; comedian Totò is finishing "Il Turco Napoletano," also in color; and on location in Sicily, Luigi Zampa is doing a sequel to his "Difficult Year," called "Easy Years."

Titanus Studios has a long string of films shooting among them, Vittorio De Sica and Gina Lollobrigida costarring in "Bread, Love, and Fantasy" now on location near Rome, plus large-scale costumers, "Phrine, Oriental Courtesan" and "Theodora, Empress of the Orient" (color) are shooting, respectively, at INCIR and SAFA Studios.

Locationer include "Romeo and Juliet," Rank-Universalcine co-production, in color; "Star of India," with Cornel Wilde; two adventure yarns starring Lex Barker; "Cavalleria Rusticana" 3-D tinter, starting soon in Sicily, starring May Britt, Sofia Loren and Anthony Quinn.

Up until July 1 77 features had been screened this year by the committee which judges a picture's qualification for a 10% rebate under the government aid scheme (last year's total was 123). During the same period the committee had viewed 272 short subjects (as against the 1-4-43 month total of 374). Of the 61 shorts submitted in June alone, half were in color.

Hungary TV in '54

Washington, Aug. 4.

Hungary hopes to have its first TV transmitter in operation by the end of 1954 and will use Russian plans for the installation, according to a report from Antal Katona, Minister of Communications, released in the U. S.

Original station is to be located in Budapest with feeder lines to be extended into the remainder of the country. Other transmitters will be erected in the future.

U.S. May Pull Out Of Austro Radio If Budget Cuts $1,000,000 Outlay

Vienna, July 28.

The eventual status of U.S. radio broadcasting operations in Austria again came to the fore with the announcement that the Austrian government's two coalition parties are holding conferences looking toward the formulation of a new radio administration law. This envisages release from Allied-occupation control of all transmitters in the country.

The two major networks here are Ravag, an Austrian government operation currently under a measure of Soviet control and forced to surrender many of its choice hours to out-and-out Russian propaganda programs; and Rot-Weiss-Rot, an operation of the new U.S. Information Agency, which just inherited it from the disbanded U.S. Information Service. Latter was started in 1945 by the Army's Information Services Branch which took over local studios and transmitters in Salzburg and Linz in the American zone of occupation and built new studios and transmitter in Vienna. Both nets accept a small quota of crudely-handled commercial spots. A third chain, Radio Alpenland, is under British occupational control but carries little weight.

License fees collected from some 1,600,000 registered listeners are allocated to Ravag and RWR with the U.S. taxpayers making up a $1,000,000 per year deficit in the latter case. RWR presently has slots for only four yank supervising executives, with the other spots filled by Austrians.

Final U.S. policy on turning over RWR to the Austrians will depend considerably on what Congress does to the Austrian information budget, now under consideration. It may, under the current governmental economy program, become impossible to continue carrying the nut. But the main questions: what if anything the Austrians would be asked to pay for American-built facilities; and whether the U.S. would withdraw from broadcasting should the Russians continue in the co-pilots seat at Ravag, haven't yet been answered by Vienna Embassy officials.

See Some U.S. Telepix Going to Brit. Cinemas

London, July 28.

A new source of feature product supply for British theatres is developing as a sequel to U. S. telepix production in London. In three recent cases a trio of half-hour shorts have been linked together and offered to exhibitors as full-length features.

The new trend began when Douglas Fairbanks, Jr., joined three of the films he had made for National Broadcasting Co., and released them through British Lion under the title, "Triangle." He has followed with a second series, "Three's Company," which gets general release as supporting feature on the Associated British circuit the week of Aug. 3.

Now, Paramount has followed suit and is issuing a feature based on three of the films made for networks by the Danziger Bros. This has been titled, "Murder In Three Acts."

Apart from the fact that theatrical distribution in Britain will substantially increase the earning capacity of these U. S. sponsored telefilms, they all qualify as British quota and are therefore entitled to their share of the Eady levy. Currently this is running around 36% of the gross.

Wolfit Doing Revival Of 'Scandal' in Britain

London, Aug. 4.

Under the management of Advance Players, Sir Donald Wolfit is opening a season at the Kings Theatre, Hammersmith, Aug. 24 with a revival of "School For Scandal" in which he will star. Baliol Holloway will be director. The Sheridan classic will run for three weeks.

During October and November, there will be further revivals, at fortnightly intervals, of "Macbeth," "As You Like It," "King Lear," "Volpone," "A New Way to Pay Old Debts" and "Clandestine Marriage."

Specs Bother 56% In Survey But 82% Say 3-D Still Lures 'Em Anyway

Large audience group doesn't find 3-D viewers comfortable to wear, but at the same time is still sufficiently intrigued with the novelty of the thing to keep attending stereopix anyway.

Breakdown was made on the basis of a nationwide survey of audience reaction to 3-D technique conducted between February and July of this year by Certified Reports, Inc. Pix covered in the various areas were "Bwana Devil," "House of Wax," "Man in the Dark" and "Fort Ti." However, the interviewers only consideration was 3-D presentation, not technique.

According to Jack H. Levin, Certified Reports prexy, a total of 10,576 persons over the age of 15 were interviewed either personally or via questionnaire. Total of 4,592 were metered uttering remarks in the lobby. Poll indicated, among other things, that there is a potential market for permanent glasses if they are priced below $1.50 a pair.

It further showed that, among 1,648 persons queried in questionnaires, 50.8% were opposed to raised admissions for 3-D pix, with 48.3% saying they'd be inclined to pay a few cents more. The rest, 0.9%, indicated they were undecided.

Those most vocal in their opposition to wearing glasses were concentrated in the ages from 20 to 35, with the larger proportion of those offering no criticism between the ages of 15 and 25. Total of 56.2% of the 5,984 polled by interview or questionnaire expressed dissatisfaction with the specs. Complaints were mostly about eyestrain, headaches, slippage, pressure, the small size of the lens and distraction from the pic itself. On the positive side, 41.8% said they didn't have any trouble with their viewers.

If a good many didn't like the glasses, 82.2% nevertheless indicated this wouldn't keep them from coming back for more 3-D fare.

Rep's 5-Points

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within the image frame won't be sliced off when screened with the new widescreen apertures.

(4) Republic pix, it's contended, "can be projected on any widescreen with a special wide-angle lens, a change in projection aperture to the proper aspect ratio, and more light for projection." Company adds that this is true of any widescreen method.

Studio statement winds up with fifth point that Republic pictures can be projected by any theatre equipped with widescreen for CinemaScope, with the right projection lens and the correct projection aperture aspect ratio. But, it warns, company product can't be run through a CinemaScope projection lens, since this lens is a companion lens to the CinemaScope camera lens employed in production.

Asking 150G

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it down exhibitors' throats. We're staying away from attractions that call for a guarantee."

Group headed by Leo Rosen, former theatre-TV exec of the Fabian circuit, indicated that the $150,000 price was beyond the economics of theatre-TV and that a $75,000 guarantee would be a more likely figure. Nate Halpern's Theatre Television Network, which has sold IBC fights in the past, is still very much in the running. The exhib group, headed by Stanley Warner and United Paramount Theatres, is more interested in seeing the fight go to theatre-TV than in handling the distribution.

According to Ned Irish, exec veepee of Madison Square Garden, who handles the TV deals for the IBC, no decision has yet been made in home-versus-theatre-television. He said he was still talking to Gillette Razor, which sponsored the home telecasting of the Marciano-Joe Walcott fight. Gillette shelled out $300,000 for the home TV rights. Jim Norris, IBC topper, is out-of-town, it was learned, and any final decision will await his return to N. Y.

9-Mo. Ban of U.S. Pix To Israel Looks Solved

Set of proposals for ending the nine months' ban on shipments of pix to Israel was discussed yesterday (Tues.) by the foreign managers in N. Y. Particulars were worked out by the Israeli Embassy in Washington and, according to a spokesman for the Motion Picture Export Assn. looked "pretty good." MPEA okayed the Israeli proposals, subject to final approval from one company.

Combination of high taxes, import duties and a hassle over the rate of exchange for out-of-pocket expenditures, claimed by the distribs, has kept Hollywood films from going into Israel since last November. MPAA prexy Eric Johnston finally took the matter up with the Israeli Embassy, which then submitted the "peace" proposals.

Allied Artists

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trayal of the Leathernecks in tough or blood-and-gore roles on the screen. They recently nixed cooperation for Aubrey Schenck's "Beachhead" on similar grounds of being prejudicial to recruiting because of certain scenes and background they felt were too rough. What has Pentagon reps puzzled is why the Leathernecks, who skyrocketed to fame on the tail of their "tough guy," devil-may-care rep, should suddenly become sensitive. However, though Towne's operation decides whether a film merits military cooperation, ultimate decision must be made by branch of service involved.

Hollywood studios of late have been feeling the brunt of an increasingly critical attitude on the part of the services and particularly the Navy. Stanley Kramer's "Caine Mutiny" for a while had rough sailing when the Navy refused to okay the original script. Later, changes were made and the Navy extended its cooperation. There is also some concern at Columbia over Army reaction to "From Here to Eternity," the reasoning being that it doesn't exactly aid recruiting efforts.

U.S. Pixites Beef

Continued from page 7

of the American execs feel the new deal should be accepted without protest and with the hope that a subsequent cabinet will not interfere.

While wondering how such an important matter could have been settled locally and without reference to N. Y., these execs have resigned themselves to a fait accompli, with the observation, "It's not too bad a deal." At any rate, even if they were to object to it, the Americans are outvoted on the ANICA board. Refusal to go along with its decision would be tantamount to resignation from the org.

MPEA spokesman in N. Y. said ANICA matters were being handled by the distribs themselves, through the film board in Rome, and not via the MPEA. Question still arises whether the 20th-Fox rep who's the head of the board took it on himself to bind the other companies to the agreement and, if so, where he got the authority. His immediate superiors are the continental managers in Paris.

Stall Skouras Testimony

Los Angeles, Aug. 4.

Final decision on whether Charles P. Skouras must give depositions in two antitrust suits was postponed until Oct. 19 by Judge Harry C. Westover in Federal Court.

Physicians testified that Skouras was too ill to be subjected to the strain of questioning at present.

Dorothy Seese, former moppet, returns to the screen for a role in "The Bounty Hunter," starring **Randolph Scott** at Warners.

Briefs From the Lots

Hollywood, Aug. 4.

Anson Bond announced plans to produce "Formosa," story of Generalissimo Chiang Kai-Shek, to follow his recent production, "China Venture" . . . **Estelita** mulling an offer to star in "Four to Go," a whodunit to be filmed in Havana by **Roberto Vegas** . . . **Walter Richards** bought screen rights to "Children of Old Man River," biography of **Billy Bryant**, show boat captain, for indie production . . . **James Stewart** will star in "Rear Window," to be produced independently by **Leland Hayward** and **Josh Logan** for Paramount release . . . **Reginald Denham** and **Mary Orr** in from N. Y. to sell their filmplay, "The Disappearance of Mary Blake."

James Whitmore, recently with Metro, moved to Warners for a role in the **Guy Madison** starrer, "Rear Guard" . . . **Dolores Gray** tested before color cameras at Metro with **Vincente Minnelli** directing . . . Columbia will send a troupe to Europe in October to shoot exteriors for "Richard the Lion-Hearted," with interiors to be made in Hollywood" . . . RKO's "Sea Devils" drew a "B" rating from the National Legion of Decency because of "suggestive costuming" . . . **Victor Saville** announced a $3,000,000 budget for "The Silver Chalice," based on Thomas B. Costain's best-selling novel.

Albert Cohen assigned to produce "Day Called Tomorrow" at UI . . . Metro is negotiating for **Peter Ustinov** as second male lead in "Beau Brummel" . . . **Frank Tashlin** signed to produce "Susan Slept Here" for **Alex Gottlieb's** indie company . . **Sid Luft** signed **Lemuel Ayers** as production designer for the **Judy Garland** starrer, "A Star Is Born," at Warners . . . UI bought **Anya Seton's** novel, "Foxfire," as a costarrer for **Jeff Chandler** and **June Allyson**, with **Aaron Rosenberg** as producer.

RKO Theatres

Continued from page 3

a profit of $417,602.32, as compared to $174,802.99 for the same stanza of 1952. Both quarterly and six month totals are after taxes and all other charges (including profits on sale of capital assests, before taxes.) Profit on sale of capital assests for the most recent quarter totalled $5,569.59, as compared to $9,253.99 for the similar period last year. The 1953 six month profit for the sale of capital assests was $19,323.45, while 1952's total was $16,518.55. A total of $250,000 was provided for estimated income taxes for the six-month stanza of 1953, as compared to $95,000 for 1952.

Shares of common stock outstanding at July, 1953, were 3,764,913 (excluding 150,000 shares held by the corporation), while 3,914,913 shares were outstanding for the comparable period of 1952.

Pix which helped to swell RKO's coffers during the six month stanza included the 3-D films, "House of Wax" and "It Came From Outer Space," as well as such flats as "Shane," presented on widescreen, "Beast From 20,000 Fathoms" and the reissue of "Mighty Joe Young."

Govt. Aid Slash

Continued from page 3

Brazil. It's figured that, in 1954, the industry will again have to squeeze remittances out of current earnings, with blacklogs largely exhausted.

It's estimated that '53 will give the companies record foreign remittances of about $150,000,000. Execs close to the foreign operation on the one hand are delighted with the rising curve of foreign coin, which now accounts for about 45% of the industry's total revenue. On the other, they have been fearing just the kind of development which now is projected for '54 when the remittance curve will tend to level off and start to drop. While this is seen as a normal trend, it is also true that the companies have begun to count on this high income and are bound to be hurt by a decline.

An added consideration is the fact that exhibs in foreign areas are anxious to equip themselves for the new projection system and that many are dependent on government dollar allocations to purchase the equipment.

Inside Stuff—Pictures

The Martin & Lewis blast at the London critics is still a seething matter, according to byliner "Cassandra" in the London Daily Mirror (July 29). He goes into the broad of canvas of the non-existent anti-American sentiment in England, despite the N. Y. Daily Mirror's contention to the contrary, and concludes:

"Then there is this odd little complaint about Messrs. Martin & Lewis, 'going through a harrowing experience' at the London Palladium. They were harrowed for £7,000 a week and got a few boos for their personal discomfort—and the embarrassment they inflicted on some of their audience.

"They then skedaddled off to Paris where they squirted murky little wisecracks over the Channel at England and pledged themselves never to return to our shores.

"Fine. We'll get on with Danny Kaye and Bob Hope and Bing Crosby and if you try to steal them away from our hearts we'll turn up in Boston Harbour and settle another old score.

"Right now we have someone else here you'll not take away from our hearts either. The name is Adlai Stevenson and 27,000,000 good Americans voted for him at your last Presidential election. We admire him, too, and if he had been in British politics we would have accounted it a privilege and an honor for him to be in our midst.

"Is this anti-Americanism?

"Is this venom, envy, or dislike?

"It'll take more than bitter little distortions about Welsh politicians, British newspapers, past wars and waspish-minded vaudeville actors to destroy so much of what you have inherited from us and so much of what we have learned from you."

Film industry has reached the turning point insofar as hard times are concerned, in the opinion of a market analyst for the brokerage firm of E. F. Hutton & Co. In the outfit's current news letter, G. M. Loeb observes "I think films combine the greatest potential percentage market gain with the lowest possible risk of loss." Loeb adds that industrywise, films have been on the downgrade from 1946 until the current upturn and this has meant many economies. "It means too," he points out, "that after seven years people are ready to go back to pictures. The radio did not stop the phonograph record business from coming back to new highs. TV won't stop new tops for films either."

Filmgoers have been confused by "crudely blown-up ordinary films and hastily put together" depth pictures, Loeb feels. "But the target date for the real, widescreen opening," he notes, "is when 'The Robe' (20th) comes to the Roxy, N. Y., probably shortly after Labor Day. Then, if the general market is not too weak, the film boom might begin." Loeb winds up his analysis with the prediction that the industry's upswing will assert itself in fourth quarter earnings. 20th-Fox is seen as the "near-term speculative leader" and Paramount the "quality stock" of the industry.

Warner Bros. is largely financing, besides releasing, the indie, "Giant," from Edna Ferber's bestseller, in which she is partnered with director George Stevens and former Paramount production head Henry Ginsberg, who will officiate as producer.

Incidentally, this renews a three-way association between Ginsberg, WB and Jake Wilk, former eastern studio rep for the Warners, who was instrumental in setting up the Ferber deal. The Ginsberg-Wilk association also goes back to the old World Film (Lewis J. Selznick) days.

WB has been expanding its indie distribution activities. Its current "Beast From 20,000 Fathoms" (Hal E. Chester-Jack Dietz) is an indie. WB will also take on two Leland Hayward properties—"Mr. Roberts" and possibly also "The Old Man and the Sea."

Columbia Pictures prexy Harry Cohn has been noted in the trade as a non-publicity seeker, non-trade dopester, and generally ducking paid announcements on film merits. Hence the display ad in the N. Y. dailies that "once in 30 years" he is making a pitch for "From Here To Eternity," which opens today (5) at the Broadway Capitol, is unusual. Cohn's ad stated in part, "In the 30 years I have headed production at Columbia, we have turned out many noteworthy pictures . . . 'It Happened One Night,' 'Lost Horizon,' 'The Jolson Story' and 'Born Yesterday' . . . I have never come to you, the movie-going public, and said, 'I urge you to see this picture.' It is with no reservations, therefore, that I now say, 'I urge you to see 'From Here To Eternity.'"

Warner Bros. has set no definite policy on rental of its Warner-SuperScope lenses to exhibs, Ben Kalmenson, WB sales topper, said in N. Y. last week. Kalmenson indicated the company had every intention of going through with its original announcement, which said the lenses would be made available at nominal cost. He said final prices would be determined when the cost of the lenses was known, and that there had been no WB decision to charge anywhere up to $50 per engagement as had been reported. "For all we know, we may end up giving 'em away," Kalmenson stated.

Making an appeal to a specialized audience, Cinerama has been supplementing its regular bally campaign with a pitch to music lovers. For instance, fullpage ad in Stadium Concerts Review, program for the Lewisohn Stadium, N. Y., summer concerts, which closed season Saturday (1), highlighted the musical numbers and stereophonic sound of "This Is Cinerama," including Handel's "The Messiah," finale of the second act of "Aida," the Vienna Boys Choir, the Salt Lake City Tabernacle Choir, the Vienna Philharmonic and the Cinerama Philharmonic.

The Danish press, which once attacked Samuel Goldwyn's "Hans Christian—Andersen," now appears mollified. Seems the picture has been drawing American tourists by the thousands into Copenhagen, and the Danes aren't averse to the money that's being spent in their capital. According to Politiken, Denmark's daily news sheet, the Frank Loesser song, "Wonderful, Wonderful Copenhagen," in "Andersen" is responsible for the influx of tourists which exceeds last year's visitors by 50%.

Jerry Lewis gets into New York Aug. 11 and Paramount flaks aren't giving him much of a chance to blow off steam about his recent British experiences. Par boys feel he may have a legitimate beef, but don't see the sense in airing it and jeopardizing future Martin & Lewis pix in Britain. So they're hustling the comic off to Columbus, O., as rapidly as possible to attend the "Caddy" opening there. Assumption seems to be that, if Lewis squawks there, the echo won't be quite as loud in Britain.

King Features will distribute to 106 daily and 172 Sunday newspapers a special comic strip to mark Mickey Mouse's 25th anni. Strip, which will appear in September, ties in with the reissue by RKO of a Mickey Mouse birthday package, set for release shortly. Package consists of five Mickey and one Goofy cartoons, which exhibs can play individually or as a 47-minute feature.

United Air Lines announced a 30% reduction in air freight charges on motion picture film flown from Hollywood to Honolulu, effective Aug. 26. New rate will be 40c per pound on shipments of 100 pounds or more. Reduction was made possible by the high volume of film shipments to the Islands.

THE BIG PICTURE OF THE YEAR OPENS TODAY AT THE CAPITOL, N.Y.

COLUMBIA PICTURES presents

FROM HERE TO ETERNITY

starring

BURT LANCASTER · MONTGOMERY CLIFT

DEBORAH KERR · FRANK SINATRA · DONNA REED

Screen Play by DANIEL TARADASH · Based upon the novel by JAMES JONES · Produced by BUDDY ADLER · Directed by FRED ZINNEMANN

Picture Grosses

CHICAGO

(Continued from page 9)

"Hitch-Hiker" (RKO). Sock $27,000. Last week, "Francis Covers Big Town" (U) and "Column South" (U) (2d wk), $12,000.

State-Lake (B&K) (2,700; 98-$1.25)—"Return to Paradise" (UA) (2d wk). Impressive $30,000. Last week, $42,000.

Surf (H&E Balaban) (685; 98)—"5,000 Fingers Dr. T" (Col). Fine $6,000. Last week, "Mr. Potts Goes to Moscow" (Indie) (4th wk), $4,500.

United Artists (B&K) (1,700; 98-$1.25)—"Mazo" (AA) and "Fort Vengeance" (AA) (2d wk). Brisk $16,000. Last week, $27,000.

Woods (Essaness) (1,073; 98-$1.25)—"Moon Is Blue" (UA) (6th wk). Still hot at $22,000. Last week, $28,000.

World (Indie) (587; 98)—"7 Deadly Sins" (Indie) (5th wk). Bright $5,100. Last week, $4,500.

Ziegfeld (Lopert) (485; 98)—"Lili" (M-G) (8th wk). Sprightly $4,300. Last week, $4,500.

Toronto Dull; 'Farmer' NG $9,500, 'Bay' 6G, 2d

Toronto, Aug. 4.

On Civic Day holiday weekend exodus, biz is way off to year's worst level here. Newcomers, "Titfield Thunderbolt," is okay while "Farmer Takes a Wife" is just so-so. Of the holdovers, "Scared Stiff" is holding well but most other product is very light. However, "Thunder Bay" looks neat in second stanza.

Estimates for This Week

Crest, Downtown, Glendale, State (Taylor) (863; 1,059; 955; 698; 35-60)—"Cry of Hunted" (M-G) and "Sky Full of Moon" (M-G). Sad $9,000. Last week, "Thief of Venice" (Col) and "Body Says No" (IFE), $11,000.

Eglinton, University (FP) (1,080; 1,558; 40-75) — "5,000 Fingers" (Col). Satisfactory $9,000. Last week, "Affair with Stranger" (RKO), $12,000.

Hyland (Rank) (1,350; 40-85)—"Titfield Thunderbolt" (Rank). Nice $8,000. Last week, "Moulin Rouge" (UA) (12th wk), $5,000.

Imperial (FP) (3,373; 40-75)—"Scared Stiff" (Par) (2d wk). Oke $14,000. Last week, $20,000.

Loew's (Loew) (2,096; 40-75)—"Ride Vaquero" (MG). Light $7,500. Last week, $14,500.

Odeon (Rank) (2,390; 50-90)—"White Witch Doctor" (20th) (2d wk). Weak $9,000. Last week, $13,000.

Shea's (FP) (2,386; 40-75)—"Farmer Takes a Wife" (20th). So-so $9,500. Last week, "Fort Ti" (Col), $9,000.

Uptown (Loew) (2,743; 60-$1)—"Thunder Bay" (U) (2d wk). Holding neat at $6,000. Last week, $9,500.

LOS ANGELES

(Continued from page 11)

$1.50)—"Stalag 17" (Par) (3d wk). Rousing $13,000. Last week, $14,000.

Los Angeles, Hollywood Paramounts (AB-PT-F&M) (3,300; 1,430; 95-$1.50)—"Charge Feather River" (WB) (3d wk). Okay $18,000. Last week, $22,600.

Globe (FWC) (782; 70-90)—"Twilight Women" (Lip) and "Slasher" (Lip) (2d wk). Just $2,500. Last week, with El Rey, $6,800.

Four Star, Rialto (UATC-Metropolitan) (900; 839; 80-$1.20)—"Moon Is Blue" (UA) (5th wk). Smart $18,000. Last week $19,000.

Wilshire (FWC) (2,296; 80-$1.50)—"White Witch Doctor" (20th) (5th wk). Dull $2,800 in 6 days. Last week, $4,200.

Fine Arts (FWC) (631; 80-$1.50)—"Sea Around Us" (RKO) (5th wk). Nice $4,500. Last week, $4,200.

Hollywood (SW) (1,364; $1.20-$2.80)—"Cinerama" (Indie) (14th wk). Smash $37,500. Last week, $37,400.

DENVER

(Continued from page 11)

issue). Good $3,500. Last week, "Farmer Takes Bride" (20th) and "Salome, Where She Danced" (Indie) $7,000.

Orpheum (RKO) (2,600; 50-85)—"Main St. to Broadway" (M-G). Poor $7,500. Last week, "Second Chance" (RKO) and "Tarzan and She-Devil" (RKO (2d wk), $7,000.

Paramount (Wolfberg) (2,200; 50-85)—"City of Bad Men" (20th) and "Male War Bride" (20th) (reissue). Mild $5,500. Last week, "Farmer Takes Wife" (20th) and "Salome, Where She Danced" (Indie) $13,500.

Valley (Wolfberg) (1,000 cars; 85)—"City of Bad Men" (20th) and "Male War Bride" (20th) (reissue). Fair $5,000. Last week, "Farmer Takes Wife" (20th) and "Salome, Where She Danced" (Indie), $7,000.

Vogue (Pike) (442; 60-90)—"Castle in Air" (Indie). Okay $1,500. Last week, on reissue.

RKO Comeback

Continued from page 4

and "The Silver Horde," toplining John Wayne and Jane Russell, but there's been no announcement of the process in which they'll be made. So far, RKO has shown no official inclination toward the wide-screen bandwagon, but with the industry trend shifting in that direction, it's figured that the company will also take the plunge in that direction. With Grainger due back this week from Coast talks, additional production plans are expected to be announced.

In addition to recently-completed pix under the Grainger leadership, company's slate will be bolstered by a couple of entries from former regimes. These include "She Had to Say Yes," starring Robert Mitchum and Jean Simmons, and the long-delayed Howard Hughes personal production, "Jet Pilot," set for Christmas release. From indie sources company will receive five addditional pix.

Besides "Second Chance," two other RKO-owned pictures are drawing at the b.o. "Mighty Joe Young," a re-release, is chalking up neat returns as is the documentary "The Sea Around Us."

Allied 'Pressure'

Continued from page 5

to by both exhibitors and distributors.

"The committee is properly concerned at the breakdown of the negotiations and regards it as unfortunate that the attitude of one or two representatives in these negotiations resulted in a stalemate. The committee believes that it has a duty to lay bare the facts as they were testified to, and assess the blame where it belongs.

The portion of the Myers wire which apparently raised Schoeppel's hackles read: "I cannot conceive of any such criticism unless the committee has accepted in its entirety the testimony of Austin Keough of Paramount Pictures, Inc., and completely ignored my fully documented supplemental statement which refutes Keough's testimony . . . If the Small Business Committee has, in effect, made a report contrary to the interest of the small exhibitors and in favor of the large motion picture companies, the demoralization of the exhibitors will be complete . . . If a proposed report along the line of the trade paper stories has been submitted, I earnestly hope the committee will carefully reconsider the whole subject before approving it."

Release Skeds

Continued from page 7

indications are that production will operate on a day-to-day basis.

A factor making it easier for studios to trim the backlogs presently is the discontinuance of maintaining long-term contracts with star names. With the same names appearing in a series of studio product, filmeries had to release these pictures over an extended period in order not to present the same star to the public too frequently.

During 1952, a total of 278 pictures were released by the major companies, or an average of about 23 per month. Present releasing statistics show that the filmeries are currently averaging about 27 per month.

Flat 'Cell Block'

Hollywood, Aug. 4.

Walter Wanger's Allied Artists production, "Riot in Cell Block 11," will be filmed in 2-D instead of 3-D because of regulations at Folsom Prison, where much of the shooting will be done.

Prison officials put a two-week limit on the use of the location. Wanger decided the time would be too short for 3-D lensing.

Madrid Singer Loses In $2,500 Billing Suit

Madrid, July 28.

Cinema star and producer Ana Mariscal won her suit in the Workers Tribunal of Madrid in the action brought against her by songstress Luisita Esteso. Latter asked 100,000 pesetas ($2,500) damages because her name didn't appear as costar in pic directed by Miss Mariscal.

SSB Softens

Continued from page 5

vide an inexpensive and expeditious means for settling many of the exhibitor complaints relating to trade practices in the distribution of motion picture films. Such matters as clearness and runs, pre-releases and competitive bidding would lend themselves readily to arbitration. The record indicates that these constitute the greatest bulk of the complaints registered by exhibitors."

The committee flatly stated it did not believe that film rentals should be the subject of arbitration. "The distributor of a motion picture," the report says, "is entitled to receive the best possible price for his product and the exhibitor cannot dictate the price he will pay. It is evident that exhibitors would never agree to make whole a producer or a distributor who lost money on a picture."

Attack on Myers

Attack on Myers is noted in the statement that the committee "regards as unfortunate the course of action taken by a spokesman for the largest exhibitor organization in summarily breaking off arbitration negotiations shortly after the Oct. 21 draft was submitted." Continuing the blast at Myers, the report states: "His contention that no arbitration would be acceptable in the absence of an agreement to also arbitrate film rentals, after all parties had agreed during the August conferences that a film rental provision was unworkable, is arbitrary and unrealistic in light of all the facts on the record. The subsequent rejection was 'an astounding performance' in the opinion of the other negotiators and obviously raised in their minds a question of whether there had been good faith in the first instance." The "astounding performance" remark had been made by Paramount general counsel Austin C. Keough during his testimony before the committee.

Can't 'Insure a Profit'

Also on the subject of film rentals, the commitee notes that a distributor should not be required to insure a profit to every exhibitor. "The record shows," the committee further states, "that the action of a spokesman of one of the largest exhibitor organizations, whether intentional or not in closing the door on arbitration, constitutes an imprudent sacrifice of the best interests of his members and all exhibitors."

Apparently in an effort to temper the blow against Myers and Allied the committee inserted a paragraph critical of distribs. "The committee," the report says, "is equally critical of the distributors' representatives in unilaterally proceeding to incorporate changes of substance into the provisions of the Aug. 21 arbitration draft. They should have reasonably anticipated that such action would gravely affect the notable progress which had been made toward an effective arbitration system."

The committee noted that in its opinion "the principal responsibility for the breakdown in arbitration negotiations must rest largely on a spokesman for the largest exhibitor organization . . . The position of the exhibitor group, particularly Allied in insisting on the arbitration of film rentals was not well taken." The committee recommended that the position of the talks as of last August would be a good starting point to resume the arbitration confabs.

Since the Justice Dept. had claimed lack of funds for its laxness in following up exhib complaints, the committee recommended that the Senate Appropriations Committee should explore the matter of giving the agency more funds. Report also made mention of industry's poor business condition due to television and the burden of the Federal 20% tax. Sen. Schoeppel sent a letter to President Eisenhower urging him to sign the tax repeal bill.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Weeks Ending Tuesday (4)

1953 High	1953 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
15⅞	13⅝	Am Br-Par Th	85	14⅝	14	14	— ⅛
45¼	38¼	CBS, "A"	15	44½	42½	44½	+1½
45¼	38½	CBS, "B"	4	44	42½	44	+1½
16¼	11⅝	Col. Pic.	31	15⅝	15	15¼	+ ¼
12⅛	8¾	Decca	114	9⅜	9	9¼	+ ⅜
47	41⅝	Eastman Kdk	163	42⅞	42⅛	42⅞	+ ⅜
14⅜	11¼	Loew's	259	13	12¼	12⅝	+ ¼
7¾	4⅛	Nat. Thea.	252	7⅛	6½	6½	— ½
30⅜	25	Paramount	44	27⅝	26⅝	27⅝	— ¼
36½	28½	Philco	151	32½	30	32½	+2¼
29⅜	22⅜	RCA	318	25¼	24⅜	25	+ ⅝
4⅝	3	RKO Picts.	43	3¼	3⅛	3¼	
4¾	3⅝	RKO Thea	76	4⅛	3⅞	3⅞	— ⅛
4¼	3½	Republic	32	4⅛	3⅞	4	
11⅝	10½	Rep., pfd.	17	11½	11⅛	11¼	+ ⅛
12¼	9⅞	Stanley War.	77	11¾	11⅛	11½	+ ⅛
19¼	13½	20th-Fox	113	17¾	17⅛	17⅛	+ ⅝
17½	14	Univ. Pix.	60	17⅛	16⅜	16⅞	+ ⅜
68½	61	Univ., pfd.	*70	63	63	63	— ½
17⅛	13½	Warner Bros	28	14½	14¼	14½	+ ¼
84	63¼	Zenith	26	73⅜	69½	72⅞	+3⅞
American Stock Exchange							
17¾	11¾	Du Mont	91	13⅛	12¼	13	+1
4⅛	2⅞	Monogram	24	3⅜	3⅛	3⅛	— ⅛
17⅛	14¼	Technicolor	59	15⅞	15⅛	15⅝	+ ⅝
3¼	2¾	Trans-Lux	15	3¼	3	3¼	+ ⅛

Over-the-Counter Securities	Bid	Ask
Color Corp. of Amer.	1⅜	1⅞
Cinerama	3⅛	3⅝ — ⅛
Chesapeake Industries (Pathe)	2½	4
Polaroid	43½	45½ +2¼
U. A. Theatres	11	12½ +1
Walt Disney	8¼	9¼ + ¼

*Actual Sales

(Quotations furnished by Dreyfus & Co.)

D of J Okays SW-Cinerama

Continued from page 3

ting forth the points, was filed with the Federal Court in New York today (Tues.) with court approval, the SW-Cinerama deal is slated for closing on Aug. 19.

Stating that the agreement with Cinerama Productions would give SW such wide rights, the SW circuit admits in its petition that it is submitting to the restrictions solely to get the blessing of the Justice Dept. and avoid a long court fight. Petition to the court explains:

"The Department requested that various stringent limitations and restrictions be superimposed on the rights acquired by your petitioner and Cinerama, Inc., agreed to as a condition of obtaining its approval of the project. Your petitioner and Cinerama, Inc., agreed to the following conditions and limitations insisted upon by the Department and in doing so your petitioner has obtained the Department's approval of this venture.

(A). Your petitioner would be limited to a total of not more than 24 (Cinerama) theatres in the United States at any one time, and further limited to one theatre per city, except two each in New York, Chicago and Los Angeles. Included among the theatres are the existing four theatres in New York City, Los Angeles, Detroit and Chicago.

(B). Each acquisition, it is explained, will be subject to prior approval of the Federal Court to be certain it does not unduly restrain competition, with the leases on the Detroit and Chicago theatres being automatically okayed.

(C). SW would be barred from showing standard motion pictures in any of the 24 houses.

(D). "Any theatre sub-licensed by petitioner for the exhibition of Cinerama pictures in which petitioner received a percentage of gross receipts or of net receipts will be counted against the aforesaid 24 theatre limitation. If after December 31, 1958, your petitioner decides to continue granting sub-licenses to exhibit, such sub-licenses would be limited to a basis in which your petitioner does not participate in the gross or net receipts, the sub-licensee, and your petitioner would be required to grant compulsory exhibition sub-licenses to all applicants on a non-discriminatory basis and for reasonable royalties."

Limitations on production are as follows:

(a) SW can make no more than 15 Cinerama films in the United States and must end production by Dec. 31, 1958. In each instance, SW would be permitted to produce standard versions of the Cinerama pix.

(b) Any Cinerama film produced by SW or by a sub-licensee from which SW gets a percentage of the gross or net received by the sub-licensee will be counted against the 15-picture limitation.

(c) Any Cinerama picture produced outside of the U. S. but distributed by SW in the United States will count against the limitation.

Distribution limitations:

(a) SW rights to distribute "This Is Cinerama," or any of the other 15 pix, terminates Dec. 31, 1960. All distribution rights must be transferred to some other organization with SW retaining "no control whatsoever over the distribution thereof, and the distributor would be required to license each such Cinerama picture, theatre by theatre, on the merits, and without discrimination. Also in the event petitioner shares in the gross or net receipts from the distribution, the distributor would be required, upon request of an independent, to grant first refusal to an independent to exhibit the Cinerama picture, if the independent is operating a Cinerama process theatre in competition with the petitioner."

(b) SW is enjoined "at all times" from distributing standard pic versions of the 15 Cinerama films it is permitted to produce. It may not retain control of distribution of the standard versions. If SW shares the gross or net receipts of the distributor, indie competitors of SW houses shall have first refusal of these pictures.

Tax Nick

Continued from page 5

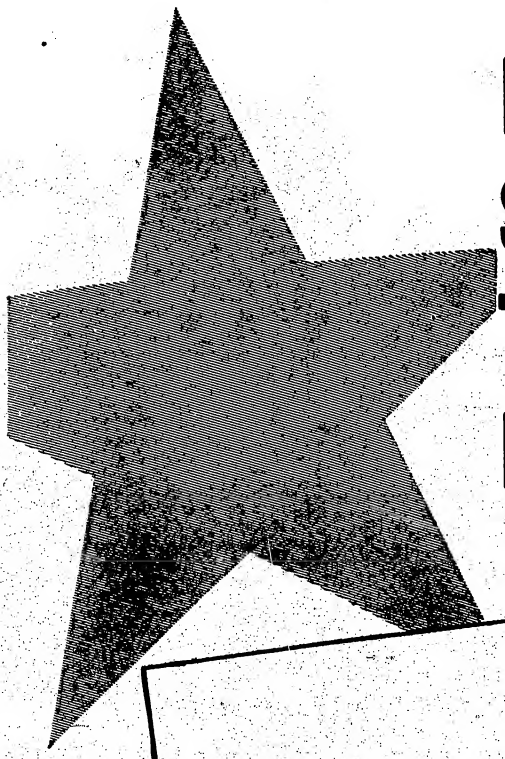
the tax loophole, it's figured that the indies will have a tough time getting top talent to make overseas treks for picture-making. Under the 18-month exemption system, stars sought out producers to convince them to launch foreign projects. With the trail reverting to Hollywood, the independent producer will not be in a bargaining position to compete with the major studios.

Indies also had other advantages in filming abroad. Not only could they make use of blocked coin through various deals, but subsidized foreign coin was also available. In addition, there were co-production deals with European filmites.

If there is a cut in foreign production, it's felt that, except for the few established top indies, the individual-type producer will be a Hollywood rarity. Except for those with an outstanding record of success, it's tough to get bank coin for indie efforts.

Decrease in foreign production by indies, it's noted, might be particularly felt by United Artists whose releasing slate is considerably enhanced by the foreign-made entries.

READ WHAT A GREAT SHOWMAN SAYS ABOUT THE TWO LATEST ROMULUS PRODUCTIONS



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19, TOWER STREET, LONDON, W.C.2

15th July 1953.

John Woolf, Esq.,
Independent Film Distributors Ltd.,
Nascreno House, 27/28 Soho Square, W.1.

Dear John:

The north side of Leicester Square has frequently been monopolised by the Empire and Ritz with two outstanding M.G.M. films playing concurrently. But never before, to the best of my recollection, have two outstanding films from another source been accorded this privilege and with such success.

INNOCENTS IN PARIS at the Empire is a joy to behold and hear with an audience. Its star value needs no elaboration on my part. And the public are responding to every comedy scene as I am certain was intended by the producers.

Unfortunately arrangements made for the showing of our LILI preclude the possibility of extending the run of your film which is undoubtedly deserved.

MOULIN ROUGE at the Ritz just doesn't waiver. Receipts continue from week to week at a steady and most satisfactory rate. The run, as you know, continues indefinitely.

Please accept my sincere congratulations for having produced two films of such merit. Also my appreciation of having accorded us the opportunity of showing them.

All the best,

Sincerely yours,

S. ECKMAN, Jr.

"MOULIN ROUGE" & "Innocents in Paris"

Clips From Film Row

NEW YORK

Altec Service Corp. inked three-year service contract with Loew's Inc., covering more than 100 first-run houses. Deal closed by Altec's L. D. Netter, Jr., while John Murphy and Gene Picker repped Loew's.

James Boyle, field exploiteer, back from a month in Texas where he helped bally world preem of Universal's "Man from Alamo" at the Majestic, San Antonio, as well as launchings in five other Texas cities.

C. Bruce Newbery, Republic's sales chief, disclosed winners in the company's 1953 Bonus Drive which covered the six-month stretch from Jan. 1 through June 30. First prize went to Los Angeles, in the Coast division headed by sales manager Francis Bateman.

CHICAGO

John Balaban returned from Washington where he helped to fight for theatre tax repeal.

Harold Stevens hosted exhibs and press at a preview of three new Paramount pix last week.

National Assn. of Popcorn Manufacturers holding national convention here Oct. 11-14.

Rivoli in Danville, Ill., shuttered recently, with Rodd Lohrenz' Kee Theatre, Kewanee, following.

RCA demonstrated new 16m, 3-D projector Friday (31).

Cinerama preem Wednesday (29) attended by Louis B. Mayer, Cinerama exec; Fred Waller, its inventor; Robert Ware and Lester Isaacs.

Stark Theatre, Toulon, Ill., moving to part-time operation, while Times of South Bend, Ind., returned to full-time setup.

Radiant Screen purchased block of 500 seats to Cinerama for NAVA convention.

National Screen shipped out 650 Korean Relief trailers of the President's personal appeal.

MINNEAPOLIS

Oxboro, last availability nabe house with regular 25c. admission, fourth Twin Cities subsequent-run theatre to install 3-D equipment. Initial offering is "Man in Dark."

Harold Lundquist promoted by 20th-Fox from northern Minnesota salesman to assistant to division manager M. A. Levy, succeeding Verne Skorey, recently transferred to Kansas City as assistant branch manager.

Ev. Seibel, United Paramount Theatres' Northwest circuit ad-publicity head, fishing in northern Minnesota waters.

"Limelight," which did comparative slow trade on its downtown firstrun here, playing to big business in neighborhood arty houses.

DALLAS

Twin Drive-In opened at Ft. Worth by C. D. Leon. Jim McQuaid is manager.

Rex Ochs named manager of Texas Theatre for Rowley United Theatres in suburban Oak Cliff here.

Coolidge Theatre at Coolidge opened by B. B. Hughes who purchased the house from Ed Newman.

C. O. Wise, general manager here fo Phil Isley Theatres, announced the circuit will open new 650-car capacity Red Bluff Road Drive-In at Houston soon.

Anthony Todora, formerly treasurer of the Palace here, appointed manager of Tower Theatre.

The International Drive-In Theatre Owners convention will be held here Sept. 28-30. Ozoner operations and problems will be aired at confab.

A 13-week amateur talent contest for prizes totaling $1,000 is being staged at the Grand Theatre, Paris.

D. J. Matranga of Houston has invented a new low-priced aluminum screen suitable in all kinds of weather for both regular and 3-D pic at ozoners.

Fred McHam took over as manager of the State, Denison, Tex., for Interstate Theatres. He was formerly with Interstate at Tyler.

Jeff N. Hardin named manager of Taylor Theatre, Big Lake, to succeed D. C. Swanxy, recently resigned. Hardin was manager of Ford Theatre, Stanton.

Delmo Pierce named manager of new El Charro Drive-In opened at San Antonio by John H. Flache.

R. A. Barron purchased Independent Theatre Supply Co., from his father who had established it in San Antonio in 1906.

ST. LOUIS

William A. Collins lighted his new ozoner between DeSoto and Hillsboro, Mo.

Dr. D. A. Squires, Fulton, Mo., heads a syndicate constructing a new ozoner near Vandalia, Mo.

A new drive-in near Marion, Ky., began operation last week. It is owned by B. G. Moore, Dr. J. J. Rosenthal and Tom Simmons.

Clark Armentrout, manager of the Clark, Pittsfield, Ill., shuttered the house until facelifting is completed.

Andy Dietz, head of Dietz Enterprises and Co-Operative Theatres, convalescing from major surgery in a St. Louis hospital.

PITTSBURGH

George Saittis, partner-owner of Twin Hi-Way Drive-In, hospitalized at Allegheny General hospital after suffering heart attack. Saittis and his family had driven to Erie, Pa., for a few days' vacation, and he was stricken there.

Purchase price of Majestic Theatre in Johnstown was $76,000. Stanley Warner interests sold it to Lee Hospital, and house will be converted into hospital warehouse.

Pete DeFazio, former Warner salesman here and for last several years head of company's Washington, D. C., exchange, resigned. He is brother of Sam DeFazio, of Harris Circuit managerial staff.

PHILADELPHIA

When Paramount previews its new film, "The Caddy," here it will also conduct a golf tournament for members of the Philadelphia Country Club, sports writers and caddies, to help with the buildup.

Sherwood Theatre closed. Wilson and Day were operating.

The Main Line Drive-In at Devon, a W. W. Smith enterprise, has opened.

The Morrisville Drive-In, Morrisville, Pa., is expected to open soon. Bob Baranoff is operating.

Dave Law, who recently left WB to join Republic as a booker, going back to Warners as the office manager, succeeds Edward O'Donnell, now city salesman.

DES MOINES

Howard A. Ross named manager of Des Moines branch of Allied Artists to succeed Wm. Johnson, resigned. Ross was with the Theatres Candy Co. of Milwaukee, Wis. for four years before joining Allied Artists in Omaha, Neb., three years ago.

The Government filed $10,554 tax lien against S. A. Vogel, operator of the Rocket Theatre, which closed last month. According to the lien, Vogel failed to turn over some admission tax coin and employee withholding taxes. Vogel bought the Rocket late in 1951 from Tri-States Theatre Corp. on a contract and closed it because wasn't a paying proposition.

DENVER

Robert Lotito, former manager of Aladdin and later city manager for Fox Inter-Mountain in Pocatello, Idaho, named manager of the Denham here. Succeeds Al Lawter, who resigned because of ill health.

Al Brandon quit as United Artists salesman to open film booking office.

Harvey E. Gollogher, city manager for Fox Inter-Mountain Theatres, Canon City, Colo., moved here to manage the Bluebird for same company. Canon City job folded when M&M Theatres took over their houses there from Fox Inter-Mountain.

20th's Dangling C'Scope Lure for O'Seas Exhibs

The CinemaScope demonstrations abroad have put 20th-Fox in the odd position of dangling a b.o. lure before the eyes of overseas exhibs, without actually wanting to let them have it.

Problem facing 20th International prexy Murray Silverstone is that, where he has successfully whetted the European appetite for the 20th widescreen system, he also must play off between six and eight months of standard 2-D product.

It's pointed out that 20th's investment in the remaining flat pix is very considerable. At the same time, it's difficult to get exhibs to concentrate on these films when their eyes are already on the coming CinemaScope attractions. And once a house has played a CinemaScope pic, the switchback to conventional product is considered risky biz.

Shift to Suburbs

Continued from page 3

American family units today have a real income of $3,000,000 to $10,000, against 29% in 1929."

Some film industry quarters maintain that distribs are particularly affected, since the move away from the big cities would indicate important changes in the distribution of income from large and small houses. This, they say, is important in that it shows an ultimate need to rely on the smaller situations, to a larger extent, when it comes recouping coin from pix made in the new and more expensive widescreen media. It further reflects on the potential for wide installation of costly equipment.

Situation the Same?

There is another school of thought which holds that, on the bigger films at least, the situation is the same that it's always been. One company statistician's studies of the market recently established that 85% of the revenue from one of the top pix came from only 2,500 first-runs and that, on the overall, 5% of the bookings account for about 40% of total income. On another big production, 40% of the bookings produced 90% of the revenue.

Trouble is that it's difficult to establish an overall average for a full year's product, due to the varying appeal of releases. While no one pretends to write off the small-town house, thinking of some distribs continues along conventional lines. There has lately evolved a growing feeling that the market has, perhaps, grown too big to be serviced economically.

As one distrib exec put it: "With many of those small situations, it actually costs us money to service them." As a result, some of the distribs aren't sharing exhibition's panic at the thought of 5,000 houses closed and another 5,000 allegedly operating in the red.

As for the rise in individual income cited by Fortune, industryites are pondering the disproportionate drop in film income, with Americans spending $600,000,000 less at the b.o. this year than they did in 1946, when the industry's gross was $1,800,000,000. Significantly, the larger grossing houses have been harder hit than the smaller ones, the former's gross being off one-third since 1946.

COMPO

Continued from page 3

before it, in the event of a veto or likely veto. Coyne said he would get the assurance of Chairman Daniel Reed of the committee, that the COMPO case, made last spring before Ways & Means, will be incorporated in the present hearings as well. In addition, a brief bringing the film theatre case up to date, will probably be submitted.

"There is no reason," explained Coyne, "for us to go in there again and present the whole case verbally for a second time. They have a record of it."

Tonight Ways & Means heard appeals of operators of swimming pools, beaches, amusement parks, skating rinks and bowling alleys for relief from the 20% admission bite. Tomorrow night spokesmen for legit and ballet will appear before the committee.

Box Office TV

Continued from page 7

cording to Rosensohn, would be $1.50, with 90c to $1 being a more likely figure in most situations.

BOT exec said his outfit, by presenting many events, can come out on top financially although footing the loop bills. By maintaining the loop lines over an extended period instead of installing for a single event, Rosensohn said BOT can amortize the cost over the period of a year.

Exhibs, he pointed out, will also be aided by the company's publicity campaign. Long before and just prior to an event, company will send a man around to beat the drums. For the Notre Dame games, for example, tie-up will be made with local ND alumni associations as well as with local athletic groups. Bally drive will be handled by Lou Gerard, former film tradepaper reporter, who joined BOT this week as publicity-exploitation director. Gerard will leave next week on preliminary swing of cities with theatres having theatre-TV equipment.

BOT kicks off its program Oct. 17 with the Notre Dame-Pittsburgh game. Although ND has games slated for Sept. 26 and Oct. 3, BOT chose the third game because the earlier contests might interfere with a late baseball pennant drive or the World Series.

SW-Cinerama

Continued from page 3

tion for amendment of the Warner Bros. consent decree to which SW became a party when it acquired control of the WB Theatres. (See separate story.)

Company will also set in motion plans for the launching of a production program. With "This Is Cinerama," the initial entry in the medium already in long runs in New York, Detroit and Los Angeles, SW realizes it needs a followup film pronto. Talks have been held with a number of the majors, including Paramount, Columbia and Warner Bros., regarding a production deal for a Cinerama film. Financial arrangements, it's indicated, would be a complicated one, since no company would undertake a film solely in the Cinerama process which, at the most, would have a worldwide outlet of 50 theatres. Any production venture, it is indicated, would involve the shooting of a film both in Cinerama and in 2-D. The flat pix would be sold in territories beyond the area of Cinerama coverage.

Art House Chain

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spoke from the floor, commenting that British pix still suffered from prejudices acquired during the days of the quota quickies. He said the American public would support a good British film but that there are "few places where you can count on the success of British pictures." He chararterized art house patrons as "the most discriminating and most treacherous of audiences."

In plugging for a realization on the part of indie exhibs to create specialized houses, Lewis suggested that it was a mistake to drop an occasional British pic into a continuous program of westerns and action pix, "because it comes as a shock to the audience. They aren't prepared for it. What we need are showcases for mature pictures from everywhere."

Livingston made the point that one of the problems of reaching the mass market with a British film was the cost of exploitation and advertising. In some cases it runs so high, there are no dollars left to send back to Britain, he maintained. Question of British pix on TV failed to elicit much response.

It was suggested, however, that while British films carried considerable appeal for precisely the reason that they come from the "heart" of the nation, it would also be well for British producers to take their cameras outside their homeland to capture a different kind of mood in a different kind of setting which might also appeal to U. S. audiences. Panel consensus appeared to be that it would be a mistake for the British to ape Hollywood which, Knight observed, inevitably breeds flops.

Magna Leases Buff. House Another 11 Months For Todd-AO Experiments

Buffalo, Aug. 4.

Regent Theatre, Maine-Utica nabe, has been leased for an additional 11 months until July 1, '54, by Magna Theatres Corp. for the continuance of experimental runs of its new Todd-AO wide-angle projection being developed at the American Optical Co. local plant. Experiments which have been carried on in the theatre for the past few months have been especially hush-hush, with only technical and New York pic industry viewers permitted. AO lenses, developed especially for the project, are reported being transported between factory and theatre under police guard.

Understood that AO is making both cameras and projectors for the system, which will require only one camera and one projector for making and exhibiting the film. While technical details are not available, it is reported that camera involves intricate arrangement of optical lenses developed by American Optical which will produce both the single cameras and single projectors.

Filming of typical scenes for "live" tests is being carried on locally. This week director Fred Zinnemann and cameraman Harry Stradling were in Buffalo shooting scenes for experimental showing, U. of Buffalo students and New York Conover models being used as actors.

M-G's 'Main Street'

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tion theatre. Idea, however, broke down, and even the plan of opening the picture in the 22 cities simultaneously failed to materialize.

Some names have taken to the road on behalf of the film, but the effort has not been a coordinated one. Faye Emerson visited Nashville and Memphis, Tom Ewell went down to Philadelphia for a day, Shirley Booth plugged the film on her way to Central City, Col. However, the bulk of the hinterland activity has been carried by Herb Shriner, not a legit name, and Gloria Van Der Wheel, the poster girl of "Wish You Were Here."

Arthur Schwartz, prexy of the Council, got some mentions in for "Main St." while out plugging Metro's "The Band Wagon" with Dietz. Jose Ferrer got in some licks for the picture while in Dallas for "Kiss Me Kate." Despite these appearances, Metro's argument is that it has been set up in a haphazard manner without a coordinated plan to obtain the best results.

Filmeries, in general, are burned at the Council for its efforts to knock down the industry's pitch for elimination of the 20% admission tax. Theatre reps tried to defeat the bill, unless the legit stage was included. Pixites noted that "Main St.," a film being distributed by a major company, had as its aim the building up of the legit stage and to increase interest in theatre in the hinterlands.

Film industry argument is that, while pixites particularly exhibs who needed the tax relief, were devoting their efforts to aid the stage, the Council was attempting to sabotage the industry's tax bill.

Metro's investment in "Main St." is based on a $50,000 advance to the Council for help in building up legit and the cost of prints and advertising for the picture.

'ABC STORY'--AN INTERIM REPORT

Daly's Daily Double

John Daly's status as both a TV administrator (he's the new ABC veepee in charge of news, special events and public affairs) and as a performer (as emcee of the brace of CBS-TV panel shows, "What's My Line" and "It's News To Me") finds the trade in general doing some double takes and second guessing as to which facet of "Operations Daly" will outlive the other.

Basically, it's known, the ABC administrative post finds Daly returning to the particular segment of broadcasting (news and special events) that's second nature to him and in which he earned his service stripes. But it's the panel shows that bring him the real coin. It's known, for example, that Daly earns $1,000 weekly from the TV version of "What's My Line" and another $1,000 from the radio version. His contract on the show runs until 1957.

Situation recalls the period a few years back when Ed Murrow relinquished his role as a commentator-analyst to veepee a desk job as a CBS administrator—at considerably less coin than he earned behind the mike or in front of a camera. Murrow took it for a short while and turned in his veepee chevrons.

In the case of Daly, however, the situation is more complex. On the one hand he's administrating at ABC. His role as performer is strictly as a CBS "baby"—for the network has a part ownership stake in both of the Goodson and Todman panel shows.

All Quiet on NBC Front; Move To Put Owned-Operated House in Order

The administrative overhaul at NBC simmered down to a slow walk this past week, with the "all quiet" sign figuratively posted along the NBC corridors as the network personnel adopted a "wait and see" attitude. This Friday (7) marks the official withdrawal date for Frank White as prexy, with board chairman David Sarnoff filling the breach.

It's virtually certain now that, whoever and wherever he may be, the new president won't be named until the first of the year, with Sarnoff personally staying on top of the picture, and with William H. Fineshriber and John K. Herbert as the No. 1 man, respectively, in radio and television. Whatever the speculation, rumor and jockeying of names into the forefront (and it's a cinch that it'll mount in the five-month interval), Sarnoff himself remains undecided on who shall helm the split-up operation.

Meanwhile, only activity in recent days has been in the owned-and-operated sector in an effort to put the o & o house in order. Hamilton Shea, general manager of WTAM (AM & TV) in Cleveland is being brought into New York as successor to Ted Cott as general

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'Bride & Groom's' SRO

Toni, by picking up this week the tab for the Tuesday and Thursday airings of "Bride and Groom," has sold out the CBS-TV strip show (12 noon to 1 p.m.). Other three days of the show are backed by General Mills.

Program is a Masterson, Reddy and Nelson package. Toni agency is Leo Burnett.

Radio Affiliates, NBC Set Sept. 17 For 'Big Blowoff'

The "big blowoff" between NBC and its radio affiliates has been set for Sept. 17. The affiliates' executive committee headed by Robert D. Swezey, of WDSU, New Orleans, which was officially designated at last week's Chicago meeting to map a plan of action, got together with NBC board chairman-prexy David Sarnoff and other NBC Radio toppers in New York last Thursday (30)-for a tentative airing of grievances and for a kickaround of the major issues at stake. They decided on another executive huddle on Sept. 1 prior to the all-affiliate conclave at the Drake Hotel in Chi Sept. 17.

Meanwhile letters have gone out to the NBC affiliates apprising them of the four-hour chinfest with Sarnoff & Co. last Thursday and to put in a bid for a Chi attendance not only on a management level but an ownership level as well.

Although Thursday's was a closed session, this much is known. It was a frank, laying-the-cards-on-the-table powwow. Whatever the gripes of the affiliates at large, the executive committee as a body was

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WNBT Hour Rate At $4,800 Peak

WNBT, N. Y., is upping its rates effective Aug. 15. Last rate card issued November 1952. Ernest de la Ossa, station manager, made the announcement, noting an increase of 400,000 television families in the metropolitan area.

Major changes in station time rates were the creation of Class AA time and upping of Class B and C rates.

Class AA time (10:30-11 p.m. daily, and 6-7:30 p.m. Sunday) calls for $4,800 (one hour), $2,800 (half hour), $1,920 (15 minutes), $1,680 (10 minutes), and $1,200 (five minutes).

Rates for Class A time, now reduced to 7-7:30 p.m. Monday through Saturday, remain the same: $4,250 (an hour), $2,550 (half hour), $1,700 (15 minutes), $1,487.50 (10 minutes) and $1,062.50 (five minutes).

Class B time rates are now $2,750 (hour), $1,650 (half hour), $1,100 (15 minutes), $962.50 (10 minutes) and $687.50 (five minutes).

Class C time rates have been upped to $1,850 (hour), $1,110 (half hour), $740 (15 minutes), $647.50 (10 minutes), and $462.50 (five minutaes).

Changes in station break rates are the upping of Class AA time from $875 to $975 (for 20 seconds) and from $400 to $500 (for 10 seconds) and increase of Class D 20-second rates from $150 to $200.

'BIG THREE' TV STATUS ASSURED

By GEORGE ROSEN

A several-months-later reappraisal of the "ABC Story" under the managerial reins of Three Bobs And The Boss (Kintner, O'Brien, Weitman and Leonard Goldenson), now that the papers on the ABC-UPT merger are already beginning to collect some dust, indicates that the official September tecoff will find the "New ABC" television operation meriting consideration as a serious NBC-CBS rival. As a matter of fact, it was already established a few weeks back when ABC-TV was given the nod over NBC for the lucrative U. S. Steel billings.

A few more deals like the American Tobacco-U. S. Steel-duPont move-in with Danny Thomas, the Theatre Guild dramatics and "Cavalcade of America," to vest the Tuesday night roster with major league program ammunition, and it's a cinch that ABC will entrench itself as one of the "Big Three" in the video network sweepstakes. Last year and the year before it was low tide all the way for ABC—lots of debts and few sponsors; a far cry from the days back in '48 when ABC was slugging it out for the No. 2 radio spot with CBS (before the Paley Comet altered the whole broadcasting picture.)

Still Lots of Gaps

There's plenty of tough sledding ahead for ABC. Monday night, for example, is strictly a sustaining TV island, with the exception of the Duffy-Mott sponsorship of "Jamie" in the 7:30 period. Wednesday night, likewise, is n.g., with only American Chicle bankrolling of "Date With Judy" (also at 7:30) to punctuate an otherwise wide open sustaining gap. There are recurring reports, too, of an inevitable demise of the "old administrative guard" at ABC, with the rumors probably becoming intensified by mid-August when prexy Robert Kintner sails for a several weeks' vacation in Europe, which, in turn, will probably spark a "here we go again" analogy to the Frank White situation at NBC.

But over and above the fact that Kintner has a longterm contract, and strictly aside from the fact that the $30,000,000 "inheritance" from the UPT merger provided the incentive for the "big push," the moveup of ABC into a "Big Three" status among networks stems largely from the Kintner flash plays and concepts in the three major areas of (1) talent deals; (2) sales; (3) station clearances.

If Kintner is back in September—and the ABC command says it's an established fact he'll be back for a longtime stake in "Operations ABC"—it's acknowledged around the web that the prexy was a key factor in the "BBD&O monopoly" of Tuesday night on ABC-TV. For it was when Ben Duffy, the agency prexy, put the seal on the Kintner capture of the American Tobacco billings for Danny Thomas; U. S. Steel for the alternate-week hour dramatics, and the duPont-sponsored "Cavalcade of America"

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Cott's 'Party Line Concept' Initial Step to Reinvigorate NBC Radio

First step of NBC Radio since the net's AM-TV split will be "to reinvigorate radio at the grass roots level," says Ted Cott, NBC Radio operating vice president.

Way to do that, Cott says, is to take advantage of radio's greatest assets, flexibility and ability to move around so that it can be in several places at the same time.

Too often a broadcast has come out of one studio, in New York, say, when it could have been hopping around the country. Cott says he wants to recruit the affiliates, of which there are more than 200, "as partners in creativity."

So the veep has set up a "Party Line" concept for NBC Radio, in which the affiliates will be more and more contributors to the net's programs rather than outlets that plug in a show originated somewhere else.

Cott has in mind, for instance, a panel show on which the panelists will not all be together in one studio. Instead one might be in New York, another in Chicago, and others on the Coast and elsewhere. In this way, the affiliates will not only be sharing in the program but radio will be demonstrating, vividly and once again, that it can skip over the country within the wink of an eye.

Six Cities-Six Audiences

On audience participation shows, for example, Cott says, there's no need for all the contestants to be in one studio while listeners all over the country are merely listeners and not participants. He plans to put on an audience participation show in which six audiences in six different cities take part in the quizzing and the sharing of loot.

In the news field, too, Cott plans to spread out, rather than funnel

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White's Fishin' Hiatus

Frank White, who bows out of the NBC prexy spot this week on medicos' orders, is leaving the city for five months of fishing and resting.

A major industry figure last week approached CBS with the suggestion that perhaps White might once more fit into the Columbia organization. (White formerly was an officer of the company and prexy of Columbia Records before going to Mutual as president.) However, a top CBS spokesman says that CBS will "stand pat" on its present top management team.

NBC-TV Affiliates: 'What About Those Daytime Clients?'

With NBC-TV now committed to a $3,000,000 splurge in morning programming and with most of the entries now installed on the video cable some of the network affiliates are still asking: "What about those daytime sales we've been promised?"

Actually it's only a few weeks since Charles (Bud) Barry's programming department started filling the morning slots with potentially promising stanzas designed to eliminate the mounting squawks from affiliates who had been obliged to shift for themselves in filling the segments. Thus "Glamour Girl," "Hawkins Falls" and "The Bennetts" serial preemed a few weeks back, with two additional serials this week rounding out the pre-noon schedule. However, with the exception of the early-morning "Today" and "Ding Dong School" everything's doing sustaining duty, despite the fact that network salesmen are soliciting like mad.

The ambitious noontime "Home" (magazine of the air) TV show is on the upcoming agenda, but feeling is that it won't go on unless there is client interest in advance.

JESSEL'S 2 SPONSORS FOR ABC-TV SERIES

George Jessel has picked up a second client for his new Sunday evening at 6:30 half-hour series on ABC-TV, which starts Sept. 6. Sharing the tab on an alternate-week basis will be Gem-Ex Wrist Band, which starts bankrolling on Sept. 13.

Initial deal for the Jessel show was pacted by Rol-Rite B-B Pen Co. (in which Jessel has a partnership stake).

Les Harris Dickers Schubert Partner

Leslie Harris, who recently left his spot as AM-TV director for Colgate in a yen for more show biz creativity, is this week negotiating to become partner and veepee with Bernard Schubert Productions, N. Y. and L. A. The deal is expected to be finalized by the end of this week.

Among the shows packaged by Schubert are "Topper," the vidfilm series which will be sponsored by Camel's on CBS-TV this fall; Colgate's "Mr. and Mrs. North," Lucky Strike's "The Falcon" on Mutual; "Blind Date" on DuMont; Phillips H. Lord's creations, "Mr. District Attorney," "Counter Spy" and "Gang Busters." The packager will also shoot a new vidfilm series, "International Theatre," abroad this year.

MAY CUT 'ADVENTURE' TO WOO SPONSORS

CBS-TV is mulling the cutting of its "Adventure" program (in cooperation with the Museum of Natural History) from an hour to half an hour. Trimming is expected to take place Aug. 30, when show will be seen from 6:30 to 7 (it's now 6 to 7 p.m. Sundays). In October, the half-hour show moves to the new Sunday time of 3:30 to 4 p.m.

Show to fill in from 6 to 6:30 p.m. Sundays hasn't yet been decided.

Major reason for the slicing, it's understood, is to make the package more attractive to clients, who've been nixing the hour version mainly on the basis of length. Among the bankrollers who were interested are Socony and Monsanto, with latter now seriously considering the net's half-hour educational film series, "The Search," for sponsorship. "Search," a series of looks at university projects, is set for a mid-October debut.

TV Programming—The Hard Way

Perhaps one of the most illuminating chapters in the competitive TV network race centers around the "Firestone Story" and how it has not only put NBC behind the Monday night eight-ball (or to be more exact the Lucille at 9 Ball), but has already cost NBC several million dollars in trying to combat the rival CBS Arthur Godfrey—"I Love Lucy" superdreadnaught.

"Voice of Firestone" is the 8:30 to 9 p.m. Monday NBC attraction. It's been that way for perhaps a score of years. NBC would do nothing to disturb its Monday night radio musical continuity, or those lucrative Firestone billings.

Then along came TV. Firestone established an immediate stake, same time, same network, resulting in its present simulcast.

CBS-TV put in Arthur Godfrey's Talent Scouts as the opposition show, also a simulcast. Godfrey went to the head of the Nielsen class. Two years ago CBS followed Godfrey with "I Love Lucy" at 9, with "Lucy" grabbing off the No. 1 rating laurels, Godfrey going into the No. 2 spot and Monday night on CBS-TV becoming television what "Oklahoma" and "South Pacific" were to Broadway.

For NBC-TV, Monday night has been strictly an also-ran affair. There isn't a client in sight who will touch the opposite "Lucy" spot at 9, even with the show thrown in for free, and it's estimated that the network has poured in excess of $2,500,000 into sustaining the period.

Only a few weeks back NBC was bidding hot and heavy for the U.S. Steel biz and its upcoming $40,000 alternate-week dramatic series -- but by then its was too late. Even "Firestone," perhaps as an expression for the longtime loyalty shown by NBC, was willing to preempt the period on alternate weeks to make room for an 8 to 9 showcasing of the drama series, but U. S. Steel wasn't taking any chances in bucking "Godfrey" and its lead-in to the "Lucy" show.

The damage had already been done. U. S. Steel went to ABC-TV instead.

TV 'Frustrations' Pile Up as Legal Actions Reach Stepped-Up Tempo

Legal beagles are finding a happy hunting ground in the television industry. Lately, it seems, everyone in the biz is either a plaintiff or a defendant, or preparing to be one.

Stepped-up action in the courts, tradesters say, is symptomatic of the hopped-up jitters the industry lives by. But the tempo has increased, and the frustrations are piling up, so that more and more arguments are winding up before that court of last resort, a bar of law.

It was no surprise last week that Bob Hilliard, for instance, was so het up at Steve Allen's kiddingly solemn recital of the lyrics of "Be My Life's Companion" on his late WNBT, N.Y., show, that the songwriter readied to institute suit.

This was only one of the latest instances that have made Frank Loesser's "Guys and Dolls" tune, "Sue Me," one of the most popular songs in the tele industry today.

CBS-TV's "Pentagon Confidential," which debuts tomorrow (Thurs.) is a prime sample of legal activity.

Action has been started on a $100,000 suit by Alan Nicholl, who claims he submitted the "Pentagon" idea to the net a year ago. In addition, Jack Lait & Lee Mortimer, authors of a series of "Con-

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And Still They Come

Hollywood, Aug. 4.

Telefilm thesp Ted Hecht has filed suit for $125,000 damages in Superior Court against Frank Wisbar Productions for injuries received while making "Top Kick," vidfilm in "Fireside Theatre" series.

He says he was hired for a speaking role but when he it called for him to be dragged from a jeep and pummeled, he suggested a stuntman. Overruled, he went through the part and was severely bruised and permanently injured. He claims he is unable to work since, and wants $125,000, plus medical expenses.

M. of O.'s Godfrey Buy

Mutual of Omaha is a new simulcast sponsor of "Arthur Godfrey Time," beginning this week alternating with Kleenex in the opening quarter-hour period Mondays through Thursdays.

Agency is Bozell and Jacobs.

Major Expansions Set By Rockhill

Staff and programming expansions have been set by Stanley Wolf, prexy of Rockhill Productions, currently involved in "Space Cadets," which returns to TV as DuMont attraction under International Shoe sponsorship on Aug. 29; the filmed "Jetfighter" series; and the "Faith For Today" ABC Sunday series.

Opening of Hollywood offices this fall will cue accent on filmed programming, with several packages on the immediate agenda. Donald A. Davis, former veepee of Jaffe agency, has joined Rockhill as sales manager in charge of creative development of properties, and Walter Colms, former prexy of Encyclopedia Britannica Films and exec producer of Republic Pictures, has been elected to board of directors of the radio-TV packaging firm. Allen Ducovny, ex-Kenyon & Eckhardt, is exec producer for Rockhill on both "Space Cadets" and "Jetfighter." Ted Hudes has also joined operation.

On upcoming agenda are a Thomas Mitchell series, "Papa Was a Preacher" and a "Blessed Event" series.

CBS-TV Pacts 3-Year Deal for Kid Baseball World Championships

In an exclusive deal between CBS-TV and Little League Baseball Inc., the Little League world championship games (for kids 12 years old and under) will be televised by the net for three years.

This year's final will be held at Williamsport, Pa., Aug. 28. It's understood this year's championship will be filmed, with the two others skedded for "live" broadcast.

WCBS-TV, the net's N.Y. flagship, will telecast the League's regional playoffs, from 3 p.m. to end of game, at Rockville Center, L. I., Aug. 22. Local station, which has been carrying a Little League program on Saturday mornings, had the option to carry the regional playoffs (deciding the best team of New York, Maine, Vermont, New Hampshire and parts of Canada) or the sectional playoffs a week earlier at Massapequa, L. I. Latter area was nixed as too difficult for remote broadcasting.

The WCBS-TV regional playoffs will be live, with Jim McKay and Tommy Henrich doing the commentary. Show is sustaining.

'WELCOME TRAVELERS' AM'ER FATE DEBATED

Chicago, Aug. 4.

Chief interests involved in NBC's "Welcome Travelers" show, Biow agency, Dancer-Fitzgerald-Sample agency, and sponsoring Procter & Gamble Co., are in a huddle, the results of which may decide the fate of the radio version of the show.

Originally entertaining the idea of simulcasting each day, latest proposal offered by Dancer-Fitzgerald-Sample seems to have gained the favor of the other organizations involved. Plan would be to make tapes from the interview portion of the video version and adding radio opening, close and commercials.

While obviously a time and money saver it is also felt that the net result will be a better radio production since a team of five writers would be able to devote all their time to one show. Time of the broadcasts would not be changed, with AM version still a morning entry and the TV show skedded for afternoon viewing.

Frank Samuels' Key CBS-TV Coast Job

Hollywood, Aug. 4.

Frank Samuels, who recently resigned from the William Morris Agency and who prior to that was an ABC division veepee, has been named Coast head of television network sales for CBS in a three-way realignment of western division sales operation. Resignation of King Horton as division head of both radio and television network sales created two openings in the company whose policy is separation of radio and tele. Bob Reitzel, formerly with CBS spot sales in San Francisco and now on the CBS sales staff in New York, is being transferred to Hollywood to handle radio sales.

Samuels, who'll be based in Hollywood to handle tele sales in 11 western states, has had a long career in radio and tele sales dating back to Omaha where he worked with Don Searle. When latter went to the Coast, he brought Samuels with him as sales manager. Samuels later succeeded Searles as division head.

Horton, who has been with CBS since 1936, moved here from New York two and a half years ago to head radio and tele network sales. He's forming a partnership with George Foley for packaging and filming of shows for video and theatrical release.

LITTLEJOHN TO JOIN JOHN DALY AT ABC

Fritz Littlejohn, managing editor of CBS-TV news, is reportedly set to switch to the new ABC-TV news operations, topped by the recently appointed veep John Daly.

Littlejohn is expected to be Daly's right hand man or chief of staff in the news, special events and public affairs operation.

JIMMY NELSON
DANNY O'DAY AND
HUMPHREY HIGSBYE
PERSONAL MANAGEMENT
LOUIS W. COHAN
1776 Broadway, N. Y.

UHF Penetration Surveyed by ARB

Specter of UHF television taking a road other than that founded by VHF—in the manner that FM deviated from AM—seems to have vanished, according to the American Research Bureau's second survey of communities with UHF and VHF signals available.

First ARB study, issued in April, covered 11 cities. Second study, released in July, covers 32 markets which have 34 UHF stations (but does not include exclusively UHF cities like Portland).

Median UHF penetration of TV homes in the 32 markets is 46.4% (in the average market covered, the UHF station was on the air only three months).

Rapid growth of UHF acceptance is indicated by a breakdown of length of time stations have been on the air. UHF stations which started in May and June, and thus were on the air less than two months, have a 37.1% median penetration in the cities measured. UHF stations which started March and April (on air two-three months)

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KOWH's Omaha Nitelife 'Expose' Backfires On Brewery-Owned Station

Omaha, Aug. 4.

KOWH's "expose" of Omaha gambling and after-hours drinking spots has reportedly backfired. Station is run by Todd Storz, of the Storz brewery family. It would now appear that the beer firm rather than the gamblers took it on the chin.

Talk along theatre row indicates local bonifaces and bartenders, unhappy over the "expose," got together and now its difficult to get a cold bottle of Storz at an Omaha bar.

KOWH's "expose" griped this group, it's said, because after-hours spots were the only places most bartenders could go after they got off work. They did a burn at the manner announcer Don Loughnane got his "story." It's claimed he attended these spots at least a couple of years and also did quite a bit of gambling.

Meanwhile, the Capri "steak house," which was cited by KOWH as housing a big dice game, is taking out big food ads in the paper.

And the City Fathers are undoubtedly happy the "expose" story has been practically forgotten about town.

Zinn Arthur to Direct Bartell TV Operations

Zinn Arthur has been named television director for the Bartell Broadcasting Co., which operates a chain of radio stations and will preem its first video operation in September. First tele venture will be WOKY-TV, Milwaukee, which will operate on the UHF channel 19. Arthur is slated to report to Milwaukee, Sept. 1. He had produced tele films with Jerry Bartell, chain's prexy, in the past.

Arthur, former bandleader, is a freelance writer and photographer.

TV Vigilantes Say Objectionable Kid Shows Still Outweigh Good Ones

Los Angeles, Aug. 4.

Evaluation Committee of the National Association for Better Radio and Television, with headquarters here in Los Angeles, has submitted its third annual report on children's radio and tele programs. Monitoring was done during the first week of May.

Weekly volume of children's programs, committee reported, has increased in the case of tele (70½ hours) on the seven L. A. stations, but has decreased again in the case of AM (17½ hours) on the eight radio stations.

Two of the last year's best programs, committee noted, are missing this year—"Mr. I. Magination" (tele) and "Big Jon and Sparky" (radio).

In tele this year, there were more "excellent" and "good" programs (22½ hours) but they were still out-totaled by "objectionable" and "most objectionable" programs (mostly stressing crime and violence), which came to 27½ hours.

KNBH (NBC-TV), committee reported, provides the most programming for children, with seven of the nine "excellent" hours telecast by this station. Committee considers "Ding Dong School" the year's outstanding achievement in children's programming, and welcomes—"with special enthusiasm" the announcement of the Ford Foundation children's "Omnibus" in the fall.

"Probably the most startling fact pointed up by our study," committee said, "is the alarming failure of the film industry to provide television programs which meet fundamental standards of acceptability for child audiences. In general there is an amazing contrast between the quality of 'live' programs and film programs. All but one of the 22 'objectionable' and 'most objectionable' programs are primarily film presentations! On the other hand, all but one of the 22 'excellent' and 'good' programs are 'live' telecasts!

"It is significant that 14 out of the 22 programs in the 'objectionable' and 'most objectionable' classifications were produced on film specifically for television distribution. These programs are preserved for re-distribution and are available to new TV stations as they open throughout the country. We strongly suggest that broadcasters, who have the primary responsibility for the content of their programs, acquire courage to reject programs for children which use crime as their basic theme."

1,426,400 Chi TV Sets

Chicago, Aug. 4.

Latest tabulation of television receivers installed and in use in the Chi area shows a jump of 10,701 sets during June.

With an increase of 253,552 sets for the past year, total now stands at 1,426,400.

WPIX's Boom Biz On Garden Sports

Less than seven days after it signed to telecast highlights of Madison Square Garden sports last Tuesday (28), WPIX, N. Y., sold not only one quarter of the entire package, but also all of the adjacencies surrounding each event plus station ID's within the schedule.

Within 24 hours after WPIX general manager had inked with Garden veepee Ned Irish, Piel's Beer (via Young & Rubicam) bought one quarter of the 50 sports events for the 1953-54 season, which includes two dog shows, 19 pro hockey games starring the N. Y. Rangers, three horse shows, 18 N. Y. Knickerbockers basketball games and eight Ranger-Knickerbocker playoffs.

Bristol Myers (via Doherty, Clifford, Steers & Shenfield) then bought the entire 20-second spot package around the schedule, plus 150 10-second announcements for Vitalis. Grove Laboratories (via Gardner) purchased the final package of adjacency announcements, with 100 10-second ID's for Bromo-Quinine.

NBC's Parttime Pitt Station for 'Discards' In WDTV's Overflow

Pittsburgh, Aug. 4.

First UHF station to go into operation here, WKJF-TV on Channel 53, has worked out a deal with NBC whereby local outfit will become a parttime although not a basic affiliate entirely of the network. The way it's been set, WDTV, so far town's only VHFer on Channel 2, which has been carrying part of NBC last few years, will get first choice of web's programs. What DuMont o. and o. operation doesn't want, WKJF-TV can have.

Same things been arranged between WENS, another UHFer here which expects to begin telecasting the end of this month, and CBS. Several CBS shows have long been carried by WDTV and what that station doesn't pick up, WENS can have. Latter will be a basic affiliate of ABC-TV.

HEALING WATERS SETS ABC RELIGIOSO SERIES

Healing Waters, Inc., has inked a 52-week contract to bankroll every Sunday beginning Oct. 4, 3-3:30 p.m., a series of broadcasts over 236 ABC-Radio stations featuring the evangelistic healer, Rev. Oral Roberts.

Dr. Roberts, editor of America's Healing Magazine (circ. 200,000 monthly), is founder of the Healing Waters movement and producer of a 94-minute 16m color film, "Venture Into Faith." His show will consist of several gospel quartet numbers, a period called "testimony time," during which letters from listeners are read, and his sermon on application of divine healing.

NBC Tandem Sponsor

Coleman Co. (heating appliances) is the first sponsor to buy into the NBC radio tandem plan for this fall.

Tandem begins Sept. 15 with Barry Craig (8:30 p.m. on Tuesdays), followed by Eddie Cantor (9:30 p.m. on Thursdays) and "The Six Shooter," starring Jimm Stewart (9:30 p.m. on Sundays).

Table Action On Transoceanic TV

Washington, Aug. 4.

Senate-passed Hickenlooper Bill to create an International Telecommunications Commission to study possibilities of using TV abroad to strengthen the "Voice of America" failed to get action by the House as Congress adjourned last night. The measure is on the House calendar for action next session.

As originally reported by the Senate Foreign Relations Committee, bill directed a nine-member Commission to study the feasibility of transoceanic TV by means of microwave relays and coaxial cable. However, when the measure reached the Senate floor it was amended to restrict inquiry into use of TV for strengthening the U. S. overseas information program.

In recommending the bill, the House Foreign Affairs Committee summarized provisions as directing a nine-member commission "to examine and study the subject of international telecommunications and to report and recommend to the Congress agreements, policies and measures which will encourage the development and effective use of this media in fostering cooperation and mutual understanding among the free nations of the world."

The committee report said that "it is now believed feasible from an engineering standpoint to link the U. S. with the other parts of the world by communications which could be used for TV as well as other types of instantaneous communications and that would supplement existing facilities."

WOR'S RADIO SHOW BIZ HOTFOOT

CBS-TV's 65G Lead Over NBC-TV

Second-quarter figures for CBS-TV and NBC-TV as compiled by Publishers Information Bureau reveal what all the shooting's about in the current hot-and-heavy jockeying for topdog status in the competitive network battle.

PIB figures for the April to June, '53, period show CBS-TV billings totalling $22,791,691, representing a 37.0% increase over the same three-month period last year. NBC-TV trails its chief competitor by $65,000, indicating the nip-and-tuck aspect of the feuding. However, NBC-TV's three-month billings figure of $22,726,320 represents but a 16.2% hike over '52.

June PIB estimates give CBS-TV a $150,000 advantage over NBC-TV. Columbia figure for the month is $7,399,078. For NBC it's $7,249,395.

NBC's 'Who, Me?' on Pulling Norfolk Strings in Bid for UHF Supremacy

Seldom has interest snowballed to the degree generated by NBC in its "Operations UHF" in Norfolk in the wake of the WTAR-TV switchover to CBS.

It's almost axiomatic now that whenever a group of NBC affiliate managers get together—as they did, for example, in Chicago last week—the first question popped to an NBC rep is: "Tell us about Norfolk." Network station relations dept. this week got a letter from a Kansas station operator who wrote: "Tell me everything you can about Norfolk."

There's no doubt that NBC has created widespread industry excitement in its first major UHF test of pitting the still untried WVEC-TV with Campbell Arnoux's WTAR-TV "monopoly" station. NBC is shooting for a 50,000 set conversion. WTAR has 185,000 homes riding along with VHF. But NBC has effected a switchover of every single client—without a single exception.

NBC brands as "specious" and "unwarranted" the allegation filed with the FCC by WTAR that the network has incurred "extraordinary expenses" in making Norfolk UHF conscious, or that the network is suspect in pulling the WVEC-TV strings. "It looks to us," said one NBC exec "that Campbell Arnoux and WTAR are just beginning to get a little bit frightened." Refuting claims that NBC is spending $175,000 in Norfolk papers to publicize the advent of UHF, one web spokesman said: "The amount won't exceed $50,000, and even of that amount the station is spending a considerable portion of it."

To claims by WTAR that NBC is

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Norfolk AM Saga

Norfolk, Aug. 4.

In its acquisition of WSAP, the 5,000-watt ex-Mutual station, as the NBC radio affiliate in Norfolk, now that Campbell Arnoux's WTAR has moved over to CBS, NBC has, in a sense, exacted some "sweet revenge" on the Columbia opposition.

New general manager and part owner of WSAP, which recently was purchased by a group of prominent Norfolk men is Carl Burkland, whose whole career is radio, has been tied up with CBS as one of its key operators in Minneapolis, Washington and elsewhere.

WVEC-TV Sez WTAR-TV Sore Because Norfolk 'Monopoly' Days Over

Washington, Aug. 4.

Complaint by WTAR-TV in Norfolk that excessive expenditures are being made by NBC to get set owners in the area to convert to tune in its new UHF affiliate, WVEC-TV, is developing into a feud between the two stations. In the scond round of the scrap, WVEC-TV told the FCC last week, in effect, that WTAR-TV is sore because it's going to lose its "monopoly."

Writing to the Commission in behalf of WVEC-TV, Marcus Cohn, counsel for the station, charged that WTAR-TV has begun "a series of maneuvers . . . to prevent WVEC-TV from going on the air" because it is "irritated over the fact that when WVEC-TV takes the air it would no longer enjoy a monopoly and this new UHF station would present NBC programs which it formerly telecast."

Cohn further charged that the "real purpose" of WTAR's complaint "is to create confusion and misunderstanding in the industry, prevent WVEC-TV from going on the air, discourage the efforts of NBC and national advertisers from using its facilities, and thwart the promotion and development of UHF."

Regarding WVEC's suggestion

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Doremus Exec Shakeup; Biz At $8,000,000 Peak

Doremus & Co., known largely as an advertising agency placing radio-TV business for financial firms in N. Y., is expected to branch out into seeking other types of air accounts as result of its exec shakeup this week. Louis W. Munro has been elected prez and George A. Erickson exec veepee of the agency, which now bills an estimated $8,000,000 annually.

William H. Long, Jr. who was its chairman and prez since 1941, continues as chief executive and administrative officer of the agency. Munro, who was veepee in charge of the Boston office until 1941, was in charge of its new business N. Y. department since 1945. Erickson, who joined the agency in 1934, has been a veepee since 1944.

Doremus' radio-TV billings have increased to over $750,000 since it merged with the Eshelman agency of Philadelphia earlier this year. Its air clients include Kidder Peabody, using AM-TV spot and "The Key" on WOR, N. Y., and WHLI, Hempstead, Long Island; Lee Higginson Corp., investment firm, using radio spot; Union Trust Co., Washington, with AM-TV spot, and Smith, Kline & French, Philadelphia, using NBC-TV for occasional medical programs.

SPEIDEL 'TUNE' HAPPY IN 22 RATING PAYOFF

Initial 22.0 rating for the Monday night at 8 "Name That Tune" on NBC-TV (week after the Paul Winchell show went off for the same sponsors, Speidel watch band and Crosley, with a 14.9, may cue a decision on the part of the client to latch on to the property as a permanent entry.

With Winchell switching over to Procter & Gamble this fall, and Crosley bowing out of the Monday time, Speidel has been shopping for a fall entry for the 8 o'clock spot, buying "Tune" as the summer replacement. Latter property, however, in view of the rating and its 150,000 mail pull last week, may get the permanent nod.

GAINES SPARKS $1,000,000 PLAN

In one of the major reaffirmations of radio as a show biz component designed to vest the medium with some spectacular overtones, James M. Gaines, managerial factotum of WOR in New York, is inaugurating one of the most ambitious programming undertakings in recent radio annals.

At a time when sound broadcasting is being fed the leftovers from the more glamorous TV, Gaines is injecting a cross-the-board hotfoot into the medium with a $1,000,000 "bundle" of daytime and nighttime transcribed packages and is surrounding the new WOR program formula with a flock of innovations perhaps unprecedented in AM annals.

In his first ambitious radio undertaking since leaving NBC to head up Tom O'Neil's Gotham operation, Gaines will tee off on Sept. 14 his "WOR Radio Playhouse"—comprised of virtually all the major transcribed shows out of the Ziv-Harry S. Goodman belt line operations with a list price valuation of $1,000,000. These will stretch out over five and a half hours of daily Monday-through-Friday daytime and nighttime segments. It represents the largest "buadle" sale of program packages to a single station thus far recorded; it represents a daring concept in station programming, and it marks a fresh and venturesome approach in establishing sales patterns to give each participating sponsor both daytime and nighttime exposure (for one price) while at the same time actually guaranteeing (in writing) a larger audience at a lower cost-per-thousand homes than any other local show broadcast in New York.

Flock of Stars

Out of the Ziv and Goodman stables Gaines has acquired (for initial presentation in N. Y.) such properties as the Humphrey Bogart-Lauren Bacall "Bold Venture;" the Fred MacMurray-Irene Dunne "Bright Star;" Ronald Colman's "Favorite Story;" "Movie Town Radio Theatre" with various stars; Tyrone Power's "Freedom USA;" "Les Miserables;" "Cisco Kid;" "I Was a Communist for the FBI;" a Mutual Mystery Lineup comprising "Hall of Fantasy," "High Adventure," "Crime Fighters," "John Steele, Adventurer," "Hunchback of Notre Dame," "Man In the Iron Mask," "Dr. Jekyll and Mr. Hyde," "Mystery House," "D-24;" "Thirty Minutes to Go," "Philo Vance," "Let George Do It," "Corsican Brothers" and (in preparation) a Peter Lorre series, "Nightmare;" Madeleine Carroll's "Four-Star Theatre" and Basil Rathbone in "Bulldog Drummond." All will be rotated into the daytime-nighttime continuing programming operation under a participating sponsorship basis which, envisioning an SRO,

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Prior Commitments Hold Up Hayward's TV Plans Till After Jan. 1

Leland Hayward huddled with RCA veepee Manie Sacks on his new TV series plans for NBC, and it has been decided that he will not do a video show for the network until after Jan. 1. Hayward has too many other prior plans.

First on the agenda is the new Howard Lindsay-Russel Crouse play, "The Prescott Proposals," a straight comedy, and in addition Hayward is mixed up in two indie film packages, "Mr. Roberts" and the Ernest Hemingway novel, "Old Man of the Sea," both via Warner Bros.

"Prescott" will star Katharine Cornell, her first play in 30 years not staged or produced by her husband, Guthrie McClintic. Latter is working on his reminiscenses for Doubleday. Lindsay will direct his play.

Dean Appointment to FCC Cleared By President; First GOP Majority

Washington, Aug. 4.

Appointment of Robert J. Dean, South Dakota broadcaster and attorney, as a Republican member of the FCC has been cleared by the President, VARIETY learned yesterday (Mon.). Nomination was to have been submitted to the Senate before adjournment of Congress last night, but was apparently delayed by accumulation of work at the White House. As a result, Dean will receive an interim appointment, subject to confirmation by the Senate when Congress reconvenes.

Dean's appointment will give the seven-member Commission a majority of four Republicans for the first time in the history of agency, which was established in 1934 and which has been under Democratic control until the election of President Eisenhower. Other Republican members are Chairman Rosel Hyde, George Sterling and John C. Doerfer.

There are now only two Democrats on the Commission: Frieda Hennock and Robert Bartley. The seventh member, Edward Webster, is an independent.

In order to take his seat on the Commission, Dean will divest himself of his 55% interest in radio station KOTA in Rapid City, S. D. He is also expected to withdraw a 3% interest in a TV application for Rapid City.

Dean, 51, practiced law in South Dakota following his graduation from the State Universtiy in 1926. He later became special counsel of J. I. Case Co., farm machinery manufacturers. He got into radio in 1932 and has built seven stations in his state.

New Commissioner has been in Republican politics for 25 years and was active in the campaign for Eisenhower. He was one of the hosts to the President on his recent trip to the Black Hills.

Most active in behalf of Dean's appointment was Sen. Francis Case (R., S. D.).

This Changing World

Turnover of top tele people has been so terrific that the "old man" of New York TV station general managers—in terms of years of service—has been in his post for only little more than a year and a half.

He's Craig Lawrence, who has been WCBS-TV's general manager since February, 1952. With the upping of Cott and appointment of Shea in his place at WNBT, Lawrence is now the dean of New York general managers.

BMI Clinics Bare Healthy Trends In Local Radio Boom

"Valley of the Shadow" gloom was conspicuously absent from the 48 U. S. and Canadian radio program clinics staged in the last three months by Broadcast Music, Inc., and which were attended by 2,854 AMers from 1,002 stations.

BMI veepee Glenn Dolberg noted that 44.5% of all the stations in 40 states were represented, and the business-happy broadcasters approved the fact that the Broadcast Advertising Bureau sales clinics were presented back to back with BMI bull-sessions. Thus, broadcasters often took time out to attend both sessions.

Dolberg observed these AM trends emanating:

(1) A "major swing" by indie stations to coverage of local "little league" sports events.

(2) More local news, with stations featuring newscasts as often as every 30 minutes, and even the smallest stations are now employing one, two and three full-time local newsmen plus parttime reporters in outlying areas.

(3) Concert music shows on the increase, but with broadcasters taking care to avoid a "longhair, whispering in a cathedral" formalized atmosphere.

(4) Interest by broadcasters in the use of non-dramatic prose and poetry readings.

Attendance ranged from 100% of all stations in North Dakota to 28% of stations in N. Y. State. A total of 867 clinic attendees were either stations owners or top management, and the second largest group, program directors, numbered 601. Third biggest group, 345—were sales toppers.

WOR REALIGNMENT OF AM, TV STAFFERS

James M. Gaines, General Teleradio veepee in charge of WOR AM and TV, this week made several appointments designed to integrate the organization's structure.

Robert C. Mayo, currently WOR-TV sales director, assumes responsibility for sales policy and operations for both WOR and WOR-TV. John F. Sloan, formerly sales manager of WPAT, Paterson, N. J., has been appointed sales manager of WOR-TV.

Julius F. Seebach, Jr., veepee of General Teleradio, Inc., in charge of operations, assumes administrative responsibility for all producers, directors and announcers. All TV operating personnel will report to Ivan Reiner, who is appointed production manager.

Robert Schmid, veepee of General Teleradio, Inc., also heads advertising, research and press information for WOR and WOR-TV. James Tyler, Richard Puff and Frank Zuzulo, directors of these respective activities for the web, also supervise these functions for WOR-AM and TV.

GOP 'Non-Partisan' Film Cuffed to TV Stations Attacked in Congress

Washington, Aug. 4.

Plans of the Republican Party to offer TV stations a film represented as a "non-partisan" report on national defense have come in for attack by Rep. Sam Yorty (D.-Calif.) who charges that the film is an "insidiously clever" device to sell the public "a bill of goods" on recent cuts in the Air Force.

The film, says Yorty, "is reminiscent of the advertising agency methods used by the Republican Party last year to give the impression of being 'all things to all people.' I view with great concern the fact that such sales techniques, perhaps justifiable in the commercial field, are now being skillfully adapted to politics, not to enlighten the people with facts, but rather to distort the facts."

Rep. Yorty, who fought against a $5,000,000,000 reduction in the Air Force budget, suggested that TV stations which donate time for the film offer equal time to Democrats for their version of the need for adequate air power. "I feel we should insist on this," he said, adding that "it would be an unpardonable imposition on the people to exhibit the Republican film as anything but what it is: an intensely partisan, one sided presentation of Republican reasons, or in reality, excuses, for rashly abandoning a carefully considered air power program."

Analyzing the script, which he said was prepared by the Republican National Committee for use by individual members of Congress in their districts, Yorty claims the "facts" contradict assertions made by narrators to accompany the visual material.

No Matter How You Slice It, NBC-TV Out To Get Them Daytime

NBC-TV blocked out its morning schedule of soapers last Monday (3) with the addition of "Three Steps to Heaven" and "Follow Your Heart" to the immediately preceding "Hawkins Falls" and "The Bennetts." Full a.m. lineup now includes, for better or worse, "Ding Dong School" at 10 a.m., followed by "Glamour Girl" and four parts of soap.

Latest two bars are a couple of slickly-angled programs: "Three Steps to Heaven" aimed at the hamburger-munching audience (action takes place in a small counter eatery), and "Follow Your Heart," pitched at the polo-playing crowd who worry about the supply of soft-shelled crabs.

"Heaven" is built around the hamburgery of Joe Brown Jr., who

THREE STEPS TO HEAVEN
With Phyllis Hill, Walter Brooke, Joe Brown Jr., Lori March, Mercer McCloud, Irving Thaylor
Producer: Adrian Samish
Co-producer: Bob Milford
Director: Warren Jacober
Writer: Irving Vendig
15 Mins., Mon. thru Fri., 11:30 a.m.
Sustaining
NBC-TV, from New York

slices his acting of a dumb comic relief as thickly as the onions. He big-brothers career-girl Phyllis Hill and writer Walter Brooke. Action in the first stanza, however, involved the escape of Lori March (who is production-wise laughably hidden by the trio) from the clutches of Mercer McCloud, whose stern eyebrows pronounce him the heavy. Of the players, Irving Thaylor, as a cop, was the most plausibly motivated.

"Heart" had, in the first chapter, an all-woman cast whose main ac-

FOLLOW YOUR HEART
With Sallie Brophy, Nancy Sheridan, Maxine Stuart
Producer: John Gibbs
Director: Norman Morgan
Writer: Elaine Carrington
115 Mins., Mon. thru Fri., 11:45 a.m.
Sustaining
NBC-TV, from New York

tivity was (talk, talk, talk.. In this item, Sallie Brophy, an attractive girl in shapely slacks, is on the verge of an engagement to the unseen "boy next door," and is yearning for a wild romance. She is plagued by a determined mother (Nancy Sheridan), and victim of a legal separation. Maxine Stuart, as a society reporter, interviews the engaged girl to make up the main action.

In both programs, life is a dull drama peopled by depthless caricatures presented in drabby gray monochrome, with banal lines for banal lives. Which gives "Heaven" and "Heart" about par for the soap-opera course. *Horn.*

BIL BAIRD SHOW
Bil & Cora Baird, Frank Sullivan, Franz Fazakas
Producer: Marlo Lewis
Supervisor: Richard Lewine
Director: Burt Shevalove
Writer: Alan Stern
15 Mins., Tues.-Thurs., 11:15 a.m.
Sustaining
CBS-TV, from New York

Bil & Cora Baird, who have plied the vaude and cafe circuits for some years, are given another try at network programming with a pleasing divertissement that deserves a much better time slotting than the forenoon segment they're now occupying.

These doll manipulators are clever, have good taste presentation and show a set of ingenious characters. The format given them is okay and offers them a wide latitude in their presentation. Male half of the team conversationalizes with a rabbit who works as a disk jockey. During the playing of the platters various marionettes and puppets perform in a manner in keeping with the music.

Initial show had a sprightly set of tunes in "Just Another Polka" and "Good Old Summertime" both of which lent themselves to some rollicking sequences. Selection of Johnnie Ray's "Cry" as the third piece on the initial show wasn't as successful since the theme and interpretation of that disk is by now a hackneyed piece of business. However, the idea of having a sad faced dog mouth the words was an interesting twist.

Behind-the-curtain assistants are Frank Sullivan and Franz Fazakas who supply voices and manipulations. *Jose.*

MOREY AMSTERDAM SHOW
With Morey Amsterdam, Jean Martin, Milton DeLugg and orch
Producer-director: Bill Harbach
45 Mins.: Sat., 11:15 p.m.
CHOCK FULL O' NUTS
WNBT, N. Y.

As caught last Saturday (1), the "Morey Amsterdam Show," Saturday night entry in WNBT's recent policy of live programming until midnight, is a live one. It's tuneful, entertaining and generally pleasing on the ear and eye.

Comic Amsterdam, of course, has brought along his old familiar line of patter. He's a monologist who specializes in throwing away his lines, as well as the points of his jokes. But he's gay and relaxed, and makes an amiable comedian in spite of himself or his material, which is pretty bad.

Jean Martin, who is Mrs. Sponsor and gets a starring billing, goes far to earn that billing. She's an attractive store-bought blond who is hep and at ease before the cameras, to the extent of not letting Amsterdam upstage her. She sells her songs with good voice and savvy.

Real star of the show, however, is director-producer Bill Harbach who, with excellent and imaginative use of lighting and cameras, provided a million-dollar setting for a low-budget show.

In Miss Martin's number, "More Than You Know," Harbach moved out of a silhouette-shadow shot of the chirper (and four males) into a semi-closeup with lights and then back again into the shadows.

Harbach's unusual work also gave interest and class to Milton DeLugg's accordioning of "Jalousie" (by use of a spotlight, dollying cameras and double exposures), Phil Bodner's solo saxing (opening from the sax's horn to a multiple exposure of Bodner in a long Rockett-like line), and the outdoor patio setting for Miss Martin's "P. S. I Love You" (with four extras in costume being used to good advantage for atmosphere). In the last sketch, incidentally, Miss Martin shaped O.K. in a pair of short shorts.

Musical numbers of which there were many, came off extremely well. Among others were Amsterdam's "Them There Eyes," DeLugg's rhythm "Dust Yourself Off" (with the orch) and the Amsterdam-Miss Martin duet "Let's Take A Walk Around the Block" (with the barbershop sketch a waste of attempted humor). Amsterdam also celloed "By the Sea" for an interesting bit.

Comedy is the short suit on this program, but the show is long on good musical numbers and ingenious direction. Amsterdam pitches the commercials from a Chock Full o' Nuts store setting, with one (on the store's no-tipping policy) socked over last Saturday in an exchange with DeLugg. All in all, an informally entertaining nightcap. *Horn.*

DRESS LIKE A MILLION
With Hilda Fabien, Gerrie Rose
Producer: Howard Senor
Director: Betty Cope
Writer: Della Picard
15 Mins.: Thurs. 11:15 a.m.
VICTOR APPLIANCE
WEWS, Cleveland

Home sewing, always a sure-fire attraction for the femme handy with a needle and thread, is a hit as presented in this once-a-week pitch. With Hilda Fabian and Gerrie Rose, sponsors have two performers who offer appeal and know-how. Mrs. Fabian is the expert; Mrs. Rose the attractive model, hostess and spieler. Together they pace the segment for full possible utilization of time. Mrs. Rose also handles a neat commercial.

On stanza caught, failure to place a mike to pick up dialog on how to make button holes washed out key feature for listeners. Overhead boom failed to reach pair who were working over sewing machine. A table mike would have done the job. Camera-wise, stanza pickup was good. *Mark.*

FOR MEN
With Art Mercier
Producer: Russ Mayberry
Director: Don Norton
Writer: Gene Dailey
5 Mins., Mon.-thru-Fri., 10:25 p.m.
MENNEN CO.
WBBM-TV, Chicago
(Kenyon & Eckhardt)

Art Mercier spends five minutes of his and WBBM-TV's time each each night giving tips on fishing, hunting, camping, etc. For them the show holds a good degree of interest. Quite obviously the package is pegged to this select audience and offers little bait to catch the fancy of the non-outdoor viewers.

As an editor Hunting & Fishing mag as well as supervisor of announcers for the outlet, Mercier brings to the show the double barreled quality of a good voice and a thorough knowledge of the subject covered. Show caught was concerned with a lecture-type demonstration of proper fishing equipment, and advice on bait casting rods.

On the matter of audience captured by the program: as goes Harrington so goes Mercier. The latter is helplessly sandwiched-in between John Harrington's sportscast and a later straight news show. *Jack.*

MAXIMUM POWER PARADE
With George Jessel, Roy K. Marshall
60 Mins., Thurs. 10 p.m.
WFIL-TV, Philadelphia

Station's move to maximum power sparked a two-way salute to communities getting improved viewing and reception for first time, extra juice bringing in an estimated 40% larger market. Dr. Roy K. Marshall, educational director for the WFIL stations, casually explained maximum power in his "science is easy" manner. George Jessel, ABC network exec, presided over affiliate's show package and tried to tie together sample acts and speeches of dignitaries. Far-fetched gimmick was staffer in space suit (Max Power), who worked clock to show regular times of various other programs.

Jessel working from script introduced officials from Atlantic City, New Brunswick, Shamokin, Dover, Del., York, etc., who in turn (on film) read their faltering good wishes. Jessel reminisced about the old Keith-Albee days and said "Hello" to John B. (Jack) Kelly ("so few of my friends are named Kelly") and also greeted such other familiars as Lew Tendler and the Levys (formerly of WCAU).

Selections for the new audience brought in by maximum power included a musical chair sequence from Tom Moorehead's "Stop, Look and Listen" (unshapely femmes pushing around for name brand prize); a "Woman's Page" fashion and recipe bit; Chief Halftown, with moppet talent (accordion and sax); a newscaster and the weatherman. There was also a reminder to tune in "Buckskin Frontier," with Richard Dix, later in the evening. New area brought in can also look forward to ballgames. Maximum Power introductory show could have used more voltage in entertainment. Segment of Bob Horn-Lee Stewart "Bandstand" popular teenage matinee participator, with Bill Darnell guesting, came through strongest. *Gagh.*

WORLD AROUND US
With Ben Leighton, Revs. Ezra Ellis, Otto Schmidt, Louis Kovar
Producer-Director: Leighton
30 Mins.; Sat., 4 p.m.
Sustaining
KSTP-TV, Minneapolis

This public service panel program with KSTP-TV staffer as moderator provides a weekly 30-minute discussion by three Twin Cities' Protestant ministers who verbally through interchange of opinions give their solutions of present-day vital existence and spiritual problems confronting the individual.

Show caught had the representatives of Methodist, Lutheran and Presbyterian faith, under Leighton's skillful guidance, delving interestingly and in enlightening and helpful fashion into the subject of "the quest for security." Minneapolis and St. Paul Church Council supplies the panelists, different ones each week.

Leighton sits at one end of table as he tosses occasional questions and comments at the ministers facing the TV audience. He comes through with neat moderating to keep the program sufficiently lively. Panel members expressed their ideas and opinions with the clarity and excellence to be expected of such men of the cloth.

Unanimous conclusion was that a well balanced relationship with God and a recognition of His omnipotence can help man to attain a feeling of security. It was claimed that religious people live longer and more happily and have greater security. With thoughts of God, they are more likely to find security in mind and body, one member asserted.

Also brought out was the fact that churches have tried materially to increase security by helping to alleviate misery and suffering. The Methodist minister, however, relating how he had gone hungry at one time in his younger days, felt that a man must be brought to physical security in order to be receptive to spiritual things. He pointed out that quoting scriptures to a person needing food is likely to be ineffective. *Rees.*

Tele Follow-Up Comment

Couple of offbeat yarns provided some interesting weekend TV dramatic fare, notably "Medallion Theatre's" Saturday night presentation of "The Man Who Liked Dickens" on CBS-TV with Claude Rains in the lead role, and the Friday night installment of "Campbell Soundstage" on NBC-TV which came up with the best offering in its brief though previously uneventful series with an item called "A Swell Guy."

The "Dickens" episode, of course, was a video adaptation of the Evelyn Waugh "Handful of Dust" novel which the late Alexander Woollcott drumbeated in anthologies as one of the minor classics of the past quarter century. This is the tragic story of the man who, lost from a Brazilian expedition, is kept a prisoner, as were two previous men who died in such enslavement, so that he could read Dickens to an eccentric jungle inhabitant who had never learned to master the art of reading.

William Spier's production, trimmed down to bare essentials within the half-hour "Medallion" framework, Ralph Nelson's slick direction, and, in particular, Rains' portrayal of the jungle recluse who won't even stop at murder if it interferes with the Dickens readings, managed to capture some of the tenseness and excitement of the Waugh story. But for some unaccountable reason, it was chosen to give it the happy ending treatment (rather than following the Waugh tragedy) with the sudden appearance of the prisoner's wife and a search expedition when all seems lost. In the original novel the expedition showed up, too, but with the prisoner drugged into sleep to escape detection, the expedition departs without its quarry. But for TV fans, the Robert Tallman adaptation allows him his freedom.

In "A Swell Guy," the Campbell showcase had a fast moving, entertaining episode about the devasting power of charm and flattery, particularly upon women. The "swell guy," member of a stickup gang, comes into a small town, ingratiates himself with one and all, with the intention of arranging a payroll robbery. Eeveryone succumbs to his charming fabrications and the robbery is successfully accomplished, but not before he falls for a gal and, through some clever twists, dies a hero in the eyes of the town, his soft-hearted landlady and the girl. It was given just the correct frothy treatment and Jack Lemmon in the lead role played the "swell guy" with all the proper nuances. *Rose.*

Ed Sullivan took a dive from the 10-foot board at the N.Y. Athletic Club pool during an on-location sequence of his "Toast of the Town" show on CBS-TV Sunday (2). It wasn't a qualifying Olympic exhibition but it was a neat change of pace from his routine emceeing chores and served as a sock intro for Elliott Murphy's "Aquashow" segment. With his dive, Sullivan opened new vistas for the vaudeo host and there's no telling where it's all going to end.

The "Aquashow" refresher featured the Aquadorables, the Aquamaniacs and some good pro diving stints. With Johnny McKnight spieling the H-2-Opus, the session was an okay trailer for the Flushing Meadows affair.

Back in the studio in a dry double-breasted suit, Sullivan helmed the rest of the show which hit an erratic pace. From a hectic bit with Zippy, the Chimp, okay for occasional yocks, program moved to Jack Whiting who delivered his showstopper, "Every Street's A Boulevard In Old New York," from the legituner, "Hazel Flagg." It was an ingratiating stint. Jay Lawrence, a comedian from legit ("Stalag 17"), registered with his fight announcing routine.

For the dramatic portion of the show, Henry Fonda, Eileen Heckert and Darrin McGavin were showcased in a scene from Elizabeth B. Ginty's 1938 play, "Missouri Legend." Scene moved at a leisurely pace sparked by Fonda's expert thesping. Support, too, was good. The Dell Statton Trio, guitar, bass, drums, were wasted in the closing niche.

Ray Bloch again gave class orch support and the Lincoln-Mercury plugs were easy to watch. *Gros.*

Larry Storch show has progressed somewhat to the point where it's sometimes recognized that Storch can be a really funny guy. There were times during the last half of this CBS-TV show on Saturday (1) when getting laughs was no problem. Storch did a solo bit which included a Japanese disk jockey, and a bit on a Brooklyn beautician that probably was the highlight of this series. His talents as a mimic are still considerable. Another highlight on the second half was the small boy impression in panto. This party sequence had a nice flow of humor easily recognized as a parallel to situations that have occurred while a moppet was guest at a party.

Also on the second half Dick Haymes showed up considerably better than he did in the fore section. His "Old Man River" constituted an excellent rendition. Other guester, Betty Bruce, showed considerable skill at taps.

The first half skit which called for a mass of dialect was overlong and virtually humorless. Bit on an Italian actor getting an Academy Award had some essentially good ideas, but had little spirit and less top writing.

The Peter Birch dancers show some good moments. Last number on several levels of stage was a striking bit of work. *Jose.*

Eddie Fisher's Coke Show gave Mike Todd's "Night In Venice" (Jones Beach, N.Y.) outdoor operetta a nifty plug by utilizing it as a natural background for Kay Armen's opener and for the rest of the zingy quarter-hour last Wednesday (29). Incidentally, Miss Armen one day will latch on to some click disk—that's all it takes nowadays—and she'll go places, as she has rated for long. Fisher's highlight ballad quoted the President's quote of Abraham Lincoln ("with malice towards none—charity for all"), as part of the Korean truce address, and sang-off with Albert Hay Malotte's musical setting to "The Lord's Prayer." It was a natural segue, and topical. Under Axel Stordahl's expert baton, Don Ameche's ever-smiling emceeing, and Herbert Sussan's direction, the Coke plugs are deftly integrated, with young people like Bernice Rich and Jerry Forman in quick luncheonettes ordering their sandwiches always "with Coke"—what else? It's glibly done. Fisher's other highlight number, after the silhouetted terps against the "Venice" background, was the Irving Berlin standard, "How Deep Is The Ocean?" *Abel.*

Whether by accident or because it had to manage without producer Fred Coe and his crew, the Goodyear TV Playhouse on NBC-TV Sunday (2) came a-cropper with a pseudo-documentary entitled "The Cipher." It was the story of a convicted and imprisoned murderer, proven innocent by an enterprising and resourceful newspaperman.

The fact that it all really happened—the N.Y. World Telegram and Sun's Edward Mowery was the hero of the real-life version—contributed little to the show's values. Everybody concerned, including Edward Binns who played Mowery, tried hard, but it just didn't come off.

Unlike the motion pictures, with so many photographic devices at their command, television finds it hard to convey the passage of time. It is a medium that thrives on intimacy, on the drama of the moment. "The Cipher," written by I. G. Nieman, failed badly in conveying the sense of the years going by. Instead, losing sight of the need to concentrate on characters, it wasted its time being factual without being imaginative.

Subbing for Coe, the producer was David Susskind. William Corrigan handled the directorial reigns without much inspiration, but with occasional good touches. Nieman's script let the cast down. At the very end, the audience knew as little about Hoffner, the imprisoned man, as it did about Mowery and the people fighting with him for Hoffner's release.

Stefan Gierasch as Hoffner was completely colorless and only a little short of unbelievable. Binns has a tendency to overact in the Jimmy Cagney tradition. Addison Richards and Martin Balsam went through their lines dutyfully but without much conviction. Ann Summers as Mowery's wife and Allen Nourse as the World Tele editor had routine parts. Ross Martin's quiet commentary impressed. One of the liveliest characters in the show, and easily the most charming, was the young lady who plugged foam rubber cushions in the Goodyear commercial.

Coe and company will be on vacation until the end of August. If the Playhouse doesn't improve by then, he may well become known as the show's "indispensable man." *Hift.*

TUESDAY TV'S 'WHOSE DAY?'

Tinting Up the ANA Meet

NBC "Operations Color" gets its first bigtime commercial splash (the closed-circuit type, of course) when the Assn. of National Advertisers holds its annual confab at the Palmer House in Chicago next month. For the occasion, the NBC-TV tint impresarios topped by Sylvester L. (Pat) Weaver are preparing a major two-part production for the Sept. 21-22 conclave, with the shows originating from the Colonial Theatre, N. Y., and with RCA compatible color sets installed at the Chi convention headquarters.

Prominent aspect of the two-day programming will be the showcasing of major advertiser products in tint, with the ANA reps, representing the network's top bankrollers, witnessing for the first time the "commercial of the future."

NBC-TV is picking up the tab for the entire show and indicative of the top coin going into the production is the $3,000 pay earmarked for two-day emcee job by Nanette Fabray.

RWG Puts Rex Stout on Carpet In ALA Reorganization Hassle

Hollywood, Aug. 4.

Authors League of America prexy Rex Stout was accused of "arbitrarily bypassing the Radio Writers Guild" by RWG western v.p. Ben Starr, indignant because Stout appointed four RWG members to confab with Screen Writers Guild on reorganization of ALA. RWG officers didn't know about the appointments until the four reported before a membership meeting last week on confabs they had held with SWG reccently.

As a result of the disclosure there was a furious hassle at the meeting, with recriminations coming from two opposing factions within the guild. A resolution was adopted finally to the effect that RWG here asks national prez Hector Chevigny to tell ALA if it wants to discuss reorganization with RWG it must come through the proper channels, meaning the guild execs here.

Starr declared, "We have been ready and are always willing to discuss fair and democratic means of solving the TV writers' problem." Television Writers of America has announced it intends seeking jurisdiction over radio writers, while SWG wants AM scribblers to remain within the orbit of a reorganized ALA. Starr said three of the four RWG members appointed by Stout are also bers of SWG. The four are Peter Dixon, Les Farber, Gomer Cool and Maurice Zimm.

Dixon, appointed last week to replace Farber on the council, declared, "we went to the meeting of the RWG membership to report on our consultation with SWG as soon as it was possible. We met with the screen writers about two weeks ago and gave the RWG the results of that meeting immediately." Dixon said there was no intention by ALA of "bypassing" the radio guild.

Streibert Heads U.S. Info Service

Washington, Aug. 4.

Theodore C. Streibert, former head of WOR in New York, has been confirmed as head of the U. S. Information Service and has already begun the job of organizing and reorganizing the agency, successor to State Dept.'s International Information Administration.

Under a reorganization plan of the White House, IIA expired on July 31, and U. S. Information Service came into being on Aug. 1. The new, semi-independent agency includes not only the State Dept.'s former propaganda arm but also the information branch of Mutual Security Agency, and other overseas information services.

Streibert was nominated last Thursday (30) by President Eisenhower to succeed Dr. Robert L. Johnson, who resigned because of poor health. The Senate confirmed him on Saturday.

Streibert, 54, was one of the founders of the Mutual web. Until his recent resignation, he was chairman of the board of Mutual

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Lever Ups Roche

M. J. Roche, head of the Lever Bros. general advertising service division, has been upped to the post of general manager of the firm's newly-organized promotion and advertising services division.

New unit is consolidation of Roche's old division and the promotion division, which topper Howard Bloomquist recently resigned, and will provide media, programming and promotion services for the four Lever marketing divisions—Lever, Pepsodent, Good Luck and Harriet Hubbard Ayer, Inc.

Challenge Right Of FCC to Decide On Recreated Ballcast

Washington, Aug. 4.

If the New York Yankees and the Brooklyn Dodgers want to stop the recreated baseball broadcasts of Gordon McLendon's Knickerbocker Network, they should go to court and not to the FCC, the Commission was told last week by Trinity Broadcasting Corp., owned by the McLendon family, which operates three radio stations in Texas.

Replying to complaints filed in June by the two major league clubs that the McLendon broadcasts were causing them economic injury, Trinity said the reason the Yankees and Dodgers have not gone to court is that they know they cannot recover damages. "The law is clear," said Trinity, "that the broadcast of recreated baseball games does not constitute unfair competition nor do they appropriate any of the property of the baseball clubs."

Regarding charges that the recreated baseball broadcasts mislead the listener into believing the games are coming direct from the

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'Have Hood, Will Travel'

Meredith Willson, besides pinch-hitting for two weeks as emcee on CBS-TV's "Garry Moore Show" currently, starring in his own 15-minute NBC-Radio show, "Every Day," and doing concert work with symphony orch around the country, now seems to be on the college degree circuit.

Last March, he had to turn down an honorary doctor of music degree offered him by the U. of Lakeland, Fla., because of his TV commitments. This June, however, he was able to accept a similar degree from Parsons College in his home state of Iowa. He was surprised to find that Parsons this week mailed to him, to keep, the black hood used in the degree-conferring ceremony along with the cap and gown.

Whereupon, Willson wired to the Florida university: "Am now available for degree. Will travel, have hood."

ALL FOUR WEBS TO SLUG IT OUT

Tuesday night, once regarded as the monopoly of the seemingly invincible Milton Berle, will be the scene of a major programming war among the four TV webs this fall. Each web will be throwing some of its costliest name ammunition into the breach, leading one network executive to quip, "Tuesday night will now be called Whose Day? night."

Heretofore, although CBS-TV once tried to buck him with Frank Sinatra, Milton Berle lorded it on Tuesday for NBC-TV, much as Jack Benny monopolized Sunday night and "Lux Radio Theatre" Monday night for their respective webs in radio's heyday. This reigning-of-the-airwaves tradition stems back to vintage AM when it was unthinkable to listen to anybody else but Amos 'n' Andy or the old Rudy Vallee Hour.

NBC-TV itself is aware of the tough slug-it-out it will have to face this fall. Berle, whose ratings began to dip last season, will be bolstered in the 8 to 9 p.m. slot with big artillery. Berle will perform just 26 weeks, or two Tuesdays every month, alternating with Bob Hope, who will star in nine shows live from the Coast, and the much-ballyhooed dramas of Robert E. Sherwood will be thrown into the time period for four Tuesdays.

NBC will keep "Fireside Theatre" at the 9 to 9:30 p.m. slot and "Armstrong Theatre" on at 9:30 to 10 p.m. It's expected, though, that the new Old Gold-sponsored Fred Allen show, "Judge For Yourself," will further strengthen the web's Tuesday rule when it goes on 10 to 10:30 p.m.

CBS' Pitch

CBS-TV is bringing forward a stout mass-appeal lineup. It will try to lure away Berle's kiddie votaries by moving the filmed "Gene Autry Show" into the 8 to 8:30 slot, and keep them tuned onto Channel 2 by spreading Red Skelton over 8:30 to 9 p.m.

CBS expects to further strengthen its hand by its shift of "This Is Show Business" from Saturday night to the 9 to 9:30 p.m. Tuesday spot. "Suspense" and "Danger" will keep the whodunit fans interested until 10:30 p.m., and then Ed Murrow's "See It Now" (shifted from its Sunday groove) is seen as building an audience of current events popularity until 11 p.m.

ABC-TV is shooting the works on Tuesday. It may throw in two of its newest packages, the "Joel Gray Comedy Revue" and its all-Negro revue, headed by Sammy Davis, Jr., into 8 to 9. Immediately preceding this competitive spot, it will build with DuPont's "Cavalcade of America" from 7:30 to 8 p.m. "Danny Thomas Show," sponsored by American Tobacco, goes in from 9 to 9:30 p.m., followed by U. S. Steel's "Theatre Guild of the Air," which will alternate with its widely kudosed "Album" from 9:30 to 10:30 p.m. From 10:30 to 11 p.m., ABC-TV will probably get a fair quiz audience for "Name's The Same," bankrolled alternately by Swanson's food products and Johnson's wax.

DuMont, too, is strong in the Tuesday scramble. Bishop Fulton Sheen will be back opposite Berle et al. with an even bigger network ordered by his sponsor, Admiral—132 stations. DuMont has also entered the big-name competition by inking Joseph Schildkraut to star and host in 13 dramas, immediately following Sheen, from 8:30 to 9 p.m.

Rusty Draper Vice Desmond on 'B'fast Club'

Chicago, Aug. 4.

Rusty Draper is slated to succeed Johnny Desmond as vocalist on the "Breakfast Club" over which Don McNeill presides. Deal is now being finalized for Draper's appearance on this ABC show by the William Morris Agency.

Draper is now on a round of nitery dates.

BAB's Blue Skies Report on Radio; 10 to 50% Station Gains in '53

In every market in the U.S., radio station operators have reported gains in revenue in the first six months of this year from 10 to 50% higher than for the same period in 1952. They also are unanimous in the view that "radio is continuing to underprice itself."

These conclusions, according to William B. Ryan, prez of Broadcast Advertising Bureau, reflect the opinion of the more than 2,900 broadcasters, representing 1,070 stations, that participated in the BAB's recently completed series of 43 sales clinics.

The BAB gatherings, conducted in conjunction with the program clinics of Broadcast Music, Inc., were held during a seven-week period May 26-July 11.

Simultaneously, Ryan issued BAB's first annual report, showing the disposition of the $616,000 which its 825 "stockholders"—broadcasters, network and station rep members — contributed last year for promoting radio advertising. BAB sent 662 individual sales tools to members; handled 3,228 requests for service; made 860 major presentations to national and chain store advertisers.

A financial statement disclosed BAB drew $499,747 of its support from stations, $99,000 from the webs, and that the organization had a reserve of $37,947. It was found that two-thirds of all station members pay less than $50 monthly for BAB services; seven stations pay $500 or more; 49 pay $15 monthly or less.

Most profitable continuing services, in terms of sales actually made with BAB sales ammunition, were the "Co-op Cards," the "Radio Gets Results" success case histories, and the "Sales Opportunity Calendar," which produced business for 41%, 23% and 18% of the stations respectively.

Most effective major presentation were "Sears Counts Its Customers," "Count Your Customers," "Listeners On Wheels" and "Newspaper Advertising Readership," which rang the cash register for 30%, 28%, 16% and 15% of the stations respectively.

Many broadcasters, according to Ryan, contended they should not be ashamed to cite "increased costs of operations" as a motivating reason for a rate increase.

Late, Late Sponsors

Commercial television, on a regularly sponsored basis, is reaching far into the night.

Piel's beer and General Cigar, for its Robert Burns product, have bought the "Late Late Show" on WCBS-TV, N.Y., beginning Aug. 21.

Film feature, which now has a couple of participations, starts at about 12:45 a.m. on Saturdays and Sundays and ends about 2 a.m. Station tried dropping the extra late program a while back (for lack of sponsors), but got too many protests from late-shift workers and insomniacs.

It's understood that the bankrollers are paying $1,900 a show, with the audience estimated at 650,000 viewers. Young & Rubicam is the agency.

NABET Threatens ABC Walkout On Flack 'Farm Out'

Hollywood, Aug. 4.

Threat of a NABET walkout on ABC here, including such units as engineers, traffic, news writers, building maintenance and publicity, is the union's answer to the company's plan to "farm out" its publicity for the western division to an indie flackery.

"We're not holding still for this attempt to destroy one of our units," James Brown, union's attorney, declared.

Outside publicity plan had been discussed by William Phillipson, net's general manager for 11 western states, and ABC prexy Robert Kintner, who gave plan the green light.

NABET contends that ABC is using a device to circumvent union's efforts to get a wage scale comparable to that recently negotiated with NBC, which is also NABET controlled. Publicists Guild is the bargaining agent at CBS.

When ABC negotiations became stalemated, NABET offered a

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ARNOLD COHAN EXITS BRUNO-N.Y. ACCOUNT

Arnold Cohan advertising agency yesterday (Tues.) resigned, effective Sept. 1, the Bruno-N. Y., Inc., account, which distributes RCA radio and TV sets, disks, phonographs and electrical appliances in the metropolitan N. Y. area. Total annual billings of Bruno for "The Star Time Kids" on WNBT, radio spot on WNBC and WNEW, and newspaper advertising are estimated to be over $750,000.

Prez Arnold Cohan, whose agency has handled the Bruno account since January, 1949, when it came over from J. Walter Thompson, said he was dropping it because he wanted to "continue my business relationship" with Gerald O. Kaye, sales manager at Bruno for 18 years.

Kaye announced his resignation from Bruno two weeks ago, effective Jan. 1, declaring: "I felt confined." It is reliably reported that Kaye will assume a general sales manager post with another radio-TV-appliance firm and give his new advertising placement business to Cohan. Meanwhile, Milton Brown, Bruno ad manager, will seek out another N. Y. advertising agency.

Cohan is currently billing an estimated $1,500,000 annually, handling such clients as the N. Y. Times, WNEW and John Wanamaker's.

NBC Axes Prod'n On NAM's 'Parade'

NBC is cancelling its production of the "Industry on Parade" telefilm series, which its TV news department has prepared for the National Assn. of Manufacturers for three years, on Oct. 1.

Dropping was the result of the net's legal department decision wanting to steer clear of any possible future legal wrangles with the American Federation of Musicians. Feeling, it's understood, was that AFM clauses covering use of recorded music on newsreels might be open to question in the case of "Industry," and that the program (review of business and industry) might be contended not to be a newsreel. Rather than affect net's relations with the union over a quarter hour weekly program not its own, web decided to give up production.

NAM is looking around for another firm to produce the series. Program is on 110 stations.

NBC-TV Tennis Pickup

NBC-TV is covering the national singles tennis championships at Forest Hills Sept. 5, 6 and 7, from the quarter finals through the finals.

On the 5th and 7th, Saturday and Labor Day, telecast will be from 2 to 5 p.m. On Sunday, the 6th, coverage will be from 2 to 4:30 p.m.

Tennis coverage is sustaining.

THE KOREA STORY
With narrators Dick Powell, Helen Hayes
Writer: Irving Berenson
Producer: Gerald Kean
Part I: 30 Mins., Wed., (29) 8:30 p.m.
Part II: 30 Mins., Fri., (31) 8:30 p.m.
ABC, from New York

"The Korea Story," spliced into two half-hour segments last week, was ABC's truce-time attempt—via its public affairs department's cooperation with the United Nations Department of Information—to sum up the conflict in a documentary of actuality recordings and narration.

Despite the noble ambition, the result was not too successful. Evidently more work had gone into Part II, which came off as a well-integrated, moving document on the human side of the war.

Part I, which sounded patched up, spotty and lacking in punch, was a rather lackluster chronology of the war. Dick Powell did well with his narration, but his bridging too frequently led into uninspired and undramatic recorded segments.

Among the voices heard were those of Ernest Gross, U. S. delegate, on the beginning of the war; Warren Austin's reporting of the entry of Chinese Communists into the conflict, and Lester B. Pearson, president of the U. N. general assembly, warning to face the future united.

Part II, which was subtitled "The Quiet War," was better scripted. It told of the fight against sickness, poverty and homelessness through hungry and homeless Korean children and the work of UNRRA and UNESCO welfare workers. Helen Hayes gave heart to the program with her moving narration around such effective recordings as those of homeless children singing "Home Sweet Home," eating fruit peelings and being recruited for orphanages by a volunteer Korean kid named Kim. *Horn.*

HOW'S THE FAMILY
With Marshall Kent, Pierre Andre, announcer
Director: Dolph Nelson
Writers: Seymour Gerber, Kent
30 Mins.; Sun., 9:30 p.m.
Sustaining
MBS, from Chicago

Mutual has resorted to the giveaway gimmick, sans entertainment value, with this half-hour segment, which bowed over the net Sunday (2). Program pivots around a quiz format, though major portion of the opener was devoted to rattling off the names of products being given away as prizes. Broadcast's major boast, according to an announcement, was that it's attempting to have the biggest retail jackpot in radio. A more determined effort to promote show's entertainment aspects might prove more beneficial.

In its current state, "How's the Family" impresses as being designed more for midday femme audiences than for Sunday night dialers. During the short time allotted to contestants, of which there were three married couples on preem emcee Marshall Kent asked a few questions, with the couple answering correctly winning a series of gifts. The interrogation was slightly unfair in that the three couples were asked the same payoff question, in turn. The first duo answered correctly which immediately put the other two teams out of the running since they were not allowed to register an answer submitted by a previous couple, even if they knew it to be exact. The husbands and wives, incidentally, were exchanged, supposedly, to give the show added color. Airer also had the winning couple enact a short skit revolving around cliche marital difficulties, with prizes issued for the thesping attempt.

Kent was overly exhuberant in his handling of the stanza. Obvious encouragement of audience applause at the mention of each product on the giveaway list helped bring down show a peg or two. *Jess.*

RADIO RANCH
With Ernie Lindell, others
55 Mins.; Mon.-thru-Fri., 1:05 p.m.
Sustaining
WGY, Schenectady

Earlier WGY days are recalled as country style music is sung and played by Ernie Lindell's "Radio" Ranch unit on daily blocks. It is a matinee show weekdays, but on Saturday is spotted for a half-hour in the evening after the NBC "Grand Ole' Opry."

Lindell, like Otto Gray, Doc Schneider and other Western troupes to broadcast over the General Electric station, plugs personal appearances—principally at drive-ins. A different angle for present series is the inclusion of "Community News," long a WGY feature and chiefly taken from small town papers in the 50,000 watter's primary territory.

"Radio Ranch" is a listenable program, whose principal appeal probably is to mature listeners and those living outside large cities. The instrumental phase usually comes through the microphone smoothly; the warbling, pleasantly if not sensationally. Male and female voices are heard in solos and ensembles, women sometimes duet. Standard and current tunes are offered.

Lindell emcees in the off-hand, kidding, friendly fashion typical of such acts. *Jaco.*

HOWIE LUND SHOW
345 Mins.; Monday-thru Sat.
Participating
WJW, Cleveland

Comeback for Howie Lund has put the popular disker among best in the area. From an initial 90-minute return spot, Lund now carries a minimum three-hour 45-minute daily session with an overgrowing audience. One-time sponsors of "Here's Howie" have again flocked to his spiel and his most pleasant method of record intros that are fast paced and timely. His use of rhyming intros has long been a Lund trademark.

Platters twirled are largely standard although he'll break the routine with novelty change-of-pace. Gimmicks include tie-ins with various promotions, but they're not overdone. Although hep enough for the jive set he's not a square for the adults. *Mark.*

Unite to Resist Comm'l Move-In On N.O. Educ'l TV

New Orleans, Aug. 4.

An all-out battle was launched here Friday (31) by educational and civic leaders of the city in conjunction with the National Citizens Committee for Educational TV to protect the New Orleans educational television reservation, the first to be sought by a commercial applicant since the June date.

Target of the attack is VHF channel 8. Petitioner is WWEZ Radio, Inc., a New Orleans AM licensee. Its petition filed with the FCC asks that rule-making proceedings be instituted looking toward the removal of the educational reservation and the classification of channel 8 as a commercial channel.

"Although a year or more has elapsed since the FCC reserved channel 8 for educational use in New Orleans, no educational institution has applied for the use of said channel on a non-commercial basis," the WWEZ petition asserts. WWEZ stated that if the channel is reclassified, it intends to file an application for it.

Leaders of the Greater New Orleans Educational TV Foundation promptly denied that the petition offered reasonable grounds for any adverse action by the FCC.

They asserted that both educators and civic leaders have been proceeding diligently with the complex task of forming a co-operative organization to raise funds and apply for a license. At the same time they took steps to intensify their efforts toward this end.

They pointed out that only two days before the petition was filed, representatives of public and parochial school systems in the area parishes (counties), with Earl Minderman, NCCET field liaison officer, as consultant, had explored and indicated general approval of a plan to finance the operation of the proposed station.

On July 8 definite pledges of $58,000 per year had been received from these school systems. Conferences are now underway to obtain operating fund pledges from colleges and cultural institutions. Meanwhile, plans are going forward to raise funds for construction costs under the leadership of William Fischer, New Orleans banker, and Fred Donaldson, insurance executive.

"We intend to resist WWEZ's petition with all the resources and energy at our command," Mrs. Louis Abramson, Jr., chairman of the operating committee, declared.

Six commercial channels have been allocated to New Orleans. Two are VHF. One of these is being used by WDSU-TV. The other has been applied for by three parties and will be the subject of a hearing before the FCC. The other four UHF channels allocated by the commission have all been applied and granted.

'Jazzbo' Collins' Sponsor

Emmons TV and Appliances, N.Y., inked to bankroll the complete 20-hour weekly broadcast sked of deejay Al (Jazzbo) Collins on WNEW beginning Aug. 17.

About 48 spots a week through fall and winter are involved in the pact, designed to bally the 1954 line of Hoffman TV sets.

Your Lucky Strike Hit Parade presents a special summer service!

During its 12-week hiatus, Your Hit Parade will list in this space

THE 7 TOP TUNES FROM YOUR HIT PARADE SURVEY

Here are your Lucky 7 tunes that you would have heard last Saturday night, as determined by Your Hit Parade Survey, which checks the best sellers in sheet music and phonograph records, the songs most heard on the air and most played on the automatic coin machines.

1. I'm Walking Behind You
2. No Other Love
3. Ruby
4. Song from Moulin Rouge
5. Vaya Con Dios
6. April in Portugal
7. I Believe

Look for this listing every week.
We'll be back on TV Sept. 12

Be sure to watch Your Hit Parade's summer TV replacement

"PRIVATE SECRETARY"—starring ANN SOTHERN

Saturdays at 10:30 P.M. (N.Y.T.), NBC Television Network

Television Chatter

New York

Robert W. Sarnoff, NBC-TV Film Division veep, named chairman of planning committee for the 50th anni conference of the Jewish Theological Seminary of America Sept. 13-15 . . . **Alfred Hopson** appearing in DuMont's "Plainclothesman" Sunday (9) . . . **James Sheldon,** formerly with Young & Rubicam, now directing two TV shows: "Studio One" and "City Hospital" . . . **George R. Dunham,** WCBS-TV general sales manager, back at desk after three-week vacation with family at Martha's Vineyard . . . **Wally Cox** off to Paris Aug. 17 after four weeks of summer stock in "Three Men on a Horse." He returns as "Mr. Peepers" Sept. 13 . . . "Talent Patrol," the Army-Air Force recruiting show, has picked up 23 stations in past two weeks for an ABC-TV network total of 77 stations . . . **Ardien B. (Rod) Rodner** now WABC-TV's program manager . . . **Norman King** has joined Albert Black Productions as associate producer. First show of outfit, which just moved to new offices in Radio City, will be "Cavalcade of Singers," slated for the fall . . . **Diana Temple,** secretary to **Jud Bailey,** CBS-TV sports director, to marry **Fred Kwiecinski** Sunday (9) at Forest Hills . . . **Robert B. Patt,** WCBS-TV's advertising-promotion director, off with family for two Cape Cod weeks at Chatham, Mass. . . . **Kay Medford** on "Studio One Summer Theatre" Monday (10) . . **Bill Leonard** replaces **Larry LeSueur** on WCBS-TV's "An Eye on New York" beginning Sunday (9) . . . **Lisa Howard, Kevin McCarthy** and **Charles Bickford** will co-star in "Sunk" on NBC-TV's "Ford Theatre" Aug. 6.

Sportscaster **Bill Stern** will narrate a film short being produced by Hollywood scenarist **Malvin Wald,** based on outstanding errors of the World Series games in the last 10 years . **Mort Weinbach,** formerly national director of TV operations for ABC-TV, appointed as the web's director of labor relations . **Hollis Irving,** wife of Charles Irving, producer of CBS-TV's "Search for Tomorrow," being cast for an acting role in forthcoming Paramount film . Mike Dann commuting from Martha's Vineyard to his NBC-TV desk during the next three weeks . . Girl born to the **Ogden Knapps** last week. He's in NBC-TV station relations . .

Bernard Grant, who has running part on "Search for Tomorrow," plays lead on "City Hospital" tomorrow (Thurs.) . . . **Bob Stewart,** formerly with Ward Wheelock, now producer-writer on WNBT production staff . . **Bud Palmer** now hottest sportscaster around. He's doing the NBC-TV "It Happened In Sports," replaces **Jack Lescoulie** on "Today" starting Friday (7), and is skedded for a pre-game program with **Tommy Harmon** ahead of the NBC-TV NCAA football games. He also has been renewed for the WPIX Madison Square Garden events for the fall . . . **Dale Remington,** formerly of the NBC Toscanini staff, now assistant to WNBT producer **Johnny Stearns** . . . Radio-tele scripter **Margaret Lewerth Stumpf** shot a hole in one with four iron at Waccabuc Country Club while vacationing at South Salem, N. Y.

Felicia Sanders to be the first guest on the **Sammy Kaye** show for Dunhills Saturday (8) . . . **Rudy Vallee** to emcee the **Arthur Murray** show Sunday (9) . . . **Gertrude Berg** guesting on the Tex & Jinx session Monday (10).

NBC-TV producer **Carolyn Burke** to Bermuda for vacation . . . **Robert J. Shaw,** tele scripter, teaching a course in radio and TV writing at U. of Colorado's Writer's Conference at Boulder, Aug. 1 to 15 . . . **Bernie Wayne** named music coordinator for WNBT's Saturday night edition of the Morey Amsterdam show.

Hollywood

KLAC-TV exec **Russ Horgan** off to Lake Tahoe and Santa Cruz mountains on a vacash . . . Desilu inked art director **Ralph Berger** to a 52-week pact . . Superior Mortgage angeling **James McNamara's** KLAC-TV newscasts, also segment of **Peter Potter** show . . . **Les Goodwins** directing **David Niven** in "For Art's Sake," for Four Star Playhouse . . . **Harry Lubin** set by William Morris agency as music conductor for "Letter to Loretta" series, starring **Loretta Young** . . . **Reavis Winkler** shifted from Filmcraft Productions flackery to KTTV as pub chief. **Normand Houle** of KLAC-TV off to Montreal on vacation . . . **Jack Bailey** exits "Queen for a Day" on KHJ-TV for a month's vacash, and subbing for him will be **Robert Alda, Ben Alexander, Ken Murray** and **Jack Smith** . . . **John Vrba,** KTTV exec, to Chicago on biz . . . KTLA topper **Klaus Landsberg** awarded B'nai B'rith Menorah award of year for "devotion of his talents and energies to betterment of his fellow men." Award will be presented at a dinner Oct. 25.

Chicago

Entire cast of "Super Circus" to entertain at Disabled American Vet's convention in Kansas City, Mo., Aug. 27 . . . **Barbara Sims** filling in on **Shirley Ryan's** chirping chores at WBBM-TV while latter vacations for two weeks on the Coast . . . WBKB cross-the-board entry, "All About Baby" back Sept. 7 on participation basis in 9:15 to 9:30 a.m. slot with Libby's Baby Food sponsoring three times a week through J. Walter Thompson. . . . **John Ott** showing films he made of Stateville Prison gardens on WNBQ's "How Does Your Garden Grow?" Aug. 9 . . . "Let's Exercise" emcee **Ed Allen** trodding the boards at Drury Lane strawhatter in current offering, "Harvey" . . . **William Spencer** new member of the WBBM-TV engineering dept. . . . **Jack Kilpatrick** named asst. to WBKB programming mgr. **John Fitzpatrick** . . Oklahoma Oil Co., bankrolling **Tony Weitzel's** evening gab session three times a week starting Sept. 2 through Fulton-Morrissey agency . . . CBS flack chief **Chuck Wiley** vacationing for three weeks in Pittsburgh . . . **Two Ton Baker** making p.a. at Mother Cabrini Festival here, Aug. 16 . . . "Welcome Travelers" star **Tommy Bartlett** and show's chief writer **Frank Barton** and wife off for Canadian vacation in Bartlett's private plane next week.

New Orleans — Evelyn Kay, writer, commentator and fashion co-ordinator, is newest addition to the staff of WDSU. She'll be starred, on "The Jewel Box," daily half-hour women's variety stanza. Shes a native of Binghamton, N. Y.

From the Production Centres

IN NEW YORK CITY . . .

Arnold Rittenberg, of "Original Amateur Hour" staff, recovering from appendectomy . . . **Mort Weinbach** named director of labor relations for ABC . . **Ralph W. Long, Jr.** with N. Y. sales staff of the George P. Hollingbery Co., national AM-TV station reps . . . **Hugh Sebastian** has joined C. E. Hooper, Inc. as research analyst. He was formerly with Lever Bros. . . **Henry R. Flynn** named general sales manager for CBS Radio spot sales . . . **Ray Meurer** of Campbell-Tredneler-Meurer in town for United Cerebral Palsy convention at Astor last Friday (31) . . . **Henry Gladstone,** WOR-MBS newsman, father of his fourth, a boy . . . **Dick Foote** and **Dirk A. Watson** have joined Forjoe & Co., Inc., as sales account execs . . . **Erwin Single,** editor of the N. Y. Staats-Zeitung, German-language daily, named director of special events of German programs on WWRL . . . **Hazel Markel,** Mutual women's news commentator, installed as prez of the Women's National Press Club . . . **Bertram Lebhar, Jr.,** director of WMGM, will participate on the American Contract Bridge League Summer Nationals in St. Louis, Mo., this week . WMGM's account exec **Sam Faust,** assistant night manager **Paul Baron,** announcer **Larry Blenheim,** announcer **Dick De Freitas,** on vacation.

Robert D. Holbrook, prez of Compton ad agency, appointed **Henry A. Haines** as secretary participating in general management of the agency . . . **Hollis Irving** back to her regular role on NBC-Radio's "Road Of Life," following strawhat tour in "John Loves Mary" opposite **Farley Granger** . . . **Jennie Goldstein** making guest appearance in musical sketch, "Candy Store Cantata" on WMGM's "American-Jewish Caravan of Stars" . . . **Robert M. Gillham** named a veepee at Cunningham & Walsh. He'll serve in executive capacity on Chesterfield account.

Warren V. Bush leaves as radio-tele director of Young & Rubicam Aug. 14 to take a post with Radio Free Europe in Munich, Germany . **Marcella Cisney,** probably the only femme director of a space opera, taking over "Rod Brown of the Rocket Rangers" while director **George Gould** off on vacation after this week's show . . Irwin Greenfield, ex-assistant to **Raymond Katz,** WMGM program director, heads up the new radio package firm of I. W. Greenfield Associates.

IN HOLLYWOOD . . .

Y & R's Sigurd Larmon came down from Bohemian Grove to sesh with the firm's clients and mingle with the help. He also inspected the agency's new downtown quarters for printed media, hard by Union Oil, recently wooed away from Foote, Cone & Belding and billing $2,000,000 a year . . . **Hank Garson, Dave Schwartz** and **Bob Ross** took space in the writer-producer cubicles at CBS . . . **ABC's Robert Kintner,** flying for the first time in 10 years, skied in and out and not a head fell despite all the bar gossip . . . Happiest guy at the Thompson agency is **Tony Stanford.** He's back home again, this time for good . . . **Harry Witt, Jr.,** son of the coast head of McClinton & McClutch, is fronting the Hollywood Rhythm Rangers on the state fair circuit . . . **Chet Mittendorf,** whose "Breakfast in Hollywood" made a surprising comeback, has two more coming up for NBC. One is for **Harry Stewart** (Yogi Yorgenson), who'll be the Svensk concept of the "lover boy," and the other a singy thing called "That's My Song" for **Johnny Mungall** . . . It looked like old times in a Brown Derby booth shared

(Continued on page 36)

THE AMERICAN PUBLIC CHOOSES

ASCAP MUSIC

More than 50 million people are reported to have heard Mary Martin and Ethel Merman sing a cavalcade of American songs on the great "Ford 50th Anniversary Show." Critics and public alike agreed that this act was the high spot of the show. Their medley of songs, all written by ASCAP members, were rated as an all-time Hit Parade.

As a result of many requests, ASCAP now is offering complimentary a listing of hit tunes which America has sung and played throughout the past 35 years and which are available under an ASCAP license. It is the Society's sincere hope that this booklet will serve as a ready reference source of program material for television and radio broadcasters, advertising agencies, theatre exhibitors, and all those engaged in entertaining the American public.

Although this listing contains only a very small portion of the Society's vast repertory, we believe that it should make it possible for those in the entertainment field to discover more ways in which their ASCAP license can help them to make greater profits.

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

575 MADISON AVENUE, NEW YORK 22, N. Y.

Await Palm Springs Study as Key To Release of Pix Backlogs for TV

Hollywood, Aug. 4.

All-important question of whether or not the major motion picture studios will ever release their backlogs of theatrical pix to television may be answered next fall, when Telemeter launches its long-awaited test of the pay-as-you-see system in Palm Springs. The company plans to use a mixture of first-run and oldies already promised by the majors as well as indies for the test.

Carl Leserman, v.p. of Telemeter, said that he was certain the test would prove to the majors that there was immense value in their backlogs via the pay-as-you-see setup, and that once they saw such proof they would discard the present hesitancy on use of their product on TV.

To date more than 400 homes with TV sets have been hooked up to Telemeter's special antenna bringing teevee into the resort city from L.A. and the company is shooting for about 1,000 by the time the Palm Springs season ends. Leserman said he figures they need this many installations to be assured of an equitable test.

At the rate of progress currently proceeding, the Telemeter test will begin in October, the exec said. Majors and indies both have assured product for the venture in confabs Leserman has held with pix execs for the past year or more.

Leserman predicted his pay-as-you-see system, in which Paramount has a substantial financial interest, will be on the air in two years. He opined present television programming is mediocre, and that this inevitably will help Telemeter.

Phillips H. Lord, Crew Of 30 Way Down East Shooting 'Gang Busters'

Packager Phillips H. Lord is this week up in Bartlett's Island, off Mt. Desert, Maine, with a crew of 30, shooting six new "Gang Busters" vidfilms. While up there, according to his program supervisor, Leonard H. Bass, the producer-director is also "making the wires hum" in negotiations for the telepix sponsorship with several clients.

Twenty-six of the "Gang Buster" vidfilms, 19 of which were shown on the network last year, are now being peddled under the title "Captured" by the NBC Film Division. Lord's "Counterspy" is currently on NBC-Radio and his radio "Gang Busters" on CBS.

Bass said the packager will turn out kines of at least two new vidfilm shows this fall.

Dicker Lanchester Vidpix

Walter (Hank) Richards, who bought the telefilm rights to "Children Of Old Man River," Autobiography of Captain Billy Bryant, Mississippi Showboat King, is dickering for Elsa Lanchester to play Mrs. Bryant, in vid seriees.

He's currently huddling with Bryant at latters home in Point Pleasant, West Virginia.

Foreign Pix Yield Big TV Grosses

Nathan Kramer, prez of American-British TV Movies, Inc., will be back in his N. Y. homeoffice tomorrow (Thurs.) with a new package of feature films for TV as result of his two-month trek through England, France and Israel.

Meanwhile, Michael Ryams, veepee, says the firm has grossed over $500,000 since it began here a year ago, largely due to sales of its package of 40 British feature films, now in over 15 TV markets. The films bear such titles as "Forty Thousand Horsemen" and "The Body Said No," and they feature such British stars as Michael Wilding, Valerie Hobson and Sarah Churchill.

"We're lucky in that none of the characters in the pictures use a broad English accent," says Hyams. "Station program directors complain when a British gangster sounds as if he were educated at Oxford."

EDWARD ARNOLD TO ABC: 'FILM, OR ELSE'

Chicago, Aug. 4.

ABC Radio's "Mr. President," Edward Arnold, is one performer who won't throw his hat into the TV ring, unless it's under his conditions. Appearing in the Windy City last week for a p.a. at Raytheon TV-Radio Corp. annual sales meeting, the vet thesp said he was unhappy with the present TV picture.

Arnold will accept a long series TV commitment "only if it's on film." With 110 pic credits in his 21-year acting career he would like to make a more substantial move to TV than the one-shot ventures he's had to date, but for many reasons he's sure he'll content himself with his present situation.

Recent audition kines of "Mr. President" were not satisfactory to Arnold. It's his feeling that the visual medium, costumes, sets, etc., give away the "gag" in the show, making it too easy for viewers to guess the identity of the president being portrayed.

As to another type of show, he says he hasn't found one that suits his talents. "In the meantime," Arnold said, "film fare is getting better and better, and speaking from an economical standpoint, it's my belief that eventually all dramatic shows will be on film. When that day arrives I'll make the move."

Boston—John Mounteer, announcer-disk jockey with WXKW, Albany, for three years, has joined WVDA, Boston, an ABC affiliate.

Resolve Complex Contractual Issues On 'Topper' Vidpix

Because of the sundry rights and other conditions, Julian T. Abeles, attorney for Bernard L. Schubert and John W. Loveton, who will act as producer of the "Topper" vidpix series when it starts for Camels on CBS in October, has just about refined the lengthy 60-page contract. The deal embraces a flat royalty to the Thorne Smith estate for the usage of the author's basic character. The co-stars are Anne Jeffreys and her husband, Robert Sterling, as "Marion and George Kerby," and Leo G. Carroll and Lee Patrick as Mr. and Mrs. Topper. (The Hal Roach film originals were played by Roland Young, Constance Bennett and Cary Grant in the first two pix, "Topper" (1937) and "Topper Takes a Trip" (1939). The '41 sequel, "Topper Returns," was headed by Young, Dennis O'Keefe and Carole Landis.)

Phil Rapp will direct and George Oppenheimer is head writer. Each will be a separate episode on a firm 26-week teeoff but with options to five years, plus five years. Each film starts at $30,000 and graduates up to $35,000, $37,500 and $40,000 per picture, considered one of the fanciest vidpix packages. There is an $8,500 re-run supplement, per film, and gives Schubert, Loveton, et al., all rights—radio, television, motion picture theatres, etc.—immediately outside of the U. S., Canada, Mexico, Hawaii, Cuba and kindred territory. In short, the films may be played in any medium, sans the Camels commercials, of course, in South America, Europe, South Africa, Australia, and the like.

Considered one of the toughest contracts to work out because the William Esty agency, representing R. J. Reynolds & Co. (Camels), wanted to provide for this or that contingency, it has finally been reduced to writing. There are such details as musicians' union, moral turpitude and kindred provisos. On the latter score, Abeles refused to any blanket cancellation—"if any-

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Old Popkin-UA Pix Set For WCBS-TV

Comet Television Pictures has sold a seven-pic package of Harry M. Popkin productions, which were originally released by United Artists from 1948 through 1951, to WCBS-TV, N.Y.

Bundle is supposedly the newest, big-name high budgeters released to tele. NBC Film Division, it's understood, offered as high as $50,000 a film to handle the distribution, with Popkin turning down the offer in favor of Comet, which is distributing on a local basis throughout the country.

Films, which WCBS-TV has exclusively in New York, are: "Champagne for Caesar," with Ronald Colman, Celeste Holm and Vincent Price; "DOA," with Edmund O'Brien and Pamela Britton; "Second Woman," with Robert Young and Betsy Drake; "My Dear Secretary," with Kirk Douglas and Laraine Day; "Impact," with Brian Donlevy and Ella Raines; "The Big Wheel," with Mickey Rooney and Thomas Mitchell, and "Quicksand," with Rooney.

Station will start showing the pix on the Late and Early Shows in October.

Meggers Too 'Snobbish' to See Vidfilm's Value, Opines Brahm

Hollywood, Aug. 4.

"You can't lick 'em, so you might as well join 'em—and it will do you both good."

That's John Brahm's advice to directors who have adopted a "snobbish and standoffish" attitude toward television films. The veteran megger says some of his colleagues remind him of the old-time legit stagers who had a similar attitude toward films 25 years ago when the introduction of sound suddenly created a demand for the services of stage directors.

Brahm admits he had much the same attitude when he came to California in the early 30's to handle his first film assignment. His snobbishness at that time was soon replaced by enthusiasm.

"At the end of this last year," he recalls, "I suddenly realized I was making the same mistake about television and I agreed to direct a half-hour show for Schlitz. I shuddered at the thought that I had only two days shooting time—but I found I was able to shoot 22 pages in one day. Frankly, I enjoyed the whole experience."

It was more than mere enjoyment, however, and that's why Brahm feels his colleagues are making a serious mistake when they bypass television. Demands of the medium sharpen a director's tools and he frequently returns to work in feature films with a keener awareness of how to meet schedule problems.

"I don't see television as necessarily the ideal creative form in which to work," Brahm admits. "I know its time limitations are rough, but it has much to bring a director. You have to learn how to cut right to the heart of a script—you have to pare away all nonessentials. If you are successful, you end up with a lean, direct story."

The experience in meeting television's demands, Brahm feels, is as important to a director as newspaper training is to a writer. It teaches economy of style and Brahm, who went from the Schlitz assignment to direct for Ford Theatre, Sovereign Productions and Roland Reed—with time out in between to direct the Eastman color widescreen "The Diamond Queen," starring Arlene Dahl and Fernando Lamas—found television "of enormous help." He wound up "Queen," for example, in 20 days.

Brahm currently is casting Bryan Foy's production of "The Mad Magician," which has a three-week shooting schedule.

"A three-week schedule now," he admits, "looks to me like three months used to before I did television films. It's all a matter of perspective."

Ritchie 'Norbert' Telepix Set for Sept. Release

Carl Ritchie, who heads D&R Productions, has just completed three 15-minute programs of his new situation-comedy telefilm series, "Norbert," at his Telson Studios in Long Island City.

Films will be ready for showing the first week of September. Ritchie stars in the title role, with production supervised by Leo Langlois. Director is Jose DiDonato and scripters are Leo Corday and Ben Weissman.

Skelton on Film, Too

Although Red Skelton's new CBS-TV fall program (Tuesdays at 8:30 p.m.) has been billed as a "live" show, a maximum of 10 programs will be on film.

This is to give the comedian some freedom to get away every now and then. Twentynine programs, at least, will be live.

'Cameo Curtains' In 'Today' Vidpix Insert Of Top Film Trailers

Cameo Curtains Inc., having lined up a deal with film firms, has bought a weekly series of five-minute "Today" participations in 22 NBC-TV markets to put on a pic-preview show called "Prevue Cameos." Program within a program will be seen three times a week, beginning the end of August.

Program will be made up of shots from top Hollywood product, with a tele pitch to "go see a movie tonight." Firm has reportedly set deals to show clips from Paramount's "Roman Holiday," "Little Boy Lost," "Forever Females," and Bob Hope's "Here Come the Girls;" 20th's "Mr. Scoutmaster" and "Dangerous Crossing;" RKO's "The Sword and the Rose," and UA's "Return to Paradise."

Idea is to show a pic in the local market it's playing, giving pix companies valuable tele trailers, with Cameo making its commercial pitch for window curtains. Field is comparatively free since Ed Sullivan's "Toast of the Town" recently dropped the showing of new pic releases.

If "Prevue Cameos" goes over, film firms may ease up on their buying of local tele time to plug their new wares, and seek other companies to bankroll similar programs.

Lurie to Europe To Scout TV Pix Properties

Walter Lurie is leaving for Europe next Monday (10) for a one-month trip to scout film product for tele and theatre exhibition. Itinerary includes Paris, Rome and Venice.

Lurie has already bought an interest in several French films for theatrical release, including the new Jean Gabin-Michele Morgan starrer, "Moment of Truth," next bill at New York's Paris Theatre. He also has a couple of tested radio properties for conversion to tele-films.

Ed Gardner's 117 'Duffy's Tavern' Vidpix (In Color) for Matty Fox

Ed ("Archie") Gardner, producer-star of "Duffy's Tavern," is currently on the Coast setting up production plans for 117 "Duffy" vidpix to be co-produced with Hal Roach, Jr., at the Roach studios for Matty Fox of MPTV. The head of Motion Pictures for Television is guaranteeing Gardner $22,000 per pic basic, plus other re-run considerations.

The deal for three years, 39 per annum, calls for the shorts to be shot in color, so that when tinted TV arrives they'll be ready but, under the current compatible standards, will be utilized pronto. Cost has been set at $45,000 per film, for a series' total of $5,265,000.

The deal, Fox said, is a forerunner of the new plan whereby the company's focus of television sales and advertising will be shifted from a national sales basis to "syndication sales"—under which major properties will be made available to local and regional markets for purchase by local advertisers throughout the nation.

Fox disclosed that MPTV will itself completely finance the deal and will own the negatives in association with Gardner and Roach. MPTV will also handle all sales and distribution for "Duffy's Tavern."

"We expect to finalize negotiations with a leading national network executive almost immediately," he said. "He will join our organization to head activities of the new 'direct-station-sales' distribution system for especially-produced television films. Our present sales organization, headed by E. H. Ezzes, will continue without change."

9 New Exchanges

Nine new distribution-sales exchanges will be established in the near future, Fox stated, to augment the present 6 MPTV, Inc. exchanges located in New York, Boston, Detroit, Chicago, Dallas and Los Angeles. Selling and servicing of television films will follow the pattern of the present exchange systems of the major motion picture companies.

"Shortly, we will be prepared to announce a minimum of four, possibly six, television film program to be produced and sold under the same 'direct-station-sales' policy as 'Duffy's Tavern'" Fox stated.

Gardner and Roach are currently setting the director, scripters, cast, etc. Comedian flew in last week from Cap d'Antibes where he was vacationing with his French wife Simone and their two children. Family will join him on the Coast after Mrs. Gardner recovers from penicillin poisoning. She has gone to the Austrian Tyrol to recuperate.

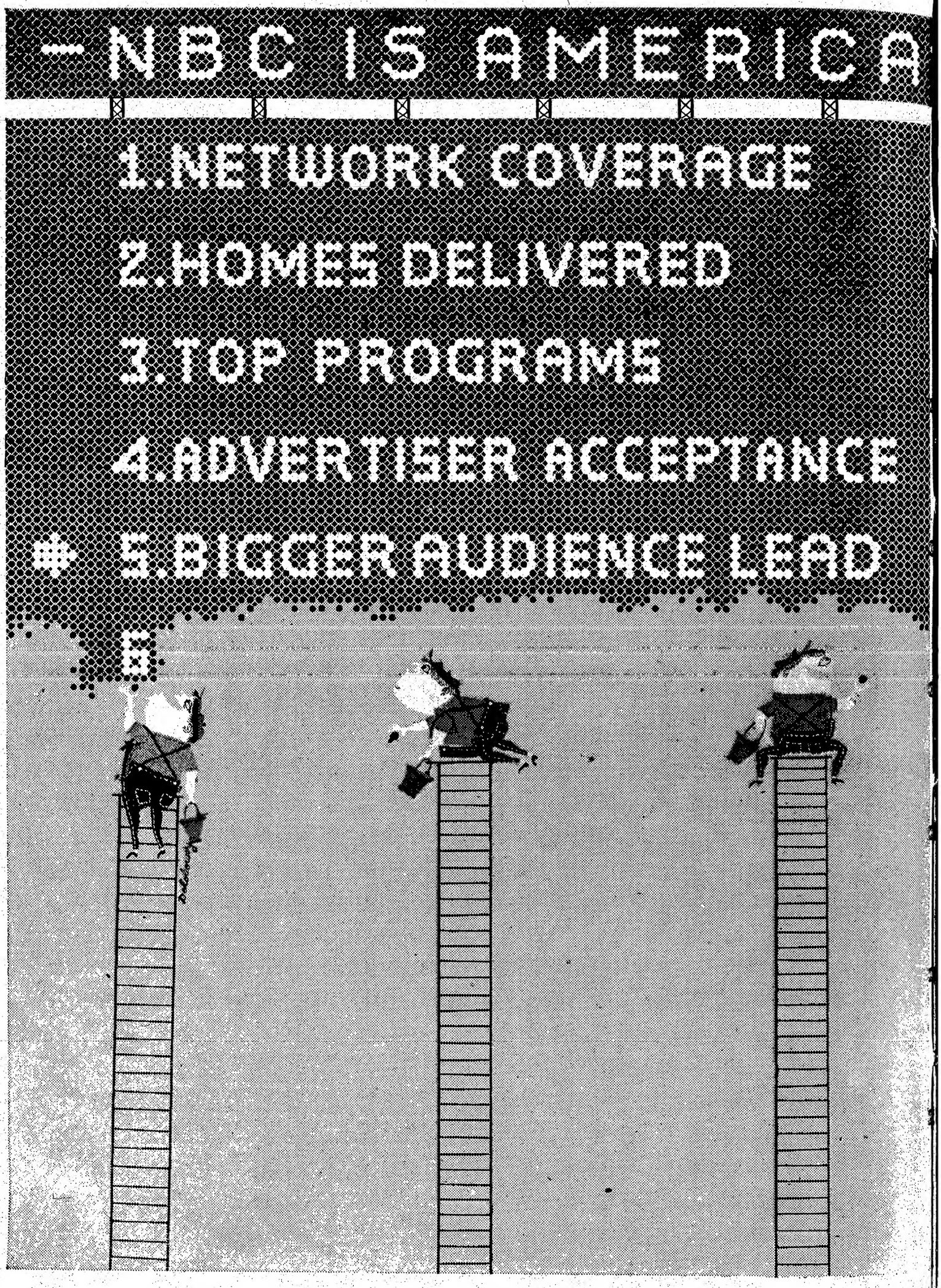
The Gardners have been living in Europe since giving up their Puerto Rico home—only recently built—where "Duffy" was taped for broadcasting a couple of seasons back. Gardner at that time would fly his guests to the Caribe-Hilton, P.R., for the taped shows. He also produced an abortive feature film there. The vidpix series will be done in Hollywood, however.

COAST VIDPIC HIATUS COMING TO AN END

Hollywood, Aug. 4.

Telefilm production hiatus is coming to an end in Hollywood with the resumption of filming on several series which have been on vacation. Three start this week and six more will be rolling again in the next four weeks.

This week's starters are "My Little Margie," "Adventures of Ozzie and Harriet" and "Cavalcade of America." Others returning to work are "I Love Joan," Aug. 14; "Burns and Allen," Aug. 19; "Life of Riley," Aug. 20; "Private Secretary," Aug. 24 and "I Love Lucy" and "Our Miss Brooks" early in September.


NBC IS AMERICA
1. NETWORK COVERAGE
2. HOMES DELIVERED
3. TOP PROGRAMS
4. ADVERTISER ACCEPTANCE
5. BIGGER AUDIENCE LEAD

The 'ABC Story'

Continued from page 21

(with the added likelihood of American Tobacco joining in the Ray Bolger sponsorship on an alternate-week basis) that a bigtime ABC-TV became a fait accompli. Coupled with that, of course, are the brace of sponsors for the George Jessel Sunday evening show; the two-way Walter Winchell sponsorship deal; the Paul Hartman alternate sponsorship; the "Jamie" billings, among the new biz.

Clearance Picture Bright

Fact that ABC, with 143 TV station affiliations, is now in a position to deliver coverage, on a minimum basis, of 85% of the nation's television homes (U. S. Steel goes to bat with a 60-station lineup, 30 of them live, in the face of the strong Tuesday rosters on NBC-CBS), reflects the brighter clearance picture with the growth of facilities in the top 200 TV markets.

It's estimated that, since the merger, ABC-TV has wrapped up time sale commitments totaling $12,000,000 annually, which puts the network in the position of having its $30,000,000 cake and eating it, too. For the original sum, it's reported, is today almost intact. The $12,000,000 is time alone, exclusive of the package prices in which the web has an ownership stake. Thus, despite the several million dollar investment involved in negotiating the Danny Thomas, Ray Bolger, George Jessel, Sammy Davis, Jr., Paul Hartman, Martin Block, Joel Grey, etc., talent commitments, as well as the film deals such as with Hal Roach, the monies expended have been more than covered by the sales.

It's recalled, too, that the combined AB-PT operation was compelled to sink an immediate $7,000,000 into repayment of bank loans. However, $6,000,000 was immediately restored to the overall fund through the sale of WBKB in Chicago to CBS.

At the moment the emergence of ABC-TV as a major "Big Three" entity remains a promising potential, rather than a reality. The real test won't come until the fall season is in full swing, when the Nielsens are posted on the upcoming bigtime entries.

TV Frustration

Continued from page 22

fidential" books, have served notice through their lawyers that use of the program title would infringe on their rights. Program title was changed to "Pentagon, U.S.A." this week after warning letter had been received.

Other Moves

Other legal action on other fronts include:

In Los Angeles, attorney for Phil Rapp, creator of "The Bickersons," has warned NBC-TV to "cease and desist" in presenting "Saturday Night Revue" sketches of Eddie Foy Jr., and Sara Berner, which Rapp considers "a burlesque and plagiarism" of "Bickersons."

In Chicago, Walter Schwimmer Productions filed a $1,000,000 suit, charging that its "Movie Quick Quiz" was "copied and imitated" by "Look Photoquiz," taken from the Cowles publication, filmed by Telenews Productions and distributed by United Television Programs.

Justice James B. M. McNally rejected a N. Y. jury verdict that Campbell Soup Co. pay writer Charles Carneval $10,000 in his suit that his ideas had been pirated for the format of NBC's AM-TV show, "Double or Nothing."

NBC and Frank Cooper Associates have been served with notice of suit by Gil Babbitt, indie producer, who claims that the net's radio show "Second Chance" is an infringement of an idea he conceived and gave Music Corp. of America to sell. He states that MCA had presented the idea to NBC over a year ago. Sustainer was sold to NBC by Cooper. Babbitt is being represented by law firm of Silverstone & Rosenthal.

In Los Angeles, writer John W. Greene filed a $505,000 suit against CBS, N. W. Ayer agency and various sponsors of the TV program "You Are There," claiming the show is a copy of an idea he submitted to the net in 1945.

Additional legal action has been filed with the Federal Communications Commission: by station WTAR-TV, Norfolk, asking for an inquiry into "extraordinary expenditures" by NBC in publicizing its new UHF affiliation with WVEC-TV, and by the Station Representatives Assn., Inc., protesting "sledge hammer force" tactics of NBC and CBS in encroaching on national spot radio-TV sales and vidfilm syndication.

If the trend continues, some tradesters say, there may soon be as many programs on trial as there are on the television tube. Meanwhile some of the wisenheimers, while visiting the nets, have taken to singing that Loesser song, Chorus might bring "Sue Me" back as a bestseller.

Louisville — Gov. Lawrence Wetherby last week conferred Kentucky Colonel commissions on WHAS and WHAS-TV general manager Victor Sholis and Phil Sutterfield, WHAS and WHAS-TV sportscaster. Also recipient of the honor was Billy Gilbert, Iroquois Amphitheatre currently playing lead in "Louisiana Purchase." His commission was presented Monday (3).

WOR's Hotfoot

Continued from page 23

will pour $1,000,000 annually in the WOR coffers.

Daytime schedule, from 3 to 5 p.m., will comprise three half-hour series spanning the two hours, with the other 30 minutes interwoven by live programming emceed by Frank McCarthy (using house name of "Allen Granger"). Nighttime schedule will run from 8:30 to 11 p.m. Sponsors participating in the daytime "WOR Radio Playhouse" will also get a one-minute cuffo commercial in the nighttime dramatic series.

WOR sales presentation guarantees a 4.5 rating—approximately 259,000 homes which, says WOR, is the top audience delivered by any local N. Y. program. Commercials will be limited to two per quarter-hour.

Participations will run from $150 for one (breaking down to 59 cents cost per thousand), to $1,000 for 10 (at 39 cents cost per thousand). Special rate for clients coming in prior to Sept. 14 has been set up at $140 for one participations, to $900 for 10.

Station is currently mapping an intensive ad-promotion campaign prior to the teeoff.

Cott 'Party Line'

Continued from page 21

through one point. National news stories, it's planned, will be picked up for broadcasting at the cities of their origination. Instead of a newsman reading a New Orleans dateline story from New York, for example, the network news show will shift to New Orleans for first-hand reports.

The idea, says Cott, is to have the radio equivalent of the telephone party line, with everyone on the line joining in with contributions. Shows embodying the concept probably will begin to make their appearance on NBC Radio early in September, with the net effort intensified to have the affiliates join in a cooperation in creativity.

"We plan to use the network for all that the network can offer," Cott says.

Part of the split reshuffle, which brought Jack Cleary as diretor of network programs and Fred Horton as dirdector of network sales to NBC Radio, has been the detachment of John McTigue from the NBC Press department to an AM-only press job of "account executive," in which he'll operate under Cott but use the facilities and services of Syd Eiges' Press setup. This marks a further carving of the Press department, with the NBC Film Division having its own publicity setup—Chuck Henderson, Fritz Jacoby and Jack Sebastian—operating separately.

NBC's 'Who, Me?'

Continued from page 23

"freezing out" 135,000 TV homes in the Gillette pickup of the World Series, NBC says it is making no claims of "exclusivity," and that if Gillette wants to let the series run on WTAR-TV also, it is privileged to do so.

$125,000 Local Billings

Norfolk, Aug. 4.

Thomas P. Chisman, prez of WVEC-TV, last week reported $125,000 worth of local business within a period of 10 days, some of the bigger clients including Smithfield Packing Co., Lieverman Motors and Pine Grove Dairy (for a half-hour and two 15-minutes shows weekly). And the station doesn't go on the air until Sept. 19.

Eventually, it's believed, the nets will support UHF generally, since the FCC envisions room for only 600 VHF stations in the nation, but 1,400 UHF.

Albany—WXKW's final signoff at midnight Friday (31), after five years as an ABC affiliate, was followed by the shift to WPTR of Stephen R. Rintoul as general manager, Wallace J. Maxwell, promotion manager, Mrs. Florence Clow, bookkeeper, Bill Hickok, disk jockey and Jack Bennett, announcer. Hickok joined WXKW when Rintoul began operating the 10,000-watter in 1948. Bennett had been with it since last spring. With the bowout of WXKW, WROW assumed the ABC tieup—in addition to continuation of a Mutual connection until October.

WIBG'S 150G PHILLY STUDIO EXPANSION

Philadelphia, Aug. 4.

WIBG begins broadcasting Aug. 12 from $150,000 studios and transmitter in suburban Lafayette Hill, Pa. Besides studios, station has added new reception hall, visitors, announcers and ladies' lounges, program engineering, production and mailing departments and a kitchen.

New quarters consolidates WIBG-AM operation in one combined transmitter-studio building. WIBG-FM studios have been added to the FM transmitter in Cheltenham, Pa., and FM scheduling will originate from that location. Business and sales offices will be maintained at former WIBG studio building in midtown Philly. Station wagon service will operate from in-city business offices to suburban studio locations.

Thor Renews 'Flash'

Thor Corp. has renewed sponsorship of "Quick as a Flash," which returns in its alternate-Thursday 10:30 to 11 p.m. spot on ABC-TV Sept. 10.

Show, a Moss & Lewis package, is on summer hiatus.

Beaumont, Tex. — Construction on studios and offices of KBMT-TV is expected to begin in three weeks according to Randolph C. Reed, chairman of the Board of Directors of Television Broadcasters, Inc. Test pictures are expected to be on the air in the "first 10 days of September" according to Reed.

BREAKFAST IN HOLLYWOOD
With Jack McCoy, Johnny Montgall, "Uncle Archie" Preby, Gaylord Carter.
Director: Ralph Hunter
Producer: Chet Mittendorf
Sat., 30 Mins.; a.m.
Sustaining
NBC, from Hollywood

The "old folks" special has moved across the street into an NBC studio after being a coffee klatch for most of its 11 years. Chet Mittendorf, who helped the late Tom Breneman launch the show, has finally got it back on NBC's main line with Jack McCoy dealing 'em off the lip. The years have been kind to this type of audience participator despite its many imitators and it should pick up a sponsor after a few samplings.

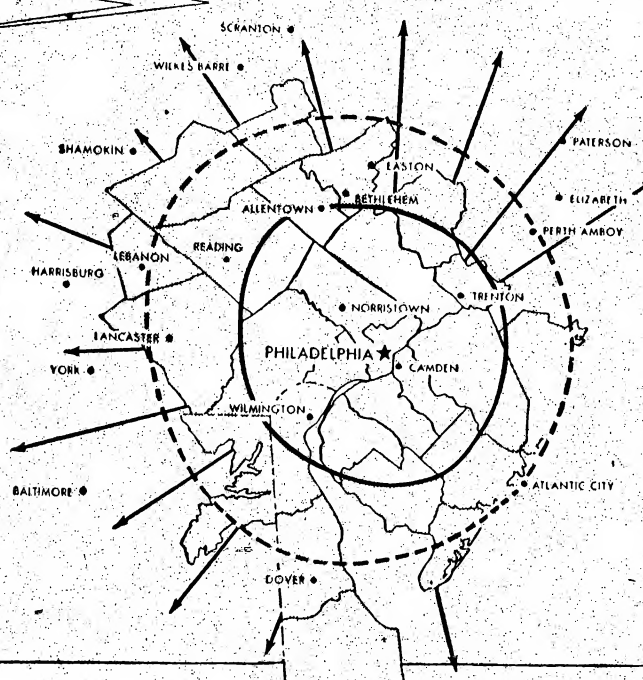
The format has undergone few changes. The "hat trick," one of the Breneman standbys, has been abandoned but most of the other features are retained with all their lusty laughs. Oldsters being gabby by nature and liking to raise their voices in mass singing, these elements are pounded hard. The jolly, jovial McCoy has a friendly way about him and draws out of them such native wit as, "I took one look at him and I'm glad I didn't marry him," and "after 40 years of marriage he's not the man I thought he was."

Even the kids get into the act. One six-year-old tyke said he had to climb into trees to keep away from girls who were chasing him. Giveaways are what lure most of the auditors and the loot runs mostly to household appartus, orchids and wishing rings. Johnny Montgall tenored a pair of numbers in clear tones and Gaylord Carter pumped the console for good musical effect. Archie Presby presides over the largesse.

Hel.

First in Philadelphia with MAXIMUM POWER on LOW-BAND VHF!

WFIL-TV
CHANNEL 6



The greatest coverage . . . the best reception . . . of any TV station in the Greater Philadelphia Market!

WFIL-TV is the first Philadelphia TV station to transmit at maximum signal strength permitted by the FCC—4 to 5 times more powerful than any other station in the area!

Add to this the greater reach of *low band VHF* and it's easy to see why WFIL-TV now provides top-quality, one-station coverage of a vast trading area that stretches from the Harrisburg region to the Jersey Shore, from the Poconos to Delaware Bay—a market of more than 6,000,000 people!

No increase in rates even though WFIL-TV gives you all the plus advantages of MAXIMUM POWER on LOW BAND VHF. It's the biggest buy in television today!

All of DELAWARE VALLEY, U.S.A. *plus* Bonus Markets at No Extra Cost!

Study the map above. Note the 27-county coverage delivered by WFIL-TV on its previous power, according to the American Research Bureau—far greater than the engineer's estimate. A new ARB Survey is under way to measure the range of WFIL-TV under MAXIMUM POWER on LOW BAND VHF. In the meantime, imagine what you can expect with *4 times the power!*

LEGEND

Engineer's estimate of WFIL-TV coverage under former power, .5 mv. contour.

Actual WFIL-TV coverage under former power as established by American Research Bureau.

Engineer's estimate of WFIL-TV Grade "B" coverage under MAXIMUM POWER on LOW BAND VHF.

New ARB Survey under way—but imagine what you can expect with 4 times the power!

Better Buy WFIL-TV MAXIMUM POWER on LOW BAND VHF *a Better Buy than Ever!*

The Philadelphia Inquirer STATION . . . ABC and DUMONT NETWORKS . . . Represented by THE KATZ AGENCY

From the Production Centres

Continued from page 28

by **John Kimball West, Niles Trammell** and **John Royal.** They could've been talking about what almost everyone else in the trade is . . . **E. L. Cord,** owner of KFAC and scads of other properties, is reported ready to unload the station but then the speculation arises, who'll play classic music for him during the long, sleepless night? Station plays longhair music around the clock.

IN CHICAGO . . .

Bob Platt to vacate post at WCFL end of August . . . WEAW, Evanston's new AM outlet, will carry play-by-play account of U. of Wisconsin football games this fall . . . CBS exec **E. H. Shomo** off for Coast vacation . . . **James McGuire** from Motorola to Hallicrafters as credit mgr. . . . WLS Barndancers Homer and Jethro accompanying **Red Blanchard** for p.a. at Mendota, Ill., Aug. 12 and Wautoma, Wisc., Aug. 13 . . . New personnel at Kling studios includes **Bill Newton** from Filmack. **Jerrie Kriegel** from Leo Burnett agency and **Pat Morris** from Frank Duggan agency . . . **Francis Coughlin and Harry Creighton,** vet WGN staffers, inked to exclusive five-year contracts with that outlet . . . **Carl Neumann** leaving WLS as farm programming director to accept position as general mgr. of National Livestock & Meat Board. No replacement as yet named . . . Kling Studios bettered its own record on footage shot on a single job in a comparable period, shooting 88,000 feet of film on the "Music With The Hormel Girls" package in 24 hours.

IN PHILADELPHIA . . .

Leslie Urbach, producer of CBS-TV's "Action in the Afternoon," Hollywood-bound for a week's vacation . . . **Pat Young,** formerly with WCAU promotion, is now with Dobin Advertising in New York City . . . **Francis Smith,** professor in physics department at Drexel Institute of Technology, will substitute for vacationing **Francis Davis,** WFIL-TV weathercaster . . . **Bob Horn** and **Lee Stewart** will stage "Bandstand" telecast from Woodside Park, Aug. 20, where program is staging an all-day picnic for teenage followers . . . **Patsy Grady,** 19-year-old singer with trio on **Paul Whiteman** WFIL-TV origination, has joined WAVES and gone to boot camp at Bainbridge, Md. . . . **Guy Marriner** returns to WPTZ in the fall with lecture-recital program "Great Moments in Music," shifting from an evening to an afternoon spot . . . WPTZ has received permission from FCC to increase its signal but hasn't turned on the added juice as yet.

IN CLEVELAND . . .

Ed Maxwell has resigned as president of AFTRA to accept a job with the American Arbitration Assn. He's succeeded by **Joe Black,** WHK staffer, with **Rob Evans,** WHK staffer, joining the board . . . **Bert Dilson,** WJW announcer, has joined KMBC . . . **Ed Wallace,** NBC news director, back from California jaunt . . . **Charles Phillips,** WNBK sales manager, on vacation in the East . . . **Stan Anderson,** radio-TV editor, Cleveland Press, scheduled for Hollywood trip with WNBK's **Henry Levine** and **Jackie Lynn,** was hospitalized instead with severe attack of phlebitis . . . WERE's **Phil McLean's** house burned down so disker accepted **Art Freeman** (Coral Records) invite to bunk at his house . . . **Gil Chase,** pianist, joined WEWS.

IN PITTSBURGH . . .

Marina Schuetz, who was at KDKA for seven years in the promotion department, is WDTV manager **Harold Lund's** new Girl Friday . . . **Wallace Feldman** is quitting the Post-Gazette advertising department to become media director for the Dubin-Feldman agency. He's the son of **Joe Feldman,** half of the firm . . . **Jay Michael,** WCAE decjay, and his wife, to Quebec for three weeks of fishing . . . WHOD honored **Mary Dee** with a sponsors luncheon at the studio celebrating femme disk jockey's fifth anni with station . . . **Jackie Dodge,** with WDTV for three and a half years, has gone with Advertising Syndicate of America as an account exec . . . **Walter Horn,** veteran KDKA salesman, has retired. He joined the station in 1930 . . . **Abbie Neal** and her Ranch Girls will check in at new UHF station, WENS, in October . . . Twice-weekly "Let's Visit" is off WDTV for a month while **Harold V. Cohen,** Post-Gazette drama editor and VARIETY mugg here, and his wife, **Stephanie Diamond,** are vacationing at Provincetown on Cape Cod.

IN MINNEAPOLIS . . .

Two additional Twin Cities TV stations, WMIN and WTCN, definitely set now to hit airwaves Sept. 1 as ABC network affiliates, making a total of four Minneapolis-St. Paul stations. **Larry Benson,** WMIN president, on radio daily to help give buildup for impending video . . . **Burton Paulu,** U. of Minnesota radio station KUOM manager, recipient of Fulbright award to study broadcasting in Great Britain during 1953-54 school year. He'll work with University of London's Institute of education and will study BBC's organization and procedure . . . **Arline Haeberle,** WCCO-TV personality, named to accompany newly-crowned queen of Aquatennial, annual summer mardi gras here, on flying trip to Europe which she won . . . With complete service for third TV network here by telephone company in September, way will be paved for feeding local shows, including boxing, to networks.

WABC's 'Welcome, POW'

WABC, N. Y., began yesterday (Tues.) to provide N. Y. families of released Korean prisoners of war a chance to record messages to those soldiers released by the Communists.

Families are called as soon as prisoners' names are released, and their messages tape-recorded at the station's studios. Besides being aired on WABC programs beginning today (Wed.), the messages are being flown through an arrangement with the American Legion to Travis Air Force Base near San Francisco, where those who return by plane will be able to hear their families on playbacks.

Plan, thought up by station's program director Bill Berns, will continue as long as names of prisoners of war are released.

FM CLIENTS TO GET AM RIDE AS BONUS

Chicago, July 28.

Neither the alleged inroads gained by TV on radio, nor the actual fact of a total of some 28 AM and FM operations, in addition to four TV outlets, in the area, can still WEAM-FM owner Edward A. Wheeler from his self-appointed task: to provide Evanston, Ill., with an additional AM outlet to the existing WNMP.

Accordingly, about Aug. 1, the longtime WEAW-FM banner will have an AM counterpart flying above one of the two new 180 ft. towers in the North-shore suburb.

The new 500-watt station, authorized to broadcast from 6 a.m. to sunset, will be separate on the matter of programming from the FM outlet, although, AM shows will be taped and rebroadcast on the FM nighttime sked. Sponsors will pay only the FM rate, picking up the AM outlet as a bonus.

WNBT Sets Sponsors For Brace of Shows

Two new sponsored shows are making their debut on WNBT, N. Y., in September.

"My Secret Ambition," a "live" moppet program on which youngsters will tell Sheriff Bob Dixon of their ambitions and meet some of their career idols, preems Sept. 21, and will be seen 6 to 6:30 p.m. on Mondays, Wednesdays and Fridays. Best Foods has bought the Wednesday and Friday times. Dixon's film Playhouse is in the spot now.

On Sept. 27, Encore cigarets and Ronzoni, on an alternating basis, will sponsor the telefilm series, "I Led Three Lives,' based on the adventures of Herbert Philbrick, the FBI agent who posed as a Communist, in the Sunday at 10:30 p.m. spot. Time is now held by Schaefer's "My Favorite Story," which will end its run.

'Oops, Daisy' One Shot Tryout on NBC Tele

"Oops, It's Daisy," comedy starring Helen Halpin with Mary Costa, is getting a one-time-only airing on NBC-TV tonight (Wed.) at 8:30 to 9 p.m. Time is sponsored on alternate weeks by Scott.

Idea is to expose the show, which is planned as a regular series, for sponsor and audience reaction. Miss Halpin has been appearing this summer on the net's "Saturday Night Revue."

Jay Broiler WPIX Buy

The Jay Broiler Co., for its Roto-Broil infra-red rotisserie broilers, has bought the twice-weekly "Roto Magician" show on WPIX, N. Y., beginning today (Wed.). Program, featuring Lester Morris, is seen Mondays and Wednesdays from 7:15 to 7:30 p.m.

Firm is planning to resume sponsorship of the cross-the-board "Mono-Drama Theatre" on WABD, N. Y., in the fall, and may buy into a network show early next year.

Product Services, Inc., is the agency for Jay Broiler.

Pittsburgh—Station WMCK in McKeesport will broadcast all of the leading high school football games in that district again this season. Wilkens Jewelry Co., which recently opened a new store in that neighboring city, will sponsor.

Inside Stuff—Television

Jack Gould, radio-television editor of The New York Times, returned to the U. S. Monday (3) on the Queen Elizabeth after more than a month of reporting on European television.

Since July 1, Gould has been filing his regular three columns and one Sunday piece weekly on TV in Britain, France, Germany, Italy, Netherlands and Switzerland. It was an all-work trip, with Times assigning him to the survey of foreign tele. Back at his desk yesterday (Tues.), Gould is skedded to go on vacation Aug. 16.

"Life in a Drop of Water," prepared by NYU biology instructor George I. Schwartz, will be presented on the Johns Hopkins Science Review at 8 p. m. tonight (Wed.) over the DuMont net. Program was originally produced as part of the NYU "Animals Are Fun" WPIX, N. Y., series, now off the air for the summer.

Through the RCA Vidicon, portable TV camera mounted on a microscope, various stages in lives of one-celled animals within droplets will be shown—how they eat, develop, reproduce, and aid scientists in study of the human body.

Live promotional pickups from United Nations headquarters will alert WCBS-TV, N. Y., viewers to the CBS-TV net coverage of U.N. sessions (from 4:30 to 5 p. m.), beginning Aug. 17.

The live promos, picking up newsman Larry Le Seuer at the U.N., will be aired each afternoon at the station break at either 3:30 or 4 p. m. Each promotional pickup will be one-minute long each.

Unusual method of calling attention to a special show—by direct telecast from the scene of the event—is planned as a regular procedure on the net's special event shows in the future.

Inside Stuff—Radio

Congress has voted $33,000 to improve the Senate operating quarters of the Radio and Television Correspondents' Association. The association's rooms on the Senate side of the Capital now include one very small TV studio and five small radio studios. The new setup will provide four radio studios and a very large TV studio which can be cut in two by a soundproof sliding wall. In addition, extra air conditioning will be installed because of the heat of the bright lights for TV.

Rooms are used to tape and film interviews with members of the Senate and also for working space for the correspondents. The improvements are to be made by a revamping of the other correspondents' present space. The Senate still has under consideration a request for enlarging the quarters.

Washington metropolitan area's 14 AM, 12 FM and four TV stations are spearheading an eight-weeks "Mystery Voice" contest to raise funds for the National Symphony Orchestra. One of the most intensive public service campaigns conducted for a local project, the contest offers over $20,000 in prizes, with a $4,200 Cadillac as the top award.

Broadcasting industry's part in the contest is under direction of a committee which includes M. Robert Rogers, president of WGMS, chairman; Jay Royen, public relations director for WNBW (TV) and WRC, vice chairman; and George Bernstein, manager of WOL.

"Fire," a series of four half-hour fire-prevention documentaries featuring actuality recordings, is scheduled for Saturday airing on NBC Radio Aug. 15, 22, 29 and Sept. 5. Shows are to be heard from 6:30 to 7 p. m.

Series is produced by the net in cooperation with the U. S. Forestry Service and local and county fire-prevention agencies.

Though he originated the show's format, Hardy Burt was omitted from the release when Mutual recently announced "State of the Nation" will bow on the web Aug. 11 as the first time a weekly radio forum will visit the 48 states to interview their respective governors.

Burt, who produces and moderates Mutual's "Answers For Americans" forum and was a moderator of CBS-TV's "Chronoscope," dreamed up the "Nation" concept and sold Mutual and the non-partisan Facts Forum on co-producing it. The ex-magazine writer will serve as guest moderator on the new show, which will be heard weekly from 9:30 to 10 p. m.

Carneal to WKY

Philadelphia, Aug. 4.

Herb Carneal, former sports director at WYHN, Holyoke, Mass., has been named sports director of KWY, here. He replaces Lee Allen, who is moving to Florida because of ill health.

Carneal was to have teamed with Alan Gans, Allen's former partner, on "Inside Angle on Sports" but Gans handed in resignation. Carneal will handle solo "Angle" and "Sports Nightcap" and will do the play-by-play for KYW on the nine-game Princeton football schedule, starting Sept. 26.

Johnson's WGL Post

Fort Wayne, Aug. 4.

Merrill C. Johnson has been named general manager of WGL, Fort Wayne, succeeding Capt. Pierre Boucheron, who resigned, effective Aug. 1.

Boucheron plans a trip to Europe, after which he will return to Fort Wayne and engage in literary work.

Shaw Helms KHMO

Hannibal, Mo., Aug. 4.

William H. Shaw has been named general manager of KHMO, succeeding Wayne Cribb. Station recently was purchased by James Bolling from the Courier-Post.

Shaw formerly was a trade paper salesman, and has been on the sales staff at WLAC, Nashville, and WGH, Norfolk.

THANK YOU TV for our . . . 3 BIG HITS in 1953!

★ Our HIT SONG

I BELIEVE

★ Our HIT TV SHOW

Jane Froman's

U.S.A. CANTEEN - CBS-TV

★ And our Newest TV HIT

Teresa Brewer and Mel Torme

SUMMERTIME U.S.A. - CBS-TV

The Writers . . .

ERVIN DRAKE
IRVIN GRAHAM
JIMMY SHIRL

. . . **AND** our warmest thanks to IRVING MANSFIELD who was the very first to recognize the value of original music composed especially for television . . . for this vision gave birth to a song. If there had been no IRVING MANSFIELD, there would have been no "I BELIEVE."

TV Station Profits

Continued from page 1

almost double their radio volume, profits were less than from AM operations which brought in $10,200,000.

94 Stations Turn Profit

Commission data showed that 94 of the 108 stations which were in operation the full year made money in 1952 and of these 17 reported profits averaging over $1,000,000. Of the 14 stations which were in the red, nine are located in New York and Los Angeles and three of them lost over $800,000 each.

None of the 40 outlets in one-station markets lost money last year and profits of these operations averaged $654,000. In the two-station markets, all but one of the 22 outlets reported profits. In the three-station markets, all but two of the 24 outlets registered earnings. In the two four-station markets (Chicago and Washington), two outlets were in the red.

Of the 14 stations in N. Y. and L. A., the five moneymakers averaged profits of $1,715,000. The nine losers took an average beating of $457,000.

The FCC data indicates that TV stations in L. A. lost more money than those in any other city, aggregate losses of the seven outlets totaling $1,500,000, compared to aggregate profits of $6,000,000 for the seven N. Y. outlets.

Aggregate sales of New York's seven outlets totaled $26,802,000, or an increase of 17% over 1951. The seven stations in L. A. did a gross biz of approximately $18,000,000 for a gain of 33% over the previous year. Chicago's four outlets took in $16,132,000, or 25% over 1951 revenues.

Largest increase in station sales was in San Francisco where gross of the city's three stations totaled $5,700,000, or 57.6% above the gross in 1951.

Only a slight inkling of how the new post-freeze stations are doing could be gotten from the FCC figures. Of 14 stations authorized last year which submitted reports, only three were in operation more than two months. Their combined estimates showed an aggregate loss of $200,000.

The report showed that the average investment in tangible broadcast property by 93 stations was $678,602 (original cost) while the average profits (before Federal tax) by the same stations averaged $492,000.

The average station had a total of 80 employees last year, of which 68 were fulltime. Total employment by all networks and stations was 14,099, of which 12,412 were fulltime.

'Ziegfeld Follies'

Continued from page 1

pensive production in keeping with the Ziggy tradition.

The Las Vegas spots have been going heavily for production ideas as is seen by the heavy use of tab legit shows. The spots have been using condensations, such as "Follow the Girls," "Call Me Madam," and there's a deal in the hopper for a trimmed version of "Hazel Flagg." Situation is that there just aren't enough night-club names to keep up with the demand in Las Vegas spots, thus the cafes must substitute ideas for names.

There have been some previous attempts to get the Ziegfeld label into television. All previous attempts have failed thus far. However, the possibility of getting in on the heavy Las Vegas sugar is likely to be the wedge that will release the Ziegfeld tag to the other fields.

NBC's All Quiet

Continued from page 21

manager of WNBC-WNBT, with Lloyd Yoder, manager of the KNBC operation in Frisco, being asked to step into the Cleveland breach. This will permit Yoder an opportunity to fully indoctrinate himself in television, since NBC has no Frisco video operation (as was the case when Yoder helmed KOA in Denver, which NBC has since relinquished.)

NBC press release on Shea confines his functions to the Gotham flagship operation, but o & o chieftain Charles R. Denny says it's likely that Shea will backstop him in the owned-and-operated setup, as did Cott before latter was moved up to operating veepee of network radio.

WVEC-TV

Continued from page 23

that the Commission might inquire as to whether NBC's promotion of its new affiliate involves "relinquishment of control." Cohn pointed out that no actual charge along this line was made but merely a suggestion that an inquiry might be in order.

"The reason why no such charge has been made," said Cohn, "is that counsel for WTAR-TV (Eliot Lovett) and WTAR-TV itself both know that there has been no relinquishment of control. The entire promotion of the conversion of VHF sets has been jointly undertaken by WVEC-TV and NBC. Everything which has been done has been done subject to the control and approval of WVEC-TV. There has been no more relinquishment of control of WVEC-TV than there was relinquishment of control of WTAR-TV when it jointly promoted with CBS the greatest possible amount of publicity concerning the basic contract signed several weeks ago between the two."

Finally, Cohn declared, WTAR "weeps bitterly" because the World Series will be carried this year by WVEC-TV and will not be available to those set owners who have not converted. "What WTAR-TV is really complaining about," he said, "is the fact that it will no longer enjoy a complete monopoly of newspaper and TV circulation in the market, not to speak of the fact that it is also the owner of the dominant radio station in the area." (WTAR is owned by Norfolk Newspapers, Inc., which publishes the two daily newspapers in Norfolk.)

UHF Penetration

Continued from page 22

have a median penetration of 50.1%. UHF stations which started in December-February (on air from four to six months) have a median penetration of 57.0%.

These figures represent the percentage of all telephone-equipped TV homes able to receive UHF in the cities measured.

In the original 11 cities, UHF audience increase was as high as 28% in the three months between surveys, with the average being about 12%.

Interesting case of 75% conversion to UHF was achieved in South Bend. There, despite the proximity of four VHF stations in Chicago, WSBT cued the conversions by carrying major network programs and covering a lot of local sports in a sports-minded community.

'Topper' Vidpix

Continued from page 30

body gets into trouble we'll fire him or her, and that will take care of any concern about morals." (This phase is stressed because, in the still relatively new TV business, apparently sponsors and agencies are embracing more and more provisos—anything and everything which has ever come up before being incorporated, with result it tends to weigh down a legal document as compared to previous deals.) On the other hand, admittedly this is an important pact, running almost into $1,000,000 and Schubert and Loveton can quite appreciate Esty-Reynolds attorneys' viewpoints.

Loveton got the rights from the Smith estate. Hal Roach and David Loew had made three "Topper" full-length features some years ago.

Incidentally, the Sterlings (Miss Jeffreys) have a 10% stake in the residuals but they are forfended from any competitive radio-TV engagements, including film shorts which might be converted into vidpix. They have legit, nitery, film feature and kindred privileges however.

There was a minor wrangle about who pays for the commercials, with Reynolds also obligated to absorb the costs of the integrated film plugs.

NABET-NBC

Continued from page 23

compromise of $15 a month in all classifications less than the NBC base pay, but it was rejected. NBC's publicity department now has a hiring-in pay scale of $103 that reaches its maximum of $140 after four years' employment. The ABC average is $90 a week, and CBS base pay runs from $87 to $125.

Brown indicated that should ABC refuse to negotiate and go ahead with its plans for outside flack work, he would advise Phillipson of the union's decision to block such a move and if necessary call out the union's other units in protest.

It is known that Phillipson has asked for bids from Hollywood flackeries and among those received was one from Foladare, Greer & Bock with an asking price of $5,000 a month.

Claremont, N. H.—Granite State Broadcasting Co. has withdrawn its application for a Channel 37 UHF television permit here. It has been announced by Richard Hill, Jr., manager of radio station WTSV.

Streibert

Continued from page 25

and president of its flagship station, WOR. Up till his appointment as Government information chief, he had been in Germany as consultant on public affairs to the U. S. High Commissioner.

Working under Streibert will be J. Cheever Cowdin, as head of the motion picture division, and Leonard F. Erikson, former New York ad agency exec, as director of the international broadcasting setup, Voice of America.

In its closing hours last night (Mon.) Congress approved and sent to the White House a bill which provided a $75,000,000 budget for the new agency, of which $5,000,000 would be for liquidation and supplemental expenses of some functions and employees. Amount will for the agency to cut back some of its work to a considerable extent. The Eisenhower administration had recommended $89,000,000 for the agency.

NBC-AM Affiliate

Continued from page 21

impressed by the "Sarnoff technique," of his promises and modus operandi for the future, and by his attitude in general in his approach toward resolving the radio issues with the affiliated stations.

Representing the network at the station, in addition to Sarnoff, were William H. Fineshriber, in No. 1 radio network command; Ted Cott, operations v.p. of radio, Harry Bannister, station relations veepee, and Frank White, outgoing prexy. Affiliate exec committee attendees were Swezey; Bob Hanna, WGY, Schnectady; Harold Essex, WSJS, Winston-Salem; E. R. Vadeboncouer, WSRY, Syracuse; Milton Greenbaum, SWAM, Saginaw, Mich. Absent were Paul Morency, WTIC, Hartford; Clair McCullough, of WGAL, Lancaster, and George Norton, WAVE, Louisville.

Ballcasts

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ball park, Trinity declared that in the first place the audience is informed that the games are "recreated" and come by wire. Secondly, said Trinity, the audience is aware that the announcer is not at the park.

Further, said Trinity, the recreated games are not in competition with baseball broadcasts in Dallas or Houston and offer program fare the public would not otherwise hear.

Trinity added that when it started its broadcasts five years ago the public had been denied nationwide major league broadcasting except for the World Series. "During the past five years the major leagues have not left a stone unturned in an attempt to thwart all efforts to bring as many games as possible to the interested public. It would be an ironic twist in events, if, as the end result of this long five-year battle for the industry's freedom and right—not to speak of obligation—to bring baseball broadcasts to the public, the Commission were now to grant the relief for which the major leagues pray."

Trinity suggested that the Commission dismiss the complaints and advise the Yankees and Dodgers to either file suit or introduce the complaints in the $12,000,000 antitrust case instituted by Liberty Broadcasting System against the majors which comes to trial in January.

Galveston—Jack Thomass, formerly of KTHT, Houston, has been named farm editor here for KGUL-TV.

WRC Waxes Nostalgic In 30th Anni Hoopla As NBC's D.C. Showcase

Washington, Aug. 4.

WRC, Washington's NBC station, one of the country's oldest AM outlets, celebrated its 30th year on the capital airwaves past Saturday (1). Starting its career in 1923 by sharing its radio frequency with another local station, WCAP, outfit has trailblazed, particularly in the field of political and news shows, and has built up a local and national prestige far beyond its 5,000-watt power.

Marking the anni with a nostalgic look into the station's log books, WRC manager Carleton D. Smith came up with a number of "firsts," including the initial broadcast from the U. S. Capitol and the historic radio speech by Calvin Coolidge, the first of the country's presidents to bring his message to the people via the airwaves. Another early highlight was broadcast of the capital's welcome for Charles A. Lindbergh, with Milton Cross and Graham MacNamee at the mike.

First political speech handled by station was made by Sen. Magnus Johnson in '23. A year later, tacked on the south end of the nation's first web, WRC carried the national conventions of both major political parties as well as the presidential elections. In '25, two new men were added to staff, Norman Brokenshire and Ted Husing.

WRC-AM & FM, with its sister station, WNBW-TV, have grown from its original staff of eight, to a combined staff of over 180, operating from NBC h.q. at the Sheraton Park Hotel.

NEGRO EDITORS SET FOR WLIB SERIES

Three Negro editors will discuss the top news stories of their newspapers in a new radio program, "The Editors Speak," on station WLIB, N. Y., beginning Saturday (8).

Editors are George S. Schuyler, N. Y. editor of the Pittsburgh Courier; James Fleming, executive editor of The Amsterdam News, and Julius J. Adams, exec editor of The New York Age-Defender. Papers are weeklies, published on Fridays. It's expected that one of the early topics to be discussed is the nomination by major parties of a Negro for the post of Borough President.

Show is heard 10:45 to 11:15 a.m.

IS ERA OF EXCLUSIVES OVER?

Now It's 3-D Phonographs

Columbia Records, which was the first major diskery to enter the high-fidelity equipment field with a relatively low-priced quality phonograph early this year, has now come up with a machine having a 3-D effect. The new Columbia development involves the addition of an external speaker to its "360" phonograph which approximates the sound of binaural or stereophonic systems. The external speaker, with a clock attachment, will retail for about $25. The "360" machine, without the external attachment, sells for about $140.

Col prexy Jim Conkling reported that some 30,000 "360" machines have been sold to date. He expected Col to turn over some 50,000 by the end of the year, the only bottleneck now being production. Columbia has also added several editions of the "360" machine, including a portable unit, to its merchandise line.

Designed by Columbia's top engineer, Dr. Peter Goldmark, the new 3-D phonograph represents an attempt to achieve a "binaural" effect with obsoleting existing records. For a true binaural effect, double-tracked disks with duplicating needles, amplifiers and speakers would be necessary whereas Col's unit uses the conventional single track with a double speaker system.

ASCAP To Consider Revamp Of Cleffer Seniority Rating in Fall

Although the major snarls in the ASCAP writer payoff plan have been solved in the last year, the American Society of Composers, Authors & Publishers is now considering a revamping of its seniority rating system. This is the last remaining source of irritation in the payoff system and the extended writers classification committee will meet in the fall to consider the problem.

Under the current plan, seniority accounts for 20% of the writer payoff and is computed on the number of years in ASCAP multiplied by the writers' points in the sustained performance and availability category. As it has operated, many writers have been hurt on their seniority payoff since their performances and availability ratings have dropped sharply.

This has hurt the older members particularly, for whom, it's felt by many in ASCAP, the seniority bracket should be the major cushion. These are the cleffers who can no longer hustle plugs and are not as prolific as in their younger years. While their number of years in ASCAP goes up naturally, the other factor remains variable and hinges directly on their current activity.

One suggested plan would prevent a cleffers' seniority rating from falling below the highest point attained. This would mean that a writer could increase his seniority but, no matter if he retired from active work, he would be sustained at his top rating in this 20% bracket.

This plan, like several others, is aimed at tempering the pure mathematical calculation of plugs, which is the theart of the ASCAP distribution system. It is part of the "insurance" type of thinking which has gained wide acceptance among ASCAP circles as against those who want a strict performance payoff.

Lee Wiley's Coral Pact

Vet jazz songstress Lee Wiley, who made a comeback on disks last year with several albums for Columbia Records, has been signed to a regular term pact by Coral Records. She originally sold four indie-made masters to Coral and the latter label decided to pact her.

Her sets for Columbia were made on one-shot deals.

RCA, Col Settle Longtime Dispute On Old BG Tapes

RCA Victor and Columbia Records last week inked a unique agreement to settle a longstanding dispute over rights to concert and radio broadcast tapes made by Benny Goodman some 15 years ago. Under the agreement, Victor relinquished all claims to the Goodman tapes in return for which Columbia granted Victor permission to make a couple of air check albums with Columbia pactees.

Hassle broke out when Columbia issued the Goodman "1938 Carnegie Hall Concert" album a couple of years ago. In 1938, Goodman was under contract to Victor and despite the fact that the tapes of the concert were only intended for Goodman's personal use at the time, Victor claimed that it had

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Toscy 'Otello' Album Culmination of 5-Year RCA Engineering Feat

RCA Victor's release of Verdi's "Otello," as batoned by Arturo Toscanini, this fall marks the end of five-year engineering marathon. Due to Toscanini's super-critical judgment of his waxed repertoire, Victor technicians have been working for almost a half-decade on the tapes of the opera made back in 1948. During that span, one engineer worked fulltime on the job for a year-and-a-half.

Victor's cover for the album has been taken from a 150-year-old British theatre advertisement for the Shakespeare play. The original print is part of the personal collection of George Marek, Victor's artists & repertoire manager.

Hamp to Tour Europe

Lionel Hampton takes off with his band for his first European tour, swing Sept. 2.

Tour, which will run eight weeks, to end in Copenhagen.

LOTSA COOL KIDS CUE CORAL TO DIG ALLEN

Due to the quick takeoff of "Grimm Fairy Tales for Hep Kids" on the Brunswick label, Coral Records, Brunswick's parent company, has inked Steve Allen for additional hep yarn waxings. Allen, who penned the tales, also will handle the narration and piano accomping on the Coral release. Initial platter was narrated by WNEW, N. Y., deejay Al (Jazzbo) Collins with Lou Stein on the keyboard accomp.

The Collins disk, in which he spieled the stories of "The Three Little Pigs" and "Little Red Riding Hood," has already passed the 60,000 sales mark. The Coral disk will be retagged "Steve Allen's Be-Bops (nee Eesop's) Fables" and will couple hep versions of "Cinderella" and "Goldie Locks."

Decca Pacts Morrisey

Nitery warbler, Pat Morrisey, will take a crack at the pop wax market via Decca Records. She was pacted to the label last week.

Miss Morrisey is being repped by Associated Booking Corp.

TOP DISKERIES START COVERING

Tin Pan Alley publishers are now hopefully eyeing the first important signs that may mean the end of the demand for "exclusives" by the disk companies. Mitch Miller, Columbia Records' artists & repertoire chief, was the firmest practioner of the exclusive policy for the past couple of years, but in recent weeks Miller has been following a more flexible tactic of covering sides originally made by the opposition.

Columbia has moved to cover "No Stone Unturned," originally done by Jim Summers for an indie and later bought up by Coral Records, and "God Bless Us All," which was kicked off by six-year-old Brucie Weil for Barbour Records. "Stone" was etched by Sammy Kaye for Columbia and Jimmy Boyd did "God Bless Us All." Last year, Miller made one cover and that was on "Kiss Of Fire" with Toni Arden after Georgia Gibbs' version hit the market.

In both of the current cover cases, Columbia execs probably felt that the original artists on the tunes could be knocked off by stronger names. In any case, however, it means that the majors are once again watching each other closely with a view to hopping on a tune quickly even if they didn't get first crack at it. In the past couple of years, the a&r men have been demanding the exclusive or else no recording at all.

Pubs are optimistic because the cover policy, even in the present fragmentary form, will give their tunes a better break. The more versions on the market, the more chances a tune has to survive. The cover policy, moreover, may bring back the days when a publisher worked on a single number rather the recent situation in which the pub granted a different exclusive to each company with the hope that one of them would make it.

Dave Kapp In 'Surprise' Exit From RCA Victor

David Kapp's resignation as administrative aide to Manie Sacks, veepee and general manager of RCA Victor, last Thursday (30) came as a complete surprise to Sacks. Sacks' acceptance of the resignation was couched with personal kudos for Kapp's extraordinarily good record of achievement. Sacks cited the VARIETY and other trade charts on the Victor company's current bestsellers (Eartha Kitt's "C'est Si Bon," the Ames Bros.' "You, You You," the Eddie Fisher couplet of "Just Another Polka" and "With These Hands," and Perry Como's "My One and Only Heart"-"Say You're Mine Again") as personal tribute to the period when Kapp was the popular music a. & r. topper.

Kapp's deal had some 18 months to go of the original three-year pact. It was a firm deal at a reported $700 a week.

Victor's July business had been one of the biggest in its history, and compared to July '52 it's up 105%. It was because of this that Sacks wrote Kapp he must accept the resignation "with great regret

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Buddy Robbins Forms Two Publishing Firms

Buddy Robbins, son of vet publisher J. J. Robbins, has started the ball rolling on two new music firms. Set up last week were Karen Music (ASCAP) and Lynbrook Music (BMI).

Kickoff tune for the Karen catalog will be "I Believe What I Feel."

Petrillo OK Paves Way for Exchange Of British, U.S. Bands on Man-for-Man Basis; Nixes Ban on Foreign Disks

Modest Self-Plug

Bud Brees, Philadelphia deejay on WPEN and disk vocalist, is currently in the fortunate position of plugging one of his own vocal jobs without making it appear like a personal advertisement.

Brees dueted "Lover's Waltz" with Sally Sweetland for Hugo Winterhalter's RCA-Victor etching. His nom-de-disk is Bud Dee.

Kessler to RCA As R&B Topper, Cues Expansion

Presaging an expansion of its rhythm & blues activity, RCA Victor has named Danny Kessler to head its r&b department. Kessler comes to Victor from Columbia where he was in charge of artists & repertoire for Col's subsid Okeh Records. In his new spot which he takes over Aug. 17, Kessler will be in charge of recording, promotion and sales in the r&b field. Marvin Holzman, who has been in charge of Col's syndicate and juke sales, moves into Okeh spot vacated by Kessler.

Manie Sacks, veepee over the Victor record division, is, meantime, slated to huddle with Jimmy Hilliard, ex-Decca a&r chief, this week in Chicago with the possibility of Hilliard joining Victor as head of the projected quasi-indie operation, known as "Label X." Carlton was originally hired for this spot but moved into the Victor pop post when Dave Kapp (see separate story on Kapp's resignation) was named administrative assistant to Sacks two months ago.

Kessler will work under Joe Carlton, pop a&r head who made the new appointment. In the new setup, Steve Scholes, who had been handling r&b chores for Victor, will now concentrate exclusively on country & western with Bob McCluskey heading the c&w sales and promotion end.

Kessler's first assignment after reporting to Victor will be to visit the company's distribs and field personnel throughout the country. He will also scout new r&b talent for the Victor label. Kessler, incidentally, worked for Columbia as national promotion chief in 1949 when Sacks was still a&r chief for that company. In 1951, Kessler was given the job of reactivating the Okeh label for Columbia and he came up with Johnnie Ray.

DECCA'S FALL TEEOFF; MERCHANDISE DRIVE

Decca Records moved into the fall biz sweepstakes last week with its unveiling of a new product and merchandising campaign. Similar to the deals being made by the other major companies, Decca is offering an extra 10% for all orders on its catalog sets during August.

Decca is also releasing 88 new platter sets, including longhair and pop works. As part of its fall product plans, Decca is also converting 23 old 45 rpm albums into EP sets. Label also plans to issue several additional sets in the kiddie field.

Decca's merchandising deal also includes a dating plan whereby orders placed in August can be paid for in November and December.

For the first time in over a decade, the reciprocal exchange of bands between the U. S. and the U. K. looks like a strong possibility. Also in the spirit of international harmony, James C. Petrillo, American Federation of Musicians prez, has taken a stand against the banning of foreign recordings imports.

Petrillo, who arrived in the U. S yesterday (Tues.) after attending the international trades union convention in Stockholm, opened negotiations for the footer exchange last week with Hardie Ratcliffe, secretary of the British Musicians Union. Talks between Petrillo and Ratcliffe took place in Paris. Petrillo urged the lifting of the barriers for a one-year trial period on a "come all basis." Ratcliffe, however, insisted that the band exchanges would have to be on a man-to-man basis.

Although the AFM prez has in the past been against any exchange, he is willing to take up the Ratcliffe proposal with the union's exec board and test the exchange. Ratcliffe's proposal is based on the fact that the AFM has a flock of top bands to send over as compared to his handful. Petrillo feels that an exchange agreement is necessary to help out the band biz in both countries.

One of Petrillo's big worries is that the exchange deal would bring unfair hardship to his separate locals. As an example, he cited the hypothetical situation of the New York local sending a band to London and a British coming here in exchange and playing Miami. "The New York local would gain and the Miami local would lose," he said. "The exchange is worth trying," he added, "and if the AFM or the British union feel that it's not working out we'll forget the whole thing."

Petrillo squelched talk that the AFM was going to crack down on importing of foreign disks, asserting that it was necessary to continue the free flow of wax between the U. S. and Europe. "If we stop buying foreign disks," he said, "they will stop buying the U. S.

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'God Bless Us All' Hypo Gets New Bally Angle In Weil-Sullivan Row

A possible tele showcasing of the widely-hypoed "God Bless Us All" tune blew up into a hassle between the reps of six-year-old Brucie Weil and Ed Sullivan. The Weil contingent claims that Brucie, who waxed the tune on the indie Barbour label, was cancelled out of an Aug. 9 commitment on Sullivan's "Toast of the Town" CBS-TV show because of pressure brought by Columbia Records, which released a Jimmy Boyd etching of the tune. The Col diskery is a subsid of CBS.

According to Sullivan, no commitment for young Weil had ever been made and that the only step taken was a request for the Barbour platter as an audition disk. Fourteen-year-old Boyd has been set for a slotting on Aug. 9 and Aug. 16 and Sullivan said it's undecided whether the juve will sing "God Bless Us All."

Mort Farber, attorney for Weil, on the other hand, claims that the Aug. 9 slotting for Brucie was made via Music Corp. of America two weeks ago and the cancel represents a breach of contract.

Calder Joins Veronique

Al Calder has been named veepee and director of the Veronique and Avas music firms.

Calder had been contactman with the pubberies for the past year. Firms are headed up by S. B. Sommer.

Jocks, Jukes and Disks

By MIKE GROSS

Karen Chandler: "Transfer"-"Madonna" (Coral). Karen Chandler has been hitting a just-fair gait since her clicko "Hold Me, Thrill Me, Kiss Me" last year, but "Transfer" should give her the ride right back to the top. Tune is in the "Tennessee Waltz" idiom with enough pop and cornball seasoning to win it an all-level ride. She does an okay job on "Madonna," but it remains a routine offering.

In the "God Bless Us All" sweeps, currently running after six-year-old **Brucie Weil's Barbour** etching are **Baby Pam** (age eight) on Mercury, **Molly Bee** (age 13) on Capitol and **Jimmy Boyd** (age 14) on Columbia. The kids are getting competish from **Spike Jones** (age 40) on RCA Victor. It's the kind of tune that needs a juve voicing to win appeal and Jones' use of **George Rock's** vocal falsetto is the wrong approach.

Master Weil jumped out in front with his slice and he looks to hold that position. Simple melody and sticky sentiment are sold effectively via Weil's untutored approach. It's the kind of shellac that'll be hated by many but loved by more. Tune has stirred up enough noise in the trade to push it into the payoff column.

Weil's strongest competition will come from Boyd's slicing. Latter gives it a hillbilly flavor that should go big in many areas. Cuts by Baby Pam and Molly Bee are good enough to catch the overflow.

Margaret Whiting: "Waltz to the Blues"-"C.O.D." (Capitol). Chalk up another good side for Margaret Whiting with "Waltz to the Blues." It should win lots of jock and juke action. Melody becomes infectious on replays and her thrushing gives the lyric added bounce. "C.O.D." is an average rhythm number which she projects in top style. **The Nelson Riddle** backing on both sides is an important plus.

Louis Armstrong: "Sittin' in the Sun"-"The Dummy Song" (Decca). **Irving Berlin's** "Sittin' in the Sun" sits well with "Satchmo." Simple melodic and lyric line are right up his alley and he gives it a strong ride. Lively workover of "The Dummy Song" on the reverse may also win in spinners' fancy.

Sammy Kaye Orch: "No Stone Unturned"-"In the Mission of St. Augustine" (Columbia). Sammy Kaye should have left "No Stone Unturned" uncovered. Tune is a left field entry that will rise or fall on its original waxing (**Jim Summers on Coral** and Kaye gives it no added appeal. He's in more familiar territory, however, on "St. Augustine."

Tony Martin: "Relax" - "Caribbean" (Victor). **Tony Martin** is burdened with a couple of derivative members in this coupling. Performance Overshadows material and the sides will win spins only because of Martin's way with Latino beat. "Relax" is the winner here.

Richard Hayman Orch: "Hi Lili-Hi Lo"-"Something Money Can't Buy" (Mercury). Tune from Metro pic, "Lili," is attracting plenty of diskery attention and Richard Hayman's entry, although late, is strong. He handles it straight, working it into a ace instrumental offering. Reverse is a bit too heavy for pop consumption.

Billy Eckstine: "I Can Read Between the Lines"-"It Can't Be Wrong" (M-G-M). Eckstine has some good ballad material to work with in "I Can Read Between the Lines." Tune's neat beat and okay lyric is whipped out in Eckstine's familiar intimate baritone manner. Good for the juke trade. He's in top form on the oldie on the flip side. It'll nab a big slice of the spins.

Guy Lombardo Orch: "There's Always Someone That You Can't Forget"-"Blue Dancing Shoes" (Decca). "Can't Forget" is a pleasant ballad entry slated for spinning attention. Catchy melody and neat lyric are brought in strongly by the Lombardo orch **and Kenny Gardner's** vocal. Flip side is routine Lombardo fare.

Los Angeles City College Orch: "September In The Rain"-"Cream Puff" (Capitol). Disk debut of this undergrad crew shapes up as solid pro shellac. It's a strong coupling that'll attract lots of deejay attention. Orch displays slick techniques grooved for current tastes. Blending of standard and modern arranging styles, which shows up best on "Cream Puff," captures the ear.

Alfrad Apaka: "Blue Hawaiian Moonlight" - "Farewell" (Decca). There's a lot of Tony Martin in Alfred Apaka's piping style but he can stand on his own with this coupling. On "Blue Hawaiian Moonlight" he projects a fine sense of lyric values. He gives "Farewell" a tender reading with the aid of some double tracking.

Bing Crosby: "Granada"-"It Had To Be You" (Decca). The oldie "Granada" is one of Crosby's best efforts in some time. He gives the Latino fave a lilt that could kick off a revival. Pairing of Crosby's crooning and **Red Nichols'** corneting breathes new life into "It Had To Be You."

Page Cavanaugh Trio: "Hot Dawg"-"She Had To Go And Lose It at the Astor" (Hub). This coupling should attract attention. The Page Trio Cavanaugh Trio is a clever group with a topdrawer vocal and instrumental style. Workover of "Hot Dawg," especially, will win juke spins. Trio also does well on the old novelty on the bottom deck.

Jo Ann Lear: "Gi-Gi-Gi-Gira Con Me"-"Enjoy What You're Doing" (Gira). Tongue twisting tag of "Gi-Gi-Gi Gira Con Me" is set against a flavorsome Italo-styled beat and emerges as an okay offbeat entry via Jo Ann Lear's lyrical warbling. It should go in some juke areas. Switch to a chile beat on the flip is also good.

Best Bet

KAREN CHANDLER ..... **TRANSFER**
(Coral) ..... *Madonna*

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
102nd Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Exclusively for Coral Records
OH
Backed by
HALLELUIAH BROTHER

Platter Pointers

Duo-pianists **Art Ferrante** and **Lou Teicher** have packaged a neat set for Columbia, comprising highlights from the scores of "Me And Juliet" and "Can-Can" . . . **Russ Morgan** has an okay side in "Mountain Laurel Polka" for Decca . . . **Margie Day** impresses with her bright vocal on "Don't Talk To Me About Men" (Dot) . . . **Clessa Williams** does nicely on "Enrico" for the indie Allied label. . . . **Ray McKinley** dishes up a snappy side in "Ol' Shank's Mare," with a vocal by himself, for Decca. . . . **Perez Prado** has a disappointing mambo version of the "Jazz Me Blues" for Victor . . . **Mickey Deane** is firstrate on the bluesy "He Wants My Lovin' " for Jubilee . . . **The Five Royales** come up with a solid r&b entry in "Laundromat Blues" (Apollo) . . . **Sandy Stewart** registers on "Please Come Home" for Okeh . . . **Steve Lawrence** also shows good form on "King For A Day" on the King label.

Hayman Tours Distribs

Richard Hayman, Mercury Records eastern artists & repertoire chief, is doubling as plugger this week. He's hitting the road (Philadelphia, Washington and key cities in the midwest) visiting Merc's distributors and the local deejays.

He's due back at his New York desk Monday (10).

Longhair Disk Reviews

Felix Weingartner, Conductor (Columbia; $5.95). In further tribute to the late, great German conductor, Columbia is offering more performances of the maestro, switched over from 78s to LP. This one comprises several Wagnerian excerpts, performed with Paris and London orchestras. The sensitive, interpretative genius of Weingartner shines through lush, luminous readings of Siegfried's Rhine Journey and Funeral March, the lyric Siegfried Idyll, and the third act preludes to "Tannhauser" and "Tristan." Some surface scratches detract, but otherwise a choice disk.

Schubert: Symphony No. 4 in C Minor (London; $5.95). The infrequently-recorded youthful symphony, subtitled "Tragic," in a sterling performance here by the Concertgebouw of Amsterdam, under Eduard van Beinum. Robust and dramatic, rather than brooding, symph is evenly melodic, especially in the charming second movement. A fine contribution.

Sibelius: Symphony No. 2 in D (Mercury; $5.95). Forthright, driving performance of the Finnish masterwork, a little choppy perhaps but at least not too schmaltzy or romantic, done by the Stockholm Radio Symphony, under Sixten Ehrling. Surface somewhat grainy and scratchy at times.

Bron.

Sir Wm. Walton to Baton 1-Shot Coast Bowl Date

British composer Sir William Walton and Lady Walton, who arrived in the U. S. this week, are being cocktail-partied in N. Y. tomorrow (Thurs.) by Mr. and Mrs. Dario Soria, of Angel Records, and Henry L. Walck, of Oxford U. Press. Oxford publishes Walton's music abroad and here.

Walton specially came over for a guest conducting date at Hollywood Bowl Aug. 13, and returns to London directly thereafter.

Decca Records branch office covering the Boston territory has shifted its headquarters from Cambridge to Boston. William Crowley continues as branch manager.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, Alphabetically listed.

Survey Week of July 24-30, 1953
(Listed Alphabetical'y)

A Purple Cow	Artists
All I Desire—†"All I Desire"	Broadcast
Allez-vous En—*"Can-Can"	Chappell
Anna—†"Anna"	Hollis
April In Portugal	Chappell
Baby, Baby, Baby	Famous
Butterflies	Santly-J
Call Of The Faraway Hills—†"Shane"	Famous
C'est Si Bon	Leeds
Eyes Of Blue—†"Shane"	Paramount
I Believe	Cromwell
I Guess It Was You All The Time	Famous
I'm Walking Behind You	Leeds
I'm Your Girl—*"Me And Juliet"	Williamson
Just Another Polka	Frank
Mexican Joe	American
No Other Love—*"Me And Juliet"	Williamson
Oh	Feist
P. S. I Love You	La Salle
Pretend	Brandom
Return To Paradise—†"Return To Paradise"	Remick
Ruby—†"Ruby Gentry"	Miller
Seven Lonely Days	Jefferson
Sittin' In The Sun	Berlin
Somebody Stole My Gal	Robbins
Somebody's Been Readin' My Mail	Witmark
Something Wonderful Happens	Johnstone-M
Song From Moulin Rouge—†"Moulin Rouge"	Broadcast
Vaya Con Dios	Ardmore
You, You, You	Mellin

Second Group

Breeze	Leeds
Caravan	American
Eternally	Bourne
Gambler's Guitar	Devere
Gigi	Alamo
Granada	Peer
Hi-Lili Hi-Lo—†"Lili"	Robbins
If I Love You A Mountain	Feist
Johnny	Iris
Lady Of Spain	Fox
Lover's Waltz	Shapiro-B
Marriage Type Love—*"Me And Juliet"	Williamson
Melba Waltz—†"Melba"	BVC
Midnight Ride	World
My One And Only Heart	Roncom
Ramona	Lion
Say You're Mine Again	Blue River
Send My Baby Back To Me	Morris
Tell Me That You Love Me	Harms
Terry's Theme From Limelight—†"Limelight"	Bourne
With These Hands	Bloom
Your Cheatin' Heart	Acuff-R

Top 10 Songs On TV

(Listed Alphabetically)

Big Black Giant	Williamson
Honey In The Horn	Alamo
I Believe	Cromwell
I'm Your Girl	Williamson
Keep It Gay	Williamson
Let's Walk That-a-Way	Alamo
No Moon At All	Jefferson
No Other Love	Williamson
Tell Us Where The Good Times Are	Oxford
With These Hands	Bloom

Five Top Standards

(More In Case of Ties)

Lover	Famous
On Top Of Old Smoky	Folkways
Rose Of Tralee	Harms
Row, Row, Row	Von Tilzer
Star Dust	Mills

† *Filmusical.* * *Legit musical.*

VARIETY 10 Best Sellers on Coin-Machines

1. VAYA CON DIOS (7)	*Paul-Ford*	*Capitol*
2. I'M WALKING BEHIND YOU (11)	*Eddie Fisher*	*Victor*
3. OH! (5)	*Pee Wee Hunt*	*Capitol*
4. YOU, YOU, YOU (4)	*Ames Bros.*	*Victor*
5. SONG FROM MOULIN ROUGE (13)	*Percy Faith*	*Columbia*
6. NO OTHER LOVE (1)	*Perry Como*	*Victor*
7. SAY YOU'RE MINE AGAIN (13)	*Perry Como*	*Victor*
8. RUBY (12)	*Richard Hayman*	*Mercury*
9. CRYING IN THE CHAPEL (1)	*Darrell Glenn*	*Valley*
10. P. S. I LOVE YOU (1)	*Hilltoppers*	*Dot*

Second Group

ANNA	*Sylvana Mangano*	*M-G-M*
APRIL IN PORTUGAL	*Les Baxter*	*Capitol*
C'EST SI BON	*Eartha Kitt*	*Victor*
GAMBLER'S GUITAR	*Patty Draper*	*Mercury*
BUTTERFLIES	*Patti Page*	*Mercury*
I'D RATHER DIE YOUNG	*Hilltoppers*	*Dot*
HALF A PHOTOGRAPH	*Kay Starr*	*Capitol*
CRYING IN THE CHAPEL	*Rex Allen*	*Decca*
DEAR JOHN LETTER	*Pat O'Day*	*M-G-M*
THIS IS MY SONG	*Patti Page*	*Mercury*
DON'T TAKE MY LOVE AWAY	*Three Suns*	*Victor*
THE NEARNESS OF YOU	*Ivy Manning*	*Capitol*
DOWN BY THE RIVERSIDE	*Four Lads*	*Columbia*
TENNESSEE WIG WALK	*Bonnie Lou*	*King*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

Pubs Now Aim At Disk Distrib As Key To Clicks

Publishers, who are now getting hep to the fact that record distributors are key factors in the development of disclicks, are now paying more attention to the local distribs on their periodic promotion treks around the country, figuring they can open the gates to heftier deejay plugs.

In the past few months pubs have noted that distrib pressure on a disk has helped boost sales in specific territories. In addition to getting the jockeys to lay on a platter, the distributors go all out on promotion and exploitation campaigns. Pubs also have found that the indie distrib, with no ties to a major label, can operate with a free hand for a quick click gamble.

Importance of the distrib has developed in the hinterlands to a much greater extent than in New York. Key cities in the making of hit shellac, according to the majority of pubs, are Cleveland, Cincinnati, Detroit, Pittsburgh and St. Louis. Philadelphia, too, is a strong disk building town but a "in" is needed with the ruling jukebox and deejay interests. Concentrated operation of deejay spins and distrib push has kicked off a large number of the current hits.

The New York distrib-deejay circuit recently pushed "Limelight" into national attention but attempts to drive other items to the top have failed.

Restrictions Hamper Israeli as Potential Market for U.S. Disks

Tel Aviv, Aug. 4.

Israeli represents a great potential market for American music on wax but severe economic restrictions are blocking the disk industry from growth. Since no phonographs are manufactured in this country, all sets have to be imported with the tariff set at a staggering $400 per machine.

This fact alone has prevented the sale of disks in Israeli to any but the wealthiest circles. A smash hit now sells around 10,000 copies with the average sale nearer 2,500. The price of the platters, which are government-controlled, is set at $1.75, which is cheap in this country of shortages and high prices.

There are only two disk companies in Israel, the Hed-Arzi and the Makolit labels, and these operate on an adlib basis. There is no such animal as artists & repertoire men here. When an artist decides to do a song, he sits down with the owner of the disk company to discuss the arrangements. There are also no recording studios here. They record in offices, apartments and, occasionally if they go overboard on expense, they rent a theatre hall for the session.

American hit songs are popular here but they arrive several months after they've hit in the U.S. "High Noon" is the top number currently. Both "Jezebel" and "Nature Boy" were also click tunes and virtually all of the pop artists in Israeli cut them.

Publish Cool Book For Birdland Cats

Cress Courtney of the Gale Agency, N.Y., has embarked on a sideline as a book publisher. Courtney is now syndicating a picture book of jazz personalities who have worked and visited at the Birdland, N.Y. Booklet, selling for $1, revolves around a jazz disk jockey. In the instance of the first edition, it's Bob Garrity of WABC, N.Y., who was d.j. at the Birdland.

Idea now is to syndicate the Birdland book to other cities with other deejays as the focal point. First to be lined up is Mary Dee of WHOD, Pittsburgh. Disker plugs the book on his shows and is given a cut of the proceeds. Courtney is going out sometime this month to make arrangements with platter pilots in other cities. There will be only one in each territory.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	3	LES PAUL-MARY FORD (Capitol)	Vaya Con Dios
2	1	EDDIE FISHER (Victor)	I'm Walking Behind You / With These Hands
3	2	PERRY COMO (Victor)	No Other Love / Say You're Mine Again
4	6	HILLTOPPERS (Dot)	P.S. I Love You / I'd Rather Die Young
5	7	AMES BROS. (Victor)	You, You, You
6	5	PEE WEE HUNT (Capitol)	Oh!
7	4	PERCY FAITH (Columbia)	Song from Moulin Rouge
8	..	DARRELL GLENN (Valley)	Crying in the Chapel
9	8	LES BAXTER (Capitol)	April in Portugal
10	9	EARTHA KITT (Victor)	C'est Si Bon

TUNES

(*ASCAP, †BMI)

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	3	*VAYA CON DIOS	Ardmore
2	1	*I'M WALKING BEHIND YOU	Leeds
3	5	*NO OTHER LOVE	Williamson
4	2	†SONG FROM MOULIN ROUGE	Broadcast
5	8	†YOU, YOU, YOU	Mellin
6	7	†CRYING IN THE CHAPEL	Valley
7	4	*APRIL IN PORTUGAL	Chappell
8	9	*Oh!	Feist
9	10	*P.S. I LOVE YOU	La Salle
10	6	*RUBY	Miller

RCA, Col

Continued from page 39

the sole rights to use those tapes for commercial disks. When Goodman joined Columbia several years ago, he rediscovered the tapes and sold them to Columbia.

Columbia, in effect, conceded Victor's point about the latter's contractual rights over the Goodman tapes while he was with Victor. However, rather than entail a court fight, Columbia okayed Victor's plans to issue an album by Duke Ellington based on a Seattle concert last year. At that time, Ellington was under contract to Columbia but has since shifted to Capitol Records. Latter company is not involved since it has no retroactive control over Ellington's disk performances.

Columbia also waived rights to Victor's use of vocalists Cesare Siepi and Fedora Barbiere, both of whom were featured on an NBC broadcast of Arturo Toscanini's rendition of Verdi's "Reini's rendition of Verdi's "Requiem." If Victor decides to make an album of the air check, it will be free to use the Col pactees.

The Goodman album of the Carnegie Hall concert and a subsequent set based on his 1937-38 radio broadcasts rank among the all-time bestsellers in the jazz field. The Carnegie Hall album, priced at $11 retail, has sold well over 100,000 to date while the sequel, at the same price, is around the 50,000 marker.

JAMES PULLS BIG 64G IN 34 ONE-NIGHTERS

Las Vegas, Aug. 4.

Best one-nighter gross in years was racked up by Harry James' band on a five-week tour of 34-one-nighters that immediately preceded the orch's current stand at El Rancho Vegas. Band's tally was $64,600, outfit having gone into percentage on most of its dates.

Bookings were on a guarantee against 60% of the gross, guarantee ranging from $1,250 to $1,750, depending upon location. Best grosses of the trek were $2,600 in Sylvania, Ohio; $2,500 in Montreal and $2,500 in Quebec. Outfit pulled $4,000 for two nights in Chicago at the Aragon and $3,400 for two nights in Wichita, Kan. One date at Amarillo, Texas, was cancelled because the ballroom was destroyed by lightning two nights before the band hit town.

Rama Pacts Lawrence

Rama Records, recently formed subsid of the Latino Tico label, has inked the Tedd Lawrence orch to a two-year pact.

Orch's initial four sides will be on the market within 10 days. Lawrence has been deejaying around the New York stations for the past couple of years.

Elaine Malbin, star of last season's legit musical, "My Darlin' Aida," sailed for Europe today (Wed.) for an extensive concert tour.

Petrillo

Continued from page 39

manufactured records. If that happens, we lose."

Petrillo also added that the AFM is currently mapping plans for its upcoming negotiations with the disk companies. The AFM contract expires at the end of the year and union is shaping up a program to ease some of the musicians' problems brought about by recorded music. "Our problem," he said, "begins with canned music and ends with canned music."

The AFM prexy, who had been one of the late Sen. Robert A. Taft's chief targets, said that although Taft had cost the AFM about $40,000,000, he was the kind of American that this country needs. Petrillo also believed that Taft was just about ready to come around to see labor's point of view.

Ratcliffe Optimistic

London, Aug. 4.

Hardie Ratcliffe is agreeable to the proposal of a reciprocal basis for exchange of bands involving approximate equality in number of aggregations and duration of engagement. Ratcliffe is sanguine that the matter is open for further discussions which should prove mutually agreeable.

Val Parnell, Palladium director, said the more we can effect exchange of artists of all types, whether variety artists, actors or musicians, the better it will be for Anglo-American relations.

N.Y. Weak Spot In BMI Bid For New Top Pop Material

Although Broadcast Music, Inc. has had profound impact on the hit lists for the past two years, affiliated BMI publishers are still having trouble in getting top pop material for exploitation. Trouble is most acute in New York where the cleffers are still predominantly ASCAP-oriented although several ASCAPers have been known to grab for an extra share of loot by writing for BMI under nom de plumes. This practice, however, isn't prevalent enough to fill the demands of the BMI pubs.

The BMI impact in the pop market still stems from its strength in the country & western and rhythm & blues fields. Numerous tunes such as "Your Cheatin' Heart," were hillbilly items originally and moved over as pop bits. BMI's sovereignty in these areas is virtually unchallenged by ASCAP and has proven to be one of the most fertile sources of click tunes in recent years.

BMI pubs in N. Y., however, haven't easy access to the folk and blues writers since most of them reside in the hinterlands. The BMI writers active in N. Y. have for the great majority not been prolific of commercial material of any value, making it necessary for the BMI pubs to make deals with the out-of-town cleffers.

Some of the better-heeled BMI pubs are trying to cultivate new writers to fill the near-vacuum of material. Many of these newer writers have been getting the brushoff from the ASCAP publishers, who prefer to stick with more established talent, but now are finding the welcome mat out at the BMI pubs' doors.

'Star Night' Concert Grosses $125,000 At Chi's Soldiers Field

Chicago, Aug. 4.

"Star Night" jazz concert, held at Soldiers Field here Saturday (1) night, set a record with a whopping $125,000 gross despite threatening weather. The attendance figure of 50,000 was topped only by a cuffo bash in 1936. Concert was scaled from $1.50 to $3.50.

Shortly after the start of the program an estimated 10,000 left the stadium during a 20-minute downpour. However, the show went on without interruption although intermittent showers and downpours soaked the audience and performers during about half of the four-hour program.

Concert had in the lineup Eddie Fisher, Julius La Rosa, Patti Page, the "Jazz at the Philharmonic" group, and the bands of Louis Armstrong, Ray Anthony, Ralph Marterie, Sauter-Finegan and Hank Thompson. Affair was emceed by Chi area disk jockeys Howard Miller, Linn Burton, Deddie-O Daylie, Saxie Dowell, Eddie Hubbard, Jim Lounsbury, Don McCarty, Sid McCoy, Fred Reynolds, Jay Trompeter, Dirk Courtenay and Paul Bartell.

Flyer Tries Again To Catch 'Boat' in Court

Los Angeles, Aug. 4.

Robert Overman, ex-airlines pilot turned songwriter, filed a petition for a rehearing of his suit against Frank Loesser, involving the tune, "Slow Boat to China."

Plaintiff claimed "Boat" was based on one of his own songs.

Circuit Court of Appeals recently approved Federal Judge Pierson M. Hall's verdict in favor of Loesser

Coral Tags Stang

Prepping for the fall kidisk race, Coral Records last week pacted Arnald Stang for a series of narrative echings.

Stang's activities in the past have been confined to radio and tele work.

Lubin Music, BMI affiliate set up last year, has been deactivated. Firm had been operated by tunesmith Joe Lubin.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention; 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP. † BMI.

Pos. this wk.	Pos. last wk.	No. weeks in 'og	Artist	Label	Song	EAST: N.Y. Bill Silbert—WMGM	Atl. City Alan Owen—WMID	Baltimore Al Ross—WBAL	Burl'gton Joel Chandler—WJOY	Hartford Ross Miller—WTIC	Pittsb'gh Jim Shannon—KQV	Rochester Ed Meath—WHEC	Rome Lou Barile—WKAL	Troy Paul Flanagan—WTRY	SOUTH: Atlanta Herb Harris—WQXI	Hat's'burg Chuck Thompson—WFOR	Montgom'y Frank Tucker—WCOV	N.O. Harry Nigocia—WJBW	Orlando Bill Dawson—WORZ	Richmond Ray Schreiner—WRNL	San Ant'o Bob Jenkins—KONO	St. P'r'b'g Bill Wright—WFIN	Tex'r'kana Roy Mitchell—KCMC	MIDWEST: Cincy Bill Dawes—WCPO	Cleve. Jack Gale—WSRS	C'l'bs Gene Fullen—WBNS	Dearborn Robin Seymour—WKMH	Mil'w'kee Bill Reynolds—WTMJ	St. L Chuck Norman—WIL	St. Paul Johnny Morris—WLOL	FAR WEST: Albu'q'que Jerry Nesler—KDEF	Den'ver Ray Perkins—KFEL	Holly'wood Bill Ballance—KNX	Phoe'nix Frank Pollack—KOOL	Salt Lake Wayne Cody—KALL	TOTAL POINTS
1	1	14	Eddie Fisher	Victor	*I'm Walking Behind You		2	3	1	4	2	1			1	3	1	5	3	2	3		1		7			8	8	1	1	1	3		1	180
2	3	7	Perry Como	Victor	*No Other Love	1	1	4	2	2		5	3	3		4	2		1	8		2	3	2	8	8		9	3	5		4		6		156
3	2	8	Paul-Ford	Capitol	*Vaya Con Dios			1	7		4	3	9	5	3	2	3				6		2	3	10	9		2	5	2	6	3	1			134
4	6	8	Rusty Draper	Mercury	†Gamblers' Guitar				4				5	4		6		9	6			3	5	5	3			6		3			2		4	89
5	4	20	Percy Faith	Columbia	†Song from Moulin Rouge		3	2	5		1				6	5		8			1		8	10						8	8	2	10		7	81
6	7	7	Ames Bros	Victor	†You, You, You	8	10	6					7	8	10	7						10			2	1	4	1		4		5				71
7	5	9	Hilltoppers	Dot	*P.S. I Love You			5		5			4	1				2			7	4		1		3						9				69
8	14	9	Pee Wee Hunt	Capitol	*Oh!			8	8	1		8		10	7	1						6			9			7	6						9	52
9	15	3	Eddie Fisher	Victor	*With These Hands	2							1	6	8					5									2							42
10A	11	19	Les Baxter	Capitol	*April in Portugal		6	7	9			4				10						5													5	36
10B	13	6	Darrell Glenn	Valley	†Crying in the Chapel									2											4	2	1					10				36
12A	10	3	Vic Damone	Mercury	*Eternally	5						2									4	1														32
12B	19	12	Kay Starr	Capitol	†Half a Photograph				6		3		6					4		4																32
14	16	4	Eartha Kitt	Victor	*C'est Si Bon										2								6	7				4	7							29
15	31	11	Hilltoppers	Dot	*I'd Rather Die Young								8					3									3			9						21
16A		1	Johnny Maddox	Dot	*Eight Beat Boogie															1					1											20
16B		3	Lorry Raine	Kem	†Nothin' Left To Do													1							6								6			20
18A	24	2	June Valli	Victor	†Crying in the Chapel								2							6				6												19
18B	18	23	Frankie Laine	Columbia	*I Believe												7	6				9									3					19
20	9	10	Frank Chacksfield	London	*Limelight Theme				3																				4					8		18
21A	37	8	Kay Starr	Capitol	*Allez-Vous-En					9						8				7				9									8	9		16
21B	37	4	Bill Darnell	Decca	*Tonight Love		4				7																6									16
23		2	Pee Wee Hunt	Capitol	*San					3									9							7										14
24	21	6	Les Baxter	Capitol	*I Love Paris														5									5								12
25A		17	Ralph Marterie	Mercury	*Caravan											9																			2	11
25B		2	Richard Hayman	Mercury	*Eyes of Blue														4								7									11
27A	8	18	Richard Hayman	Mercury	*Ruby			10	10														10									7	9	10		10
27B	20	4	Monte Kelly	Essex	†Tropicana	6				10																	9		9							10
27C	31	16	Perry Como	Victor	†Say You're Mine Again												10			3											10					10
27D		2	Victor Young	Decca	*Limelight Theme										5																		7			10
27E		2	Rex Allen	Decca	†Crying in the Chapel																								1							10
27F	43	10	Nat (King) Cole	Capitol	†I Am in Love																													1		10
33A		2	Camarata	Decca	*Return to Paradise																													2		9
33B		11	Vic Damone	Mercury	*April in Portugal																2															9
33C		2	Sonny Howard	Victor	†Jig-Saw Puzzle Heart														2																	9
33D		1	Perez Prado	Victor	†Anna																										2					9
33E		1	Tony Martin	Victor	†Unfair																						2									9
38A		1	Bob Carroll	Derby	*Want No Peas, No Rice	3																														8
38B		1	Bob Eberly	Capitol	*You Are too Beautiful																													3		8
38C	24	6	Four Lads	Columbia	*Down by the River Side																							3								8
38D	50	2	Dinah Shore	Victor	*Blue Canary																														3	8
42A	12	2	Patti Page	Mercury	*Butterflies						9			9																		8				7
42B	43	2	Bob Manning	Capitol	†All I Desire						5																10									7
42C		1	Tony Martin	Victor	*Sorta on the Border	9																													6	7
42D		2	Frank Sinatra	Capitol	*Got the World on a String	7					8																									7
42E		1	Sonny Curtis	Coral	*Best Way to Hold a Girl	4																														7
42F		2	Richard Hayman	Mercury	*Limelight Theme																		4													7
48A		1	Joni James	M-G-M	*My Love, My Love						6		10																							6
48B		2	Vic Damone	Mercury	*Simonetta		8															8														6
48C	16	4	Mills Bros	Decca	*Pretty Butterfly			9										7																		6
51		12	Mills Bros	Decca	Say Si Si																	7								10						5

78's Last Stand—The Kiddie Field

The last remaining stronghold for the 78 rpm disks now is found in the kiddie field. While the 78s are virtually extinct in the long-hair and pop album field where the 33 and 45 rpm speeds have taken over, the bulk of the kiddie market still spins to the old 78s. The latter disks are also losing ground steadily in the pop singles field where individual buyers and juke operators are increasingly converting to 45s.

In the kiddie field, however, the 78s are holding their own due to the large number of cheap machines being manufactured annually with the old speed. As a result, the major diskers have been forced to service this market with 78s.

RCA Victor, however, is sparking a move for the conversion of the kiddie field to 45s. The diskery is issuing a series of 45 EP disks for juves this fall and Victor execs have been talking to the kiddie machine manufacturers with a view to getting them to switch to the slower speed. Victor has no immediate plans to issue a cheap phonograph of its own. It's expected that Victor's promotional drive in behalf of its 45s will persuade the manufacturers to make the switch.

Nip Tooters Carbon U.S. Name Bands As Producers Try to Disguise Pops

New York.

Editor, VARIETY:

Having returned from Japan recently, after 30 months of Army service, where I was also interested in show business, I became interested in the article: "Jap Disk Thrushes Ape Clooney, Parrot Starr and Page Patti Page" which appeared on page 42 of the July 22 issue of VARIETY.

In Japan I was known as "The Songwriting Doctor" and as such was publicized in the Pacific Stars & Stripes, The Nippon Times, View Magazine, a Japanese pictorial written in English, and other newspapers. Writing music is my hobby and being a Doctor is my profession.

I have had four of my tunes recorded in Tokyo—two by Japan Victor and two by Japan Columbia. The Victor record tunes were "Hotcha Samba" and "Why Can't You Fall In Love With Me?" (foxtrot). The royalties are turned over to a Japanese orphanage. The first moneys were given to them on Christmas when, together with a section of the 293d Army Band of Tokyo, we came there to present them Christmas gifts and entertain them.

The two songs that Columbia recorded are "Dream Of Love" (waltz) and "Adorable One" (foxtrot). The recordings were made on last May 22. The orchestrations of these two tunes were made by my arranger, M/Sgt. Johnny Watson, arranger for the 293d Army Band. However, for the new recording, Columbia had its staffer, Mr. Hattori, arrange it to give the tunes more of a Japanese flavor. Incidently, this is the same Mr. Hattori who fixed up the melody of "Gomen Naisi" and made the orchestral arrangement. Mr. Hattori is Japanese.

New Version

Here is a piece of news that may also be of interest. Nippon Columbia has recorded a new version of "China Nights." I was present at the recording and sounded very good because, it was sung in English by an American, Carole Barrara, wife of an American officer. She also sings in Japanese night clubs. "China Nights" has a new set of lyrics with a new title of "Truly Lulu." Who wrote it, I forgot. By the way, the old recording since 1938 and to date has sold over 800,000 records which is a mighty all high for any record in Japan.

The writer of the VARIETY item on page 42 omitted the popular Japanese female vocalist, Peggy Hyama. She is known as the "Darling of the GI's" and I believe that she follows the "Page Patti Page" style of singing. In any event she sings with great ease, enunciates her lyrics a little better than of the other vocalists. The others have rarely appeared before GI's. Miss Hyama appears frequently in the stage shows at the Ernie Pyle Theatre, mostly before the 293d Army Band, Johnny Watson directing. In addition she sings with the Watanabee Society Band at the Dai Iti hotel in Tokyo which caters to field grade officers only. She also records for King. Most important about Miss Hyama is the fact that she can wear clothes, has that professional appearance, and can sell across the footlights.

Reorganization

Miss Izumi Yukimura, Japan Victor's property, has not recorded in the past six months due to reorganization of that company which was taken over by an Osaka electrical industrialist. Only minor recordings are being made. This was the reason that I switched to Columbia. Just before I left Tokyo, Victor asked me to give a new title and make a set of English lyrics to an old Japanese tango. This I did, giving it a title of "Tango In Purple." I understand that Miss Yukimura is now singing this with the English lyrics in Tokyo theatres. Later on this tune will be rearranged by Johnny Watson and a new recording will be made with the vocal in English.

Again on the subject of imitators. Upon my return to the States, I went to the N. Y. Paramount theatre. Jerry Gray and his band were on the stage. Two tunes they played perked me up. First, they played "Pennsylvania Six Five Thousand." This was written by my arranger Johnny Watson. Second, they played "Tenderly." This recalled to my mind the Filipino band under direction of Joe Contreras that has been playing at the Latin Quarter, Tokyo. He uses "Tenderly" as his opening tune as if it were his theme song, and the arrangment is almost exactly as the way the Jerry Gray band played it. Was this arrangement copied from a record? Incidently, the vocalist for the Filipino band was "Bimbo," known as the "King Of Crooners" in the Philippines.

Now to present some data on M/Sgt. Johnny Watson. He orchestrated for me about 32 tunes. He has been the arranger for the 293d Army band, Tokyo, for almost three years. It's the Honor Guard band for the Commanding General Mark Clark. This 62-piece band is divided up into several units and can play for any and all occasions. Most popular is "The Kampei Kings" section, a swing band of 14 pieces under Watson's direction. These men have played at one time with name bands in the States. Another section is the "6 Dixielanders who play Dixie and New Orleans type music. Then comes the 62-piece concert band which is featured in the stage shows monthly at the Ernie Pyle theatre.

Monroe Arranger

Watson, before he entered the Army, was arranger for Vaughn Monroe, with whom he wrote "Racing For The Moon." He also was arranger at one time with MGM studios in Hollywood. Japan Victor hired him as arranger and conductor of the All-Star Victor orchestra. However, he always augments this orchestra with six GI's from the 293 band. He has recorded for Victor over 30 tunes, including my two. The biggest hit record was "Yellow Ribbon" in 1952; sold over 100,000, which is a high for Japan. Victor rewarded him with a scroll and a special gift. A Japanese hit record is about 40,000 records a year.

Sections of the 293d Army band rarely play for functions, but many of them occasionally play at night clubs and dance halls. The pay they receive would raise Petrillo's blood pressure. Japanese musicians are the most underpaid—$60-$100 a month. Japanese bands and combos play for all officers and enlisted men's clubs. They receive the standard salary as mentioned above. However, some of these bands receive bonuses on special occasions.

Back in U. S.

Now back in the States and soon to be retired on a medical discharge (I'm a patient at the Walter Reed Army Hospital, Washington, D. C.), I will concentrate on my hobby and try to get some publisher or recording company interested.

Japan is a great field for American music. That is practically all that Japanese bands play. They need modern arrangements. Not having them, they make copies from U.S. records. The Japanese theatres that put on their musical shows steal most of the American show and popular tunes and try to disguise them with bars of Japanese tunes. Of course they only pick hit tunes. The Japanese have good original tunes that require American arrangement cooperation to bring out their possibilities as a hit tune. Watson proved it. Japanese theatrical producers pay no adequate money for our tunes, so no sale. We have about 60 tunes between us.

The Jap female thrushes may imitate our female recording stars, but it's the Japanese musicians who are imitating our name bands, while the musical comedy producers steal American tunes boldly and freely. What worries me, now that I have two Japanese bands playing my music (I printed my own orchestrations and gave them out free) will my tunes be lifted also? Incidentally, my deal with Japan Victor and Columbia recording companies is for recording rights in Japan only. Watson is due to come back to the States in a few months.

Dudley Manners.
(Nom de plume)

Hotels Face Name Band Famine As Orchs Nix Locations for 1-Niters

Hotel rooms and location spots may have to go begging for name dancband attractions this fall-winter season. Majority of the top-tier orchs have been repearing their booking pattern with concentration on one-niter hops and a virtual brushoff of the sit-down dates. Pattern as it's currently shaping up indicates that many orchs will lay off between one-niter tours rather than take a location booking. "Vacation instead of location" is becoming the overall slogan.

According to the band managers, orchs have nothing to gain by the two-to-four week locationers. Prestige won by playing a top big city hotel has become a thing of the past and the coin currently being offered doesn't come close to the amount that can be earned on the road. In the past the big lure in location assignments was the airtime supplied by the spot. Today, however, majority of the remotes have been cut down to a minimum, and the listening to "live" music has lost plenty of ground to the nighttime deejays.

Some location operators are investigating potential of tele remotes to attract the name orchs, but virtually no headway has been made in this field. Frank Dailey, operator of the Meadowbrook, Cedar Grove, N. J., has been running a remote telecast via ABC, but its value in building an orch following has not yet been ascertained.

Orchs confined to a specific area for radio-tele assignments or record sessions also are setting up booking patterns of a couple of quickie one-night stands a week in neighboring ballrooms rather than a steady run in a local hotel room. Problem, according to the managers, rests squarely on the location ops. Until they can figure a way to make their spots as important to a band as they were in the 1930s and '40s, they're headed for tough sledding.

Best British Sheet Sellers

(Week ending July 25)

London, July 28.

Limelight	Bourne
Moulin Rouge	Connelly
I Believe	Cinephonic
Walking Behind You	Maurice
Seven Lonely Days	Feist
Hold Me, Thrill Me	Mills
April in Portugal	Sterling
Hot Toddy	Aberbach
Pretend	Leeds
Tell Me You're Mine	Chappell
Downhearted	New World
Your Cheatin' Heart	Wood

Second 12

Queen of Tonga	Connelly
Have You Heard	F. D. & H.
Black Eyed Susie	Cinephonic
Say You're Mine	Victoria
Wonderful Copenhagen	Morris
Never In Love Before	Morris
Talk To the Trees	Chappell
Say Si Si	Wright
Tell Me A Story	Cinephonic
Can't I	Meridian
Windsor Waltz	Reine
Kiss	Feist

Publisher Warns Radio On Using Spike's Parody

Sydney, July 28.

J. Albert & Son, music publishers and agents, has warned Down Under radio stations not to air the new Spike Jones' parody disk on "I Went to Your Wedding." Spokesman for the company pointed out that Australian copyright laws put a redlight on playing of parodies.

Other recent parody nixes here include "Try," Stan Freberg's Johnnie Ray takeoff of "Cry" (Capitol) and Homer & Jethro's "Hound Dog in Window" (RCA Victor).

Top Bands Set For Reading Legion Park

Reading, Aug. 4.

Ephrata Legion Park is continuing its name band policy for August at its outdoor amphitheatre and dance area.

Pacts signed for Sunday dates include: Johnny Long and Joni James, Sunday (9); Tony Pastor, August 16; Duke Ellington, August 23, and Woody Herman and George Shearing, August 30. Louis Prima started the month series last Sunday (2).

Mitch Miller, Columbia Records artists & repertoire chief, and Joe Carlton, Victor pop a&r topper, arrived back at their N. Y. desks this week after extensive recording sessions on the Coast.

Barbour Label Builds Roster With 2 Singers

The indie Barbour label, which jumped out of left field with Bruce Weil's cut of "God Bless Us All," has added crooner Dick Duane and thrush Vikki Carol to its roster.

More than 250,000 "God Bless Us All" platters have already been shipped with nine pressing plants assigned to turn out the platters. Both Capitol and RCA Victor, who bid for the Bruce Weil master, are now pressing disks for Barbour.

U. S. Maestros Get Bids To Baton Vienna Orchs

Louisville, Aug. 4.

Robert Whitney, musical director of the Louisville orch, is one of four American conductors invited to baton the Vienna Philharmonic or the Vienna Symphony in concert in the Austrian capital. Whitney, now on tour on the continent, has been asked to conduct either of the symphonic groups between end of October and end of next June.

Others given bids to direct one of the orchs in public concerts are Dimitri Mitropoulos, New York Philharmonic; Paul Paray, Detroit Symphony, and Eugene Ormandy, Philadelphia Orchestra.

Invitation was extended by Dr. Irmengard Lobenstein, director of serious music for Red-White-Red, Allied radio service in Vienna. Concerts will be aired during the public performances. Louisville Philharmonic Society said the invitation will be forwarded to Whitney.

Decca A&R Hits Road

Decca Records artists & repertoire staffers fanned out over the weekend for recording sessions around the country.

Milt Gabler, label's pop topper, headed for the Coast for a 10-day waxing stint while Paul Cohen trekked to Nashville to cut hillbilly disks. Bobby Shad, diskery's rhythm & blues head, is moving through Texas etching and prowling new talent.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

*ASCAP †BMI

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Indianapolis, Pearson's	Boston, H. N. Homeyer	Chicago, Carl Fischer	Rochester, Neisner Bros.	Philadelphia, Charles DuMont	Minneapolis, Schmitt Mus. Co.	Kansas City, Jenkins Music Co.	Detroit, Grinnell Bros.	St. Louis, St. Louis Music Supply	Seattle, Capitol Music Co.	San Antonio, Alamo Piano	TOTAL POINTS
1	2	*April in Portugal (Chappell)	2	5	3	1	3	2	..	5	2	1	2	5	90
2	3	*I'm Walking Behind You (Leeds)	4	8	2	4	2	7	8	1	1	3	1	2	89
3	1	†Moulin Rouge (Broadcast)	8	1	1	2	6	1	7	3	6	2	10	1	84
4	6	*No Other Love (Williamson)	10	2	5	3	10	3	5	6	5	9	5	3	66
5	7	*Vaya Con Dios (Ardmore)	7	..	..	5	4	4	2	4	..	8	3	4	58
6	9	†Crying in the Chapel (Valley)	1	4	7	9	1	..	9	8	4	6	..	..	50
7	8	†You, You, You (Mellin)	5	3	..	6	..	5	1	9	10	..	9	9	42
8	5	*I Believe (Cromwell)	3	..	..	8	9	10	10	2	8	5	..	6	38
9	4	*Ruby (Miller)	..	7	4	7	..	9	..	10	3	7	..	7	34
10	13	*Oh! (Feist)	..	9	6	..	8	..	3	..	..	..	4	..	25
11	10	*P.S. I Love You (La Salle)	9	6	..	..	5	..	..	..	..	4	7	..	24
12	..	*With These Hands (Bloom)	6	..	..	..	7	6	6	..	..	..	..	..	19
13	14	*The Breeze (Bringin' Back) (Leeds)	..	..	10	..	..	..	..	..	7	10	6	..	11
14	11	*Limelight Theme (Bourne)	..	10	8	..	..	..	4	..	..	..	..	..	11
15	..	†Half a Photograph (Vesta)	..	..	..	..	..	8	..	..	..	..	8	..	6

Inside Stuff—Music

Composer Arthur Schwartz is presenting the Library of Congress in Washington the original manuscript of his "Dancing In The Dark" from "The Bandwagon." On Aug. 6 he will personally present the manuscript to the Librarian, Frederick Stevens, at a ceremony in Washington.

Among the other important manuscripts in the Library by American composers include "Rhapsody In Blue" (Gershwin), "Old Man River" (Jerome Kern) and "Oh, What a Beautiful Morning!" (Rodgers & Hammerstein).

Williamson Music, Rodgers & Hammerstein's pubbery in the Chappell Music combine, is shelling out $10,000 on an ad campaign plugging R&H tunes on sheet copies and original Broadway cast albums. Listed along with the show scores are several upcoming all-R&H concert dates. Initial ad ran in the New Yorker mag last week and full pages are skedded for the N. Y. Times mag section, Mam'selle and 17. The Lawrence Weiner agency is handling the campaign.

Publisher Howie Richmond has turned hot-rodder. He's now driving a 1926 Lincoln convertible which cost him $175 for the original purchase and $1,800 to recondition. Richmond drove the car from Chicago to New York last week with all Lincoln distributors along the route alerted to help him out if trouble developed. He made it without a mishap.

Decca Records followed the announcement of the truce in Korea last week (26) with a rush cutting the following day of "There's Peace In Korea" with Sister Rosetta Tharpe. Tune was penned by Sister Tharpe and Bobby Shad, Decca's head of the rhythm & blues division.

M-G-M Records is stepping up its plugging campaign on its soundtrack album release of "The Band Wagon" with a special telefilm ad with Cincinnati deejay Paul Dixon. M-G-M will buy time on tele stations around the country to showcase the 15-minute pic. Diskery already has shipped out 22,000 albums.

Ives Set for 4 Weeks At London's Cafe de Paris

London, July 28.

Burl Ives, who came to London last May for concert dates at the Royal Festival Hall and has since done a provincial vaude tour, has been inked for a nitery date at the Cafe de Paris, opening Sept. 21 for four weeks. The Ministry of Labor okayed his work permit last Friday (31).

After this assignment, Ives will leave for Ireland to star in a new John Huston film, as yet untitled, which he is writing in association with Dr. Robert Collis. It's an 18th-century story of a blind minstrel in County Mayo. Pic will be completed at Shepperton Studios for release through John Woolf's Independent Film Distribs.

Shearing on Bicycle Between Par, Embers

George Shearing gets on bicycle today (Wed.) in a doubling assignment between the New York Paramount and the Embers, an eastside nitery.

The Embers engagement, which began Monday (3), followed a three-week stand at the Bandbox, a westside jazz spot. He's in at the Par for two weeks.

Gira Label Bows

Gira Records, a new indie label, is making its bow this week with the releases of eight sides by thrush Jo Ann Lear.

Diskery, which is headed up by Nicholas Gillio, headquarters in Rutherford, N. J. Gillio also operates a music school in Rutherford.

Disk Companies' Best Sellers

	ARTIST
CAPITOL	
1. VAYA CON DIOS / JOHNNY	Les Paul-Mary Ford
2. A FOOL SUCH AS I / IF LOVE IS GOOD TO ME	Nat (King) Cole
3. HALF A PHOTOGRAPH / ALLEZ-VOUZ-EN	Kay Starr
4. OH! / SAN	Pee Wee Hunt
5. A DEAR JOHN LETTER / I'D RATHER DIE YOUNG	Jean Shepard
COLUMBIA	
1. HEY JOE / SITTIN' IN THE SUN	Frankie Laine
2. SONG FROM MOULIN ROUGE / SWEDISH RHAPSODY	Percy Faith
3. DOWN BY THE RIVER SIDE / TAKE ME BACK	Four Lads
4. I BELIEVE / YOUR CHEATIN' HEART	Frankie Laine
5. CANDY LIPS / LET'S GO THAT-A-WAY	D. Day-J. Ray
CORAL	
1. WHAT HAPPENED TO THE MUSIC / GLAD SONG	T. Brewer-D. Cornell
2. PLEASE PLAY OUR SONG / IF I SHOULD LOVE AGAIN	Don Cornell
3. TOYS / I AIN'T GONNA DO IT	Eileen Barton
4. I JUST WANT YOU / IDA, SWEET AS APPLE CIDER	Jack Richards
5. GRIMM FAIRY TALES (Brunswick)	Jazzbo Collins
DECCA	
1. CRYING IN THE CHAPEL / I THANK THE LORD	Rex Allen
2. FALSE LOVE / DON'T FORGET ME	Four Aces
3. HOT DOG RAG / THAT OLD RIVER LINE	Red Foley
4. ORGAN GRINDER'S SWING / HONEY IN THE HORN	Four Aces
5. PRETTY BUTTERFLY / DON'T LET ME DREAM	Mills Bros.
LONDON	
1. EBB TIDE / WALTZING BUGLER BOY	Frank Chacksfield
2. TERRY'S THEME FROM LIMELIGHT / INCIDENTAL MUSIC FROM LIMELIGHT	Frank Chacksfield
3. TILL THEY ALL GO HOME / I'LL ALWAYS BE THINKING OF YOU	Joan Regan
4. DUMMY SONG / WONDERFUL ONE	Anne Shelton-Ted Heath
5. RAMONA / CHIQUITA MIA	Mantovani
MERCURY	
1. GAMBLER'S GUITAR / FREE HOME DEMONSTRATION	Rusty Draper
2. BUTTERFLIES / THIS IS MY SONG	Patti Page
3. ETERNALLY / SIMONETTA	Vic Damone
4. FOR ME, FOR ME / THUNDER AND LIGHTNING	Georgia Gibbs
5. RUBY / LOVE MOOD	Richard Hayman
M-G-M	
1. MY LOVE, MY LOVE / YOU'RE FOOLING SOMEONE	Joni James
2. ANNA / I LOVED YOU	Sylvana Mangano
3. I WON'T BE HOME NO MORE / MY LOVE FOR YOU (HAS TURNED TO HATE)	Hank Williams
4. KAW LIGA / YOUR CHEATIN' HEART	Hank Williams
5. SEND MY BABY BACK TO ME / I LAUGH TO KEEP FROM CRYING	Billy Eckstine
RCA VICTOR	
1. NO OTHER LOVE / KEEP IT GAY	Perry Como
2. I'M WALKING BEHIND YOU / JUST ANOTHER POLKA	Eddie Fisher
3. YOU, YOU, YOU / ONCE UPON A TUNE	Ames Bros.
4. C'EST SI BON / AFRICAN LULLABY	Eartha Kitt
5. WITH THESE HANDS / WHEN I WAS YOUNG	Eddie Fisher

Dave Kapp

Continued from page 39

and personal loss," adding that the VARIETY charts "speak more eloquently for what you have done."

When Sacks brought in Joe Carlton for the a&r spot, Kapp was moved up to executive aide, and soon thereafter was given the important chore of setting up Victor's new Camden label. This Kapp achieved. Also just before he resigned he personally negotiated Miss Kitt's RCA renewal—she had been in only on a short-term deal, but with "Si Bon" zooming and her unique style asserting itself in the album she had waxed, RCA latched onto her more firmly.

Kapp says he has his own indie label setup in mind, plus an entire new concept in the general music business, including publishing.

M-G-M Switches Distrib

R. C. Hagard has taken over M-G-M Records distribution setup in Oklahoma City from Thomas Wolfe. Wolfe, who is switching to the oil biz, sold out his distribution firm to Hagard.

Hagard will operate under the Wolfe Distributing Co. tag.

Band Review

CHARLES DRAKE ORCH (4)
Hotel President, Kansas City

During the hot days of late July and August the Hotel President is playing the Charles Drake crew in its deluxe Drum Room. Drake's is another of the compact units with which the President has found success in its dinner-dance room. Outfit is a newcomer to K.C., but keeps busy throughout the year with a regular run into a number of key spots in the midwest and south.

Basically the Drake outfit is a piano-cue unit, featuring the fingering of the leader and embellished by trumpet, sax-violin double and drums. Musical style is in the accepted hotel pattern, with Drake putting stress on the rhythm and lilting qualities. He has Dick Stahl on trumpet, Arch Gioia doubling fiddle and reeds, and Joe Farren on drums.

Some pleasant trimmings are added with Dick Stahl's vocalings of ballads with crew doing a good bit of choral support. Crew also gives prominent play to Latin tunes. *Quin.*

Antal Dorati Repacted As Mpls. Symph Maestro

Minneapolis, Aug. 4.

Antal Dorati has been signed to a new three-year contract as Minneapolis Symphony conductor. He originally had been engaged for a similar period after the resignation of Dimitri Mitropoulos, now New York Philharmonic conductor and successor to Eugene Ormondy who left here to become Philadelphia Symphony baton wielder.

Appearing currently as guest conductor with orchestras in Europe and South America and at Robin Hood Dell in Philadelphia, Dorati will return to Minneapolis late this month to prepare for the coming season. The 1952-53 season deficit was $1,493 after inclusion in its funds of guarantee fund subscriptions totaling $263,738.

Ralph Flanagan orch signed for a one nighter Aug. 24 at the Longhorn Ranch, Dallas. Ralph Marterie band will do a date on Sept. 9.

SALES GROW WHEN YOU GO "45"

LATE FLASH-

CLEVELAND AND DETROIT REPORT TREMENDOUS SALES

AND D.J. REACTION TO

MARY ROSE BRUCE "FRIENDS AND NEIGHBORS"

"AINT HEARD NOTHING YET" 20/47-5381.

WATCH THIS RECORD FOR SUDDEN BREAKOUT IN MIDWEST,

WEST COAST AND NEW ENGLAND.

RCA VICTOR
FIRST IN RECORDED MUSIC

On the Upbeat

New York

Pubber **Dan Fisher** left Saturday (1) on a four-week motor trek to New Orleans and Mexico City . . . **Billy Ward's Dominoes** opened at the Bandbox yesterday (Tues.) . . . Pianist **Billy Taylor** currently at **Lou Terrasi's** midtown jazz spot . . . **Mike Hall** handling press for **George Shearing Quintet** while **Milton Karle** is doing Shearing's disk promotion . . . **Wally Gingers** orch into the Centennial Terrace, Sylvania, O., for a three-day stand Aug. 7-9 . . . New Orleans deejay **Frank Donaldson** switched from WNOE to WTPS . . . Crooner **Pat Terry** guesting on **Robert Q. Lewis'** CBS show Aug. 9 . . . Maestro-composer **Joe Ricardel** off to Europe.

London

Al Martino waxed four sides at the British Decca studios, West Hampstead, on Monday (27), accompanied by a 37-piece orch under the baton of **Roland Shaw** . . . **Dave Comer**, one of the pioneer dance band pianists, retired this week from his position as general manager and director of Feldman's music publishing house. Aged 70, he completed 50 years with the firm . . . Cafe Anglais, Leicester Square nitery, placed in the hands of a receiver . . . **Tito Burns** orch leaving August 17 for two months' tour of U. S. Forces' camps in Italy, Germany, France and Austria . . . **Charlie Kunz**, U. S.-born pianist who is a top-seller here on records, has undergone a plastic surgery operation to correct contractions of the finger ligaments of both hands . . . **Frankie Laine's** "I Believe" still heads the list of best-selling pop disks in Britain, **Doris Day** and **Johnnie Ray's** "Let's Walk That-away" is a newcomer fast creeping up.

Chicago

Hal McIntyre inked for four frames at Edgewater Beach beginning Aug. 14 . . . GAC has signed **Dan Belloc** orch for management, also **Leo Peepers** band . . . **Buddy Morrow** doing one-nighter in the area through August . . . **Clyde McCoy** playing Tri State Fair, Amarillo, Texas, Sept. 21-27 . . . **Beachcombers** into Fazio's, Milwaukee, for fortnight beginning Aug. 7 . . . **Woody Herman** opening Colonial Hotel, Rochester, Aug. 11 for single stanza . . . **Ray Anthony** doing nighters here in September . . . **Ted Weems** booked for Iriquois Gardens, Louisville, Aug. 17 for two weeks, then to Shepherd AFB, Witchita Falls, from Sept. 13-20 . . . **Jan Garber** into Claridge Hotel, Memphis, Aug. 21 for two frames, following with six-day stint at Indiana State Fair beginning Sept. 6.

Pittsburgh

Eddie Spahr, Jr., playing the organ this summer in the dining room of the Oakland Beach Hotel in Conneaut Lake. He's a pre-medical student at Westminster College . . . Four Mile Inn has just lifted the option of **Jack Maloney's** combo through the end of the year . . . **Joe Negri Trio** signed for summer in Conneaut Lake and does new **Buzz Aston-Bill Hinds** teevee show every evening on WDTV.

Scotland

Buddy Logan, Scot crooner, to join **Geraldo** as vocalist . . . **Stanley Black** orch doing one-night stands in Kilmarnock, Dundee, Aberdeen, Inverness, Falkirk and Kirkcaldy . . . Glasgow Jazz Club planning a "battle of bands" for St. Andrew's Hall Sept. 15, contestants to be **Mick Mulligan's Magnolia Jazz Band** and the **Christie Stompers.**

U.S. Talent for Third Berlin Cultural Fest; Seven Nations Join In

Berlin, July 28.

The Third Berlin Cultural Festival tees off Aug. 30, with a variety of outstanding cultural contributions, and continues until Sept. 27. The list of entries so far, includes Italy, France, Great Britain, Austria, Sweden, Switzerland and U. S., assuring the festival an international character.

The various programs will be presented in all West Berlin name houses, including the Staedtische Opera, the Titania Palast, Schiller Theatre, Schlosspark Theatre, Maison de France and the Olympic Stadium. Last named will have several outdoor events.

There will be 18 operas performed by the ensemble of the Staedtische Opera, Berlin, including the German preem of Von Einem's "Der Prozess." In addition, there will be a guest performance of Frankfurt's Staedtische Opera with Hindemith's "Cardillac." A number of chamber operas complete this substantial program.

Concerts will be presented by the Berlin Philharmonic and the RIAS Symphony Orch. Conductors are Wilhelm Furtwaengler, Herbert von Karajan, Hans Rosbaud and Ferenc Friscay. Chamber music will be given by several international groups, including the Virtuosi di Roma, Quintet Instrumental Pierre Jamet of Paris, Golden Age Singers of London, and Paganini Quartet of New York.

U. S. contribution also includes the appearance of the American National Ballet Theatre with several night and matinee shows. Besides this ballet, Berliners will see the Ballet of the Royal Opera Stockholm and performances of the ballet of Berlin's Staedtische Opera.

The theatre lineup includes the Theatre National Populaire de Paris, the Piccolo Teatro from Milan and a guest performance of Werner Krauss' ensemble with Shaw's "Don Juan in Hell."

RETAIL DISK BEST SELLERS

VARIETY
Survey of retail disk best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York (Davega Stores)	Boston (Boston Music Co.)	Philadelphia (John Wanamaker)	Chicago (Hudson Ross)	St. Louis (Ludwig Music House)	Minneapolis (Don Leary)	Indianapolis (Pearson's)	San Antonio (Alamo Piano)	Los Angeles (Dennis)	Cleveland (Grossman Music Co.)	Kansas City (Jenkins Music Co.)	Seattle (Sherman & Clay)	TOTAL POINTS
1	2	PAUL-FORD (Capitol) "Vaya Con Dios"	1	8		2	6	1		2	3	5	2	2	78
2	1	PERRY COMO (Victor) "No Other Love"	3	6	2	4			4	4	4	3		6	63
3	3	EDDIE FISHER (Victor) "I'm Walking Behind You"			3	9	1		2	1	6		1		54
4	6	HILLTOPPERS (Dot) "P.S. I Love You"	2	1		1	9	10	6	6			7	4	53
5	5	AMES BROS. (Victor) "You, You, You"	5			6		2	7	5	10	1	8	9	46
6	4	PERCY FAITH (Columbia) "Song from Moulin Rouge"	4	10	1		5			3	5			8	41
7	9	EARTHA KITT (Victor) "C'est Si Bon"	6	2				8		7	1			3	39
8	11	PEE WEE HUNT (Capitol) "Oh!"		5				5		8		4		1	32
9	6	FRANK CHACKSFIELD (London) "Limelight Theme"	7		8	5	2		3	10					31
10	11	DARRELL GLENN (Valley) "Crying in the Chapel"	9			8			1			2			24
11	8	LES BAXTER (Capitol) "April in Portugal"			5		3			9			4		23
12		RUSTY DRAPER (Mercury) "Gambler's Guitar"	8				8	7	5				10	10	18
13	17	KAY STARR (Capitol) "Half a Photograph"				3							3		16
14	14	FOUR LADS (Columbia) "Down By the River Side"		7				3							12
15	17	HILLTOPPERS (Dot) "I'd Rather Die Young"				7							5		10
16A		REX ALLEN (Decca) "Crying in the Chapel"		4									9		9
16B		JAZZBO COLLINS (Brunswick) "Little Red Riding Hood"									2				9
18	10	EDDIE FISHER (Victor) "With These Hands"			4		10								8
19A		JONI JAMES (M-G-M) "My Love, My Love"							10					7	5
19B	20	MONTE KELLY (Essex) "Tropicana"		9		10									3

FIVE TOP ALBUMS

1	2	3	4	5
ME & JULIET Broadway Cast Victor OC 1012 EOC 1012 LOC 1012 EOA 458	CAN-CAN Broadway Cast Capitol S 452 EDM 452	VICTOR PRESENTS EARTHA KITT Victor EPB 3062 LPM 3062	MUSIC FOR LOVERS ONLY Jackie Gleason Capitol H-352	WONDERFUL TOWN Broadway Cast Decca DL 9010 DA 937 9-391

Md. Censor Nixes 'Moon'

Continued from page 3

dey, subbing for the vacationing John Koffend, called it "slick, clever and convincing."

Cancellation in Conn.

Putnam, Conn., Aug. 4.

Wilbur Neumann, manager of the Bradley Theatre here, cancelled showing of "Moon Is Blue," booked for this week.

He said he cancelled at request of Roman Catholic Church pastors in this area.

'Moon' Furor Creates An Alabama Censor Board

Birmingham, Aug. 4.

This city's newly-appointed Motion Picture Review Board gathers for its first organizational meeting tomorrow (Wed.) at City Hall. Protests for and against the showing of "The Moon Is Blue" at the Empire Theatre resulted in the establishment of a board made up of 18 women and one man.

Criticism hit Police Chief E. H. Brown as a one-man censor, for his cutting of the taxicab scene and limiting the audience to 21 years of age. A group of Catholics, led by Father Francis Wade, editor of Catholic Week, objected to showing the film altogether.

Pressure was too much for City Hall. At the Commission meeting last Tuesday (28), the three commissioners approved a new ordinance, setting up a board of review to screen pictures that are "suspect." Exhibitors were instructed to inform the board of all film showings 24 hours in advance.

The Police Chief is to enforce the board's recommendations for film cuts and bannings. Public Safety Commissioner Eugene Connor, the man who picked the board, said he put so many women on it because "they have more time to see the movies and would be more conscientious about their job."

Commissioner Connor didn't anticipate the board would have to screen more than five or six films a year. He said he didn't believe the police chief should have so much responsibility in film censorship. Most of the 18 women are club women. The one man, Theodore Wright, is an assistant superintendent of education. Several of the women are those who objected to Chief Brown's censorship of "Moon Is Blue."

Exhibitors here aren't happy about the setup; they remember several recent censorship advisory boards that turned into "free movies for clubwomen and their friends." Two exhibitors got a quick brushoff from City Hall last week when they went by to try and head off the censorship.

Showbiz is WILD about WEIL!!

BRUCIE WEIL

That is

WALTER WINCHELL:
Gives "Curtain Calls" to "Brucie Weil's recording of 'God Bless Us All'." . . .

DOROTHY KILGALLEN says:
"The new sensation of the recording world—the showbiz tornado of '53." . . .

DANTON WALKER says:
"The sensation of the Chicago convention of record distributors." . . .

ROBERT SYLVESTER says:
"The newest child wonder in the recording field." . . .

— ON —

BARBOUR
Records

The PINT-SIZED POWERHOUSE

whose recording of

"GOD BLESS US ALL"

has made
BRUCIE
"THE MOST
TALKED ABOUT
PERSONALITY
IN YEARS!"

•

Direction: MCA

Record Promotion:
MORRIS DIAMOND

Publicized by: MAL BRAVEMAN ASSOCIATES

Violent Meetings Precede AGVA Vote To Negotiate Mt. Hotel Contracts

New York branch of the American Guild of Variety Artists finally passed a resolution authorizing eastern regional director Dick Jones and the N. Y. branch board to negotiate a new agreement with Catskill mountain resorts. At time of the passage, Jones pointed out that this may mean a strike, but membership went along with the resolution anyhow.

Passage of this resolution at the Capitol Hotel, N. Y., meeting Monday (3), was the climax of two of the most violent meetings in AGVA history. Meeting originally started last Tuesday (28), but membership was so violent that no action on that matter could be taken. Meeting was continued Monday (3) and the membership was sufficiently calmed down, possibly by nearly a week of being able to think it over, and so the resolution passed.

Last week's shindig is attributed to many things, first of which is said to be the steaming up of members by the mountain hotel operators. In a letter sent out by the Mountain Hotel Assn., org toppers urged members to cancel all shows for that night in order to permit the acts to attend the AGVA confab. Many acts took that as a mandate from the innkeepers that unless the vote went their way, many shows would be cancelled. Feeling was further increased when at least one AGVA member virtually acted as spokesman for the hotelmen on the meeting floor. At various times he told the union that the hotelmen have their ways and means of achieving their ends and they "won't applaud your actions tonight."

Thus virtually panic-stricken members became almost an incoherent, babbling body. Violence of the meeting is seen by the fact that the chairman was shouting most of the time, unable to get most of the members to calm down.

The only action taken that night was to disregard advice of AGVA counsel Mortimer S. Rosenthal, who pleaded with the members not to take any action on the issue as that would prejudice their position in court the following day. The Supreme Court in Albany was then to hear arguments as to why an injunction should not be issued to the hotelmen against the Hotel and Restaurant Employees International Union, which is attempting to organize Grossinger's, Ferndale, and the Concord, Klamesha Lake, N. Y. Rosenthal felt that any ac-

(Continued on page 53)

Omaha Goes for Video Rasslers Indoor & Out

Omaha, Aug. 4.

Promoter Max Clayton has moved his rassle artists outdoors for the summer to Playland Park Stadium—and the crowds are holding up strongly. Video grunt-and-groaners are averaging 3,050 fans per show, and Hans Schmidt and Vern Gagne drew 5,500.

Clayton took some of his troupers to Lincoln for an indoor show on a hot, muggy evening. Result: was a sellout house of 3,800, with more than 1,000 turned away.

OK Alberghetti Pact

Los Angeles, Aug. 4.

Anna Maria Alberghetti's agency contract with MCA Artists, Ltd., was whittled down from three years to one by Judge Frank G. Swain in Superior Court.

Jurist said it was against the court's policy to approve minors' contracts for more than one year. Actress is only 17.

N.Y. Niteries In Dog Days Slump

With all major conventions having run their course for the summer, N. Y. niteries have settled into the usual summer slump. Having come later than usual, the current letdown is more pronounced. Only spots doing any kind of business are the Latin Quarter, N. Y., and the Riviera, Ft. Lee, N. J.

The Copacabana hasn't been up to its usual summer level and show is being changed tomorrow (Thurs.), with Al Bernie and Betty Reilly headlining. The Versailles had been doing fairly well, but a recession has taken place there as well. The Blue Angel has been hitting a fairly steady stride.

The current letdown indicates a shrinking nitery business in this area, inasmuch as the number of cafes running at this time is about as low as it has been in many years. Proof is seen by the fact that the Latin Quarter is the only night club on Broadway. The number of spots in the N. Y. area that can afford major names is now down to three, and with the closing of the Riviera in early October, the cafes that can afford the top names will be the Copa and the LQ. At that, the Latin Quarter doesn't always use top names, buying the expensive talent to bolster a show that has had a long run.

Gotham cafe biz is expected to pick up after Labor day.

Jane Morgan Brit. Hit

Manchester, Eng., Aug. 4.

Jane Morgan, U.S. thrush, proved a successful vaude topper at the Hippodrome here. It marked her return to the vaude house where she made her British debut.

She earned plaudits for her TV appearance in "Frankie and Johnny" on the British network. She's off to Brazil before returning to America, and plans to return to Britain in 1954.

Leon & Eddie's Shutters 1st Time In 25 Years; Asks 15% Settlement

For the first time in 25 years, Leon & Eddie's, the last nightclub of respectability on New York's 52d Street, closed its doors, probably for the summer, coincident with the filing for a petition of arrangement under Chapter 11 of the bankruptcy laws in N.Y. Federal Court.

The petition listed liabilities of $93,900 against assets of $37,060 and asks that a settlement of 15% be made, to be paid in three equal instalments within one year of court approval. If court agrees to the arrangement, the first 5% will be paid one month after the court okay; second 5%, seven months after, and the final instalment 13 months afterward.

Of the liabilities, unsecured creditors are owed $86,072, representing mainly tradespeople. Listed among the creditors are Moses Polakoff, for many years attorney for Eddie Davis, although the peti-

(Continued on page 55)

MacRae to Headline 2d Cotton Bowl Cuffo

Dallas, Aug. 4.

State Fair of Texas will again offer two free shows in the Cotton Bowl during the 16-day '53 run, Oct. 10-25.

Gordon MacRae will headline a cuffo turf staging Oct. 20, backed by the Apache Belles, precision co-ed dancers from Tyler, Tex., Junior College, and Hyman Charninsky's orch. Some 20 beauty queens, repping east Texas cities, will be feature attractions before a fireworks finale in the 75-000-seat bowl.

Rev. Dr. Edward L. R. Elson will be the speaker at the expo's annual closing religioso Oct. 25. Dr. Elson, of the National Presbyterian Church, Washington, is pastor to President and Mrs. Eisenhower. Religious festival drew 35,000 last fall, with Dr. Daniel A. Poling as principal speaker.

75% Patrons Exit When Teresa Not at Nitery; Pitt Terrace Nixes Pay

Pittsburgh, Aug. 4.

Vogue Terrace here has filed notice with AGVA that it will fight any effort of Teresa Brewer to collect a full night's pay for the Friday she worked on a weekend contract there. Miss Brewer was booked in for Friday and Saturday at $2,500, played the first evening and then informed the management she wouldn't be back the following night because of a bad throat. John Bertera, owner of Vogue Terrace, pleaded with the singer at least to put in an appearance, protesting that he was completely sold out on reservations.

Vogue Terrace has been using acts weekends only for the summer, and Fridays are only fair, the big push coming on Saturday. Bertera had half a house for Miss Brewer Friday, but would have gone clean the next night. More than 75% of those who had reservations turned them back upon arriving at Vogue and discovering that star wouldn't appear. She's demanding $1,250 for the single night.

FLAMINGO SETS FELIX TO PRODUCE ITS SHOWS

Las Vegas, Aug. 4.

Seymour Felix has been signed by the Flamingo Hotel to create and produce original floorshows. He began work this week, prepping a show built around the Andrews Sisters, who open Sept. 10.

Felix, onetime Ziegfeld associate and latterly with Metro, will be in complete charge of what the Flamingo hopes will become a permanent stock company for tab revues.

Holiday's N.Y. Vauder

Billie Hollday will play her first N. Y. vaude date in some time at the Apollo Theatre, N. Y., Aug. 14. She'll be on the bill with the Duke Ellington orch and the Chocolateers.

House has been shuttered for its usual summer closing, and the Ellington-Holiday bill will mark resumption of activity there.

Paul Duke, magician, into 500 Club, Atlantic City, for week of Aug. 10, then into the "Anna Russell Little Show" legiter opening late this month in New Haven.

Dearest Joanne:—

This word bouquet is to say you have broken the record of Edith Piaf and Joe E. Lewis at Mocambo. Congratulations.

—Charlie Morrison

"The most exciting new singer I have heard this year is JOANNE GILBERT, whose beauty matches her lovely voice."

—Louella Parsons

"JOANNE GILBERT has more than lived up to the prediction I made seven months ago that she would be a top screen star of tomorrow."

—Hedda Hopper

JOANNE GILBERT

"This girl is away out in front as a song stylist. She's in a class now with Lena Horne."

—Florabel Muir

"JOANNE GILBERT is definitely a bright new star . . . she is big-time . . . she possesses all it takes to ride to the heights . . . and she has that mysterious sparkle of salesmanship that makes her click with the public."

—Jimmy Starr

JOANNE GILBERT

HOLLYWOOD'S NEWEST STAR

Now Appearing

Mocambo

HOLLYWOOD

Coming Picture

TOPSY AND EVA

(Stardom with Rosemary Clooney)

All Material Written and Produced by

RAY GILBERT

Chi Niteries Get Brush From Stars Lured To Vegas

Chicago, Aug. 4.

Topdrawer variety talent grows less and less available in this territory, and the fear has already set in that Chi may become just another country town in the vaude circuit. Big bistros, like the Chez Paree which, in particular, has perennially been an important stopping place for the big names, now are having trouble signing the hot talent even at a big price. Booking agencies can't deliver them.

The Chez, for example, has nothing in the hopper yet for any date after Aug. 14 and has not, until recently, been up against this situation before. Yet, since Chi has been whittled down to only a single actual night club, the Chez Paree has virtually no selling competition here.

The flowering of Las Vegas as a vaude haven has cut deeply into the supply, having an undeniable prestige value to those who play there. Joe E. Lewis, for one, has made consistent yearly appearances at the Chez Paree, but will absent himself this year and is unavailable until 1954. He'll play Las Vegas, however. Small wonder that the Chez management has an eye out for investing in a Vegas house to coax acts into playing both spots.

A bad situation is growing worse. For a complexity of other reasons, top night clubs in the recent past have thrown in the towel on vaudeville, and only a few hotels continue an act policy along with the Chez Paree.

'Aqua Follies,' Despite Rain, 13G Mpls. Gross; To Seattle for 12 Days

Minneapolis, Aug. 4.

Playing to an estimated 62,000 people and gross of $135,000 for 13 night performances at $3.50 top at Wirth Pool's 5,500-seat stadium —where it was rained out once and encountered threatening weather on several evenings — locally produced "Aqua Follies," water and stage show, is now in Seattle for a 12-day, 16-performance engagement. It's a summer celebration attraction there, as here.

Al Sheehan, show's producer, is trying to figure out a way to send the annually-staged lavish offerings on more extended tours. He says inquiries have come to him for the show from 19 other cities. His problem, however, is to find adequate outdoor facilities for it elsewhere than Minneapolis and Seattle, where the municipalities constructed the amphitheatres.

Attraction requires a pool of 12-foot minimum depth and an amphitheatre with a minimum 6,000-seat capacity, Sheehan points out. Among cities from which overtures for it have come are New York, Miami, Montreal, Philadelphia, Los Angeles, New Orleans, Mexico City, Havana and Tokyo.

Pitt's Twin Coaches In Sept. Bow, Remodel Room

Pittsburgh, Aug. 4.

Twin Coaches, highway nitery, has lined up a string of top September attractions to launch its big, remodeled room, which is now in the process of construction and will double the present capacity of more than 500. Tony Calderone, owner of the Coaches, had originally hoped to have the enlarged place in operation this summer, but delays will hold up the unveiling for another month.

First attraction for him will be Tony Martin, who comes in Sept. 4 for eight days. It'll be his cafe debut locally. Martin is to be followed, on Sept. 14, by Nat King Cole, with Vic Damone coming in the 21st. Deal is virtually set for Frank Sinatra week of Sept. 28, but those contracts haven't been signed yet.

Singer Carol Frohman is in the Monticello, N. Y., Hospital as a result of injuries sustained in an auto crash on Route 17, Saturday (1).

Allen Joins Later

Dick Allen has joined the Kenneth Later Agency cafe department. He had been acting as a personal manager previously.

Others in the Later cafe sector are Bob Kerr and Stan Scottland.

LEGITER DE LYON FILLS 'MUST' A.C. VAUDE DATE

All efforts to get Leo De Lyon out of a one-week stand at the Steel Pier, Atlantic City, were of no avail and comedian had to take off for one week from his chores in the Broadway legiter, "Wish You Were Here," to fill his contract there. Deal had been made sometime back by booker Al Rickard, who resisted all pleas to let De Lyon continue on Broadway. De Lyon is now back in the show, having wound up in Atlantic City, Saturday (1).

De Lyon's legit chores are being assumed by understudy Frank Aletter.

NAAPPB Ops Meet At Ft. Lee, N. J., Powwow

Annual summer meeting of the National Assn. of Amusement Parks, Pools and Beaches will be held today (Wed.) at Palisades Amusement Park, Fort Lee, N. J. More than 200 operators are expected to attend.

George Hamid, operator of the Steel Pier, Atlantic City, will preside at the confab. Operators will be welcomed by N. Y. Mayor Vincent Impellitteri and they'll be guests of Mrs. Impellitteri at a luncheon at Gracie Mansion, official residence of the mayor.

Following the business session, delegates will be hosted at a cocktail party at the Palisades and will wind up with a midnight supper at the Riviera, Ft. Lee, N. J.

Vaude, Cafe Dates

Chicago

Modernaires into Chase Hotel, St. Louis, Aug. 14 for two weeks ... **Jimmy Nelson** booked for Chicago Theatre Aug. 21 for fortnight ... **Jack Carter** to be co-featured with **Guy Lombardo** on Labor Day at Du Quoin, Ill., fair, with **Marquis Family** playing the regular week beginning Aug. 31 ... **Harry Belafonte** doing single stint at the Du Quoin fair Sept. 7 ... **Bill Lawrence** takes over Town Room, Milwaukee, for two frames, beginning Aug. 31. **Pete Hanley** follows into the Town Room on Sept. 20 for two rounds ... **Mickey Rooney** booked for single week at Lake Club, Springfield, starting Aug. 7 ... **Willie Shore** and **Fran Warren** open Club Prevue, Collinsville, Ill., Aug. 18 for fortnight ... **Tito Guizar** playing two-weeker Sept. 11 at Congress Hotel, St. Louis.

Piping Rock, Saratoga Nitery, Bought for 15G; Resold as Golf Course?

Saratoga, Aug. 4.

Adolph Englert, Schenectady automobile dealer, who purchased Piping Rock, former leading Saratoga night club and casino, Thursday (30) for $15,000, in a foreclosure brought to satisfy back Federal income taxes and interest totaling $1,058,000, said later that he expected to dispose of the property within 10 days.

Six persons had inquired about the 140-acre layout. One group represents a Saratoga real estate firm believed to be interested in the place as a possible site for a golf course, Englert stated in Schenectady.

His bid was the only one for the real estate, which consists of a large stucco main building, a casino in the rear and several other buildings.

WANTED

AND HIS
FIVE ACCOMPLICES

After Stealing the Hearts of London and Stockholm Still Wanted in England and Sweden — Plus Offers From — Austria, Finland, Norway, Denmark, Belgium, Holland, Australia and France

ORIGINALLY BOOKED FOR TWO WEEKS AT LONDON PALLADIUM AND TWO WEEKS AT THE SAVOY HOTEL, LONDON. AFTER OPENING DAY AT PALLADIUM (BOOKER IN AUDIENCE) WAS BOOKED FOR ONE MONTH CHINA THEATRE, STOCKHOLM, SWEDEN. WHILE THERE CLUB 700 GOT SPECIAL PERMISSION FROM THEATRE TO HAVE ACT DOUBLE AT CLUB, THEN WAS ASKED BY THEATRE TO HOLD OVER FOR ANOTHER MONTH, HAD TO DECLINE AS ACT WAS CALLED BACK TO LONDON PALLADIUM. WHILE THERE AGAIN HOTEL SAVOY RECEIVED SPECIAL PERMISSION FROM THEATRE TO HAVE ACT DOUBLE AT HOTEL (A RECORD FAST RETURN) AND WAS ADDED TO THE SAVOY SHOW AS EXTRA ADDED ATTRACTION. THEN ACT WAS NOTIFIED BY PALLADIUM THEATRE TO BE HELD OVER FOR THE NEW SHOW ANOTHER TWO WEEKS (A RECORD FOR FAST RETURN PLUS HOLD OVER).

(Just Completed 15 Weeks Work in 11 Weeks)

Dear Chris Cross:
To be booked for two weeks at the London Palladium & stay for six is a tribute to your great skill in entertaining the British public.
Sincerely,
VAL PARNELL.

"Open Invitation to Return—
Just Cable"

ECKERT LUNDIN
CHINA THEATRE, STOCKHOLM

Thanks for a swell performance. Will always be glad to see you back again.

CARROLL GIBBONS,
Savoy Hotel.

SORRY TO HAVE HAD TO TURN DOWN MANY WONDERFUL OFFERS AT THE PRESENT TIME AS PERSONAL BUSINESS WARRANTS ACT BACK IN THE UNITED STATES, ESPECIALLY SORRY TO HAVE HAD TO TURN DOWN THE OPPORTUNITY TO APPEAR IN THE NEW SHOW "FOLLIES BERGERE" WHICH WILL OPEN IN LONDON IN SEPTEMBER AND RUN FOR A YEAR OR MORE. SINCEREST THANKS TO BERNARD DELFONT. AND THANK YOU ECKERT-LUNDIN, CHINA THEATRE, STOCKHOLM, FOR YOUR CABLE (JUST RECEIVED) TO RETURN FOR THE MONTH OF SEPTEMBER, AGAIN SORRY I MUST DECLINE.

FINAL EUROPEAN ENGAGEMENT THIS TRIP, MOULIN ROUGE, PARIS, TWO WEEKS—OPENING AUGUST 9th
Booked for Sept. 6 — Ed Sullivan's "Toast of the Town"
Sept. 30 — Hilton Jefferson Hotel

EDDIE ELKORT
LEW & LESLIE GRADE, LTD., INC.
250 West 57th Street, New York 19, N. Y.

MUSIC ARRANGEMENTS BY NICK FRANCIS

P.S.: Thanks Danny Graham for your good wishes.

Sands, Las Vegas

Las Vegas, July 29.

Red Buttons (with Alan Walker), Kitty Kallen, Charles Nelson, Roy Palmer, Copa Girls (10), Ray Sinatra Orch (12); no cover or minimum.

Power of TV is proven as Red Buttons pulls in peak throngs to continue big biz of preceding Milton Berle. Jack Entratter's booking, know-how and ability, after dishing up string of winners stretching back to hotel's opening last December, continues undisputed in this glammer hamlet.

Buttons' craftsmanship is terrif, stemming from solid training in burlesque, vaude, theatres and club dates. Current display is similar to his act of yore, only with TV themes tossed in for good measure. Bounces on to top around while bouquet of applause continues, then pours over warmup jokes leading in burley saga about the merits of the old Gaiety, with brimming nostalgia pulling cheers and whistles after bleating "Bring Burlesque Back to N. Y." Lovable personality catches on quickly during amusing gab about Gotham Eastside, preamble for solid yocks in "Autograph Book." Army stories lead into satire of German submarine sequence, not quite up to already established laugh-par, but still humorous. In "Rocky Buttons," the punchy fighter, he reaches heights of comedy and pathos. Alan Walker gives excellent straight cues in this, and is also credited with much of Buttons' special material. Trademark, "Ho Ho," is windup for begoff.

Kitty Kallen opens with sprightly thrushing. Some of her slower tunes could be chopped to keep interest peaking. Following "Hello" special, "Gloccomora" is lull before neat reprises of "Robert E. Lee," "Birth of the Blues" and "Strutters Ball." "Princess and Bullfrog" is good for chuckles, with followup "Yes or No," a cute and participation gimmick. Ballad "Pretend" is pace-slower, but revival comes with fine finis in "St. Louis Blues."

Copa Girls are gradually learning what footwork and precision mean under the aegis of choreographer Bob Gilbert and his assistant, Renno Stewart. Curtain-raiser and midway routines have wardrobe designs by Gilbert, with 10 chicks legging to rhythmic "Lookie There Ain't She Pretty" and "Indian Summer." Charles Nelson is smooth production chanter, with Roy Palmer whipping up mitts for his warrior solo in the Indian dazzler. This is mounted for stunning effect, and gals stomp cadences to earn big kudos.

Ray Sinatra has more than batonning to worry about, having some expert 88ing behind Miss Kallen's stint to frame. Backgrounding is sound throughout. *Will.*

Riviera, Ft. Lee, N. J.

Joel Grey, Harry Belafonte (accompanied by Millard Thomas), Kathryn Lee & Marc Platt, Donn Arden Line, Doug Rogers, Walter Nye and Pupi Campo Orchs; minimum $5.

Bill Miller has signed a batch of fresh talent for the Riviera layout. Two performers have previously seen service in eastside spots, while the terp team is a product of legit musicals. Together it makes for excellent warm-weather fare well worth the trip over the George Washington Bridge.

In Joel Grey, a youngster shilled by Eddie Cantor on several video shows and who made his N. Y. bow at the Copacabana, Miller has a comer. The lad is in his early 20's, exuberant, willing and clever. Let him properly channel all that energy and versatility and he'll be an entertainer of top dimension. At this point, he's just several shades better than his material which seems to confine him. The lad's capable in many directions. He can sing well, he terps and he can enact a number.

He charmed with a bit about a circus, he showed his skill at tongue-twisting lyrics with his "Rumania," and, in short, shows that he can do well by material. However, in permitting himself to be confined by same, he isn't showing his full effectiveness. Incidentally, he's the son of bandleader Mickey Katz. But he still does enough to get by handsomely.

Perhaps the true topper of the occasion is Harry Belafonte, with guitar accomp by Millard Thomas, who started his balladeering career at the Village Vanguard just a couple of years ago, and then progressed to the Blue Angel. This is his first local try in an outsized room, and his efforts seem to achieve a greater dimension at this spot. Belafonte is a singer of sensitivity as is demonstrated by "Scarlet Ribbon" and "Mathilda." He can toss a Calypso in a manner that brings out native humor, and he can also hit a stirring stride with a delination of an Israeli Hora. In between, there are his standard items such as "Mark Twain" and "Timber." Belafonte has already achieved a degree of name status with his RCA Victor diskings and it's likely that his stand here will further his aims in that dirtction. He does tremendously.

A top dance pair, Kathryn Lee & Marc Platt show polish and expertness. They are lithe terpers and their choreography is designed to give them the utmost in expressing themselves. There are some portions of their routine in which the exposition is somewhat obscure, but that doesn't mar what is an excellent and entertaining romp around the floor.

Miller seems to be playing it smart with this type of show at a time when many of his regular customers are away from the summer. This bill can draw as much from the eastsiders as from those going over for the view, etc.

The other trappings are still utilitarian and entertaining. The line routines designed by Donn Arden are provocative and the Doug Rogers production vocals hit the mark. Pupi Campo, batoning the Latin musicians and Walter Nye, helming the orthodox orch for dance and showbacking, perform their chores well. *Jose.*

Cafe Society, N. Y.

Erroll Garner Trio, Golden Gate Quartet, Aaron Sachs Quintet with Helen Merill, Bert Keyes; $3.50 minimum.

Erroll Garner can commute between New York's jazz spots and intimeries on a year-round basis without wearing out his welcome. Fact that he recently completed a lengthy stay at the Embers, an eastside hangout, won't cut down on his drawing power at this Greenwich Village spot. There's something novel and entertaining to be discovered in each of his keyboard sets and he seems to get better each time he sits down to play.

Backed by drums and a bass, Garner whips out a solid repertoire of standards. Plenty of his wry personality goes into his 88ing and each offering emerges as a witty and highly listenable instrumental. Each set runs about [illegible] minutes but he could double that time without offending any of the tablers. His backing aides, incidentally, lay down a strong rhythmic beat.

The Golden Gate Quartet, who've been absent from these parts for some time, know their way around spiritual and standard rhythm pieces. They're at their best on "Joshua Fit The Battle of Jericho," "Brother Bill," "Dim Lit Rain" and "Just One Of Those Things." They falter only when they move into the pop groove. Such entries as "I'm Walkin' Behind You" and "Anytime" should be left to the current crop of diskers. The tunes don't give 'em much room to develop their standout vocal arrangements and are an unnecessary concession to the pop trade.

Aaron Sachs has a lively little combo on hand for terp fillers and an occasional instrumental whipout. Maestro's sax and clarinet work sparks the piano, bass, drums and vibes backing. Milt Jackson, incidentally, is standout on the vibes. Helen Merill gets off some routine throaty renditions with "S'Wonderful" and "It Could Happen To You." Bert Keyes does an okay emceeing job. *Gros.*

Fairmont Hotel, S. F.

Nat (King) Cole & Trio, Ernie Heckscher Orch (10); $2 cover.

Nat (King) Cole clicks solidly here with an overloaded room keeping him on for three encores to a sum total of some 45 minutes of songfesting.

Cole purveyed all his song stock for the plushy patronage from his hoppy "Almost Like Being In Love" to his zinger the "Calypso Blues." Along the way he tossed off "Pretend," "I Am in Love," "Song From Moulin Rouge" and "Lost April." To further whet the appetites of the couverters, he unwrapped his sender "Mona Lisa" and such sockos as "Route 66," "That's My Girl," "Paper Moon," "Little Girl" and "Too Young."

At only one point was there a doubtful tangent and that was when he dispensed with the mike for half a tune. This was unnecessary and an ungilding of the lily. As a stylist Cole ranks with the best and the customers showed that they appreciated it. It was all his way and a yard wide. *Ted.*

Chez Paree, Chi

Chicago, July 31.

Peter Lind Hayes & Mary Healy, Ted & Phyllis Rodriguez, Lottie Brunn, Johnny Martin, Chez Adorables (8), Brian Farnon Orch (8); $3.50 minimum, $1.10 cover.

Well-fashioned spread is in for a fortnight and should pull big attendance with Peter Lind Hayes & Mary Healy making their first appearance together at this nitery. Duo has a diversified act that sits well with the Chez clientage who don't grow weary even though Hayes and Healy hold the stage for 40 minutes.

They can be funny in a number of ways, tossing up corn as readily as they do the subtleties. As impressionists, they avoid the standard stuff and tackle a new school of voices, she treating the carbons with remarkable exactness and he more satirically. Together they spoof a disk jockey program of Lena Horne, Jan Peerce, Rose Murphy and Jack Smith, interjecting amiable barbs at each other en route.

"Stardust" number hits for hearty laughs with Miss Healy singing the song earnestly and Hayes heckling from the tables as an inebriate. They mock the British, the French and the Texans good-naturedly, click in a duet of impressions on Ethel Merman-Russel Nype and Mario Lanza-Judy Holliday, and raise a chorus of huzzas for the bowoff mimicry of smiling dancers.

Ted & Phyllis Rodriguez are foils to the comedy team as straight-laced terpsters. They have good ballroom poise and don't have to rely upon acros or flourishes to please the crowd. Gal is a supple partner, and he's a smooth handler. Versions of waltz, tango and samba get off to a warm reception, and the act builds to a heavy mitt for Latin translation of the Charleston. Team encores with a neat soft-shoeing of "Whispering" and has sock close with a bullfight stint.

Leadoff spot is held by attractive Lottie Brunn who has a wide juggling repertory and a good cafe manner. She works quickly, shifting from stunt to stunt, with plaudits growing as her routines become more difficult. Apparatus is variegated to heighten interest, and she gets a big hand for manipulating four balls and four rings at once, then five large multicolored balls, and finally six hoops. Closer has her on one leg, spinning a hoop with the other, and balancing and spinning an assortment of misshapen objects on her forehead and hands.

Chez Adorables, led by Marilyn Post, are a bit sharper for this show than they've been in the past and contribute two good production numbers, with Johnny Martin on the vocal. Brian Farnon orch showbacks and plays the interim dance music. *Les.*

Angelo's, Omaha

Omaha, July 29.

Ella Fitzgerald, Walter Herold Trio; $1.25 cover.

Even the top acts of show biz have their off nights. And it was one of those sessions for Ella Fitzgerald at show caught last Tuesday (28).

Nothing went right. Her accompaniment fluffed often, a couple of payees insisted on taking flashbulb pictures practically in her face, smoke from ringsiders seemed to trouble her and few of the customers would request the ballad she prefers to sing.

Nevertheless, Miss Fitzgerald stuck it out for her half-hour and crowd didn't seem to mind the noticeable difficulties a bit. Biggest salvos came for "How High the Moon," "Crying in the Chapel" and "It Had to be You." Angelo DiGiacomo gave her his biggest ad budget and it paid off. Biz was excellent. *Trump.*

Eddys', K. C.

Kansas City, Aug. 1.

The Beachcombers (4), Shecky Green, Tony DiPardo Orch (8); $1 cover.

Summer biz is holding well here, and the week's lineup of musical Beachcombers and comic Shecky Green makes a strong inducement for frequenting the Eddy brothers' establishment. The singing group are old hands in this club, but Green makes his initial bow here. Combo in 45 minutes is tightly knit and lively show all the way.

As m.c., Tony DiPardo brings on Shecky Green to open, and comedian gets into meaty material with little delay. Proves himself handy with dialects, kidding an opera, miming Frankie Laine and Johnnie Ray, and tossing about a bit of garbled French. Entire route is laugh laden with some extra yocks from his routine as the slug-happy pug. A time or two Green goes a bit far on the risque side, but generally material is sharp, new and well-timed throughout.

Three guys and a gal which make up the Beachcomber outfit have helped biz in this plush room before, and current stand is pretty much a reprise on their former date less than a year ago. Musical comedy stylings, sock arrangements and catchy choreography make their work some of the best among singing groups today. Crew of Jerry Graff, Don MacLeod, and Bill Shepherd with little Natalie from the Pacific Isles is a handsome group which projects itself strongly in this room.

They stick pretty much to established faves, opening with their intro song (a parody on "Ain't She Sweet"), take "And the Angels Sing" at speedy pace, add a little light terping to version of "Mandy" and "Skip To M'Loo" for a novel turn. "You'll Never Walk Alone" comes through in high dramatic style, and their closing "Hawaiian War Chant" is probably the fastest and most bombastic version on record. Customers keep their mitting solid throughout show. *Quin.*

Latin Quarter, Boston

"Ice Happy" with Bissel & Farley, Harriet Kenny, Lou Folds, Hal Stanley, De-Icers (6), Mickey Long, Charley Wolke Orch (5); $1 admission.

Remaining open throughout the summer for the first time in years, the Latin Quarter is currently showcasing "Ice Happy," a blader that provides customers with an hour's entertainment values and has resulted in overall biz being stronger than originally anticipated. Produced and directed by Bissel & Farley, action tees off two guys, who cavort through a standard opener to offstage vocalizing of Mickey Long, the spot's emcee.

From then on, individual stints are spotlighted with Lou Folds, complete in magico's cape and tophat, scoring neatly with sesh of slick juggling while skimming along the ice. Guy adeptly tosses Indian clubs, tambourines, hats, etc., winding juggling tennis balls while blindfolded. The graceful looker, Harriet Kenny, uncorks a fast sesh of leaps, spins and dips to vocal accompaniment of a group of songs thrushed by Mickey Long, for nice customer response.

Bissel & Farley, a topnotch acro duo, register strongly in their spot with a series of spins and tricks topped by male member swinging femme partner at an accelerated pace. Although the comedy efforts of Hal Stanley are not too yockful, consisting of prattfalls and kibitzing with ringsiders, the guy, togged out in a ludicrous tramp outfit appears to be one of the more skilled skaters of the group. Revue winds with uptempoed ensemble number enhanced by use of strobe lighting.

In addition to emceeing chores, Mickey Long also grabs a solo spot to vocalize a couple of ballads with proceedings ably backed by Charley Wolke's combo. *Elie.*

Mt. Royal Hotel, Mont'l

Montreal, July 31.

Chandra Kaly & Dancers (3), Georgie Faith, Max Chamitov Orch (8) with Norma Hutton; $1-$1.50 cover.

East Indian terp exponent Chandra Kaly with three new femmes returns to the Sherton-Mount Royal's Normandie Room after a two-year break and his modern variations on basic East Indian themes are still top drawer cafe entertainment. Garbed in new and more exotic costumes, Kaly opens program with a series based on old folk dances that have been neatly adapted for a night club floor; it's obvious enough without going into outright comedy and theatrical enough to hold clientele attention. For an encore Kaly does a single relying on the bells fastened to his ankles to give him the necessary rhythm and then brings back his three attractive dolls to show the boogie influence on this particular type of hoofing.

Newcomer Georgia Faith (New Acts) spells the Kaly dancers as they change for their final sequence. Following the Faith song fest, the Kaly group comes back to do an uninhibited West Indies item that packs a nifty wallop and shows the femme section of outfit to best advantage. Costuming throughout is excellent and gals respond with talent and style to Kaly's slick choreography.

With Max Chamitov playing a solid piano and leading the orch, all performers get ample support and Norma Hutton doubles as femmcee and hand vocalist in her usual trim fashion. In a fairly slack tourist season, much of the success of this popular room is due to maitre'd Victor who has been in charge of the hotel's main salon for more than two decades. *Newt.*

Sahara, Las Vegas

Las Vegas, July 28.

Marguerite Piazza, Gene Nelson, Harvey Stone, Sa-Harem Dancers (12), Cavaliers (4), John Lesko, Cee Davidson Orch (12); no cover or minimum.

Once again the Sahara takes a gamble with longhair in person of Metopera charmer Marguerite Piazza for headline fare, but may take a setback this try. Name is not strong enough or familiar to average tourists flooding Vegas territory, and following the smash Red Skelton, any act or combination is apt to suffer by biz comparison. Aided by Gene Nelson, Harvey Stone and impressive George Moro productions, bill receives added lift. Still in all, tables will be easy to obtain for the two frames.

From scanning the marquee, impression is gained that show should have all ingredients for unusual and offbeat nitery display. Somehow, entire mixture doesn't jell resulting in only average returns. Miss Piazza, with personal accomper John Lesko, gives an altogether satisfying performance with her debut. (See New Acts).

Gene Nelson, on the loose after termination of Warner Bros. pic contract, has contrived a pleasant 20 minutes. Newly routined, with added talkfests, the Nelson terpery is of high calibre although lacking in flash tricks for roping salvos. Lithe dancer seems to concentrate more in putting over his interim jokes. All gab could be sharpened—if he insists upon the talking—made to fit his type of delivery, which is breathless because of previous exertions. Also, he could explore possibilities of banter and badinage over standup gag punching.

Harvey Stone is beset with tough task of opening the layout, but he begins rapping over his collection of funny material, cellophaning the heat, gambling, girl friend & wife waggeries tagged by spicy "Argentina" parody. By the time he has reached his classic Army routine, audience is palmed, and with this topper walks off to big mitts.

Sa-Harem Dancers step with their usual fine ensemble precision. Solid front of good-looking dolls, who know the footwork angles, have a ball in "Lost My Hat in Haiti," aided by warbling Cavaliers. A breathcatcher, spotted in the middle, is waltz medley with glowing scarlet and chartreuse wardrobe. Cee Davidson orch has to capture many temps, but turns in pretty fair job. *Will.*

Dude Ranch, A. C.

Atlantic City, N. J., Aug. 2.

The Gaylords, Buddy Greco, Francisco, Foster Johnson, Cliff Martin, Lee Henderson Girls (5), Ben Cotey, Bob Kersey Orch; $2.25 minimum.

This spot, established by the late Tom Endicott, is galloping along in fine mid-season form. Its current operator, Ben Cotey, is filling the 600 seats for three shows weekends and reporting biz up to this par most nights during the week.

Location, far at the end of the boardwalk and away from mid-city spots, has meant that Cotey has had to dangle something other than the usual night club fare to lure customers. He has imported better talent and tops this with getting the payees to participate in such things as hobby horse races (for girls only), square dances, musical chairs, all for more laughs. He tops this with a large circular dance floor which is filled by customers between shows. Prizes go to winners of the games. Waitresses and waiters appear as ranch hands with spot rigged to resemble interior of huge ranch house.

The Gaylords vocal trio which works with bass fiddle and piano, get best mitting, offering old and new numbers like "Without a Song," "Ramona," "My Little Coquette," "Mama and Pappa Polka," and going off with "My Wonderful One." They come back with Buddy Greco, co-starred with them, to give "Ain't She Pretty," "Look Down that Lonesome Road" and "I Believe," a begoff.

Greco has nice personality for spot and as a single scores with such numbers as "What a Day," "Its a Shame to Tell a Lie," with audience participation; "I'm Through with Love," playing own piano accompaniment; "You're Driving Me Crazy" and "Walking My Baby Back Home."

Show rounded out with juggling act by Francisco, and nice tapping by Foster Johnson, with Henderson Girls (5) offering three neat dance routines. Cliff Martin sings cowboy vocals to keep show moving. *Walk.*

Last Frontier, Las Vegas

Las Vegas, July 27.

Joan Blondell, Romo Vincent, Kirby Stone Quintet, Dickie Lerner, Joy Walker, Dolores Frazzini, Jean Devlyn Dancers (10), Skinnay Ennis Orch (10); no cover or minimum.

Another Hollywoodian to head for Nevada's silver hi-ho is Joan Blondell, but other than provide interest for marquee, the pic-musical-legit personality has little to offer by way of an act. Carried along by Romo Vincent and Kirby Stone Quintet in a Sammy Lewis production, Miss Blondell could conceivably bring in sufficient customers and amuse briefly with her nitery debut.

Having zest, front, or past name credits in other fields is not enough to project the buxom blond through current three - frame stanza alone. With Vincent to lean upon during opening duet, Miss Blondell talks wordage of special "Carmen" and "Tampico." This is supposed to set show's theme, "Fiesta Frolics," along with Devlyn line opener plus Stone Quintet's funny lyricing of "South of the Border" and the "Mexican Hat Dance," terped by Dickie Lerner, Joy Walker and Dolores Frazzini, but followup material veers leagues north of the border, not to return until Latino finale.

In the meantime, the Blondell rep is charged momentarily by reprise of her socko "He Had Refinement," from "A Tree Grows in Brooklyn." Possibility of three-bell payoff could come from sequel, "I Wanna Strip," if ending were to be changed. Stone and his frantic lads help the disrobing, but punch is killed when she returns with sheet-wrapped around her black-fringed gown. Weak tag gets revving with quintet's quick segue into instrumental "Blues," but overall effect is impeded by Miss Blondell's voice-lack. She tries valiantly to keep up with the madhouse antics, yet looks uncomfortable within the surefire Stone group. Audience, however, puts forth a good palm-pounding upon her exit.

Vincent picks up closing slot to edge ahead by yockworthy punching. Bleating his comedy tunes and specials, he smacks over "Tony the Barber," with dialectics, horse-betting chatter, tune-treatise on film casting, gambling parody set to melange of college faves, terrif Texan "anything from Texas is Bigger, Better," and chair routine surrounded by line prancers in curtain finale.

Stone's combo was reduced to four at show caught as accordionist Michael Gardner had many units of penicillin to contend with, yet the foursome emerged in usual crowd-pleasing style. Art (Cow Eyes) Engler is featured along with Stone in "Pennies From Heaven," then goes it alone for solid "Them Thar Eyes." Stone's cockney "Old Man River" is a highlight.

Jean Devlyn Dancers spark opening, closing fiestas, aided by Herb Flemington's capable vocalizing. Skinnay Ennis has backbreaking chore, but guides his orch through scores and cues steadily. *Will.*

Moulin Rouge, Paris

Paris, Aug. 1.

Ethel Smith, Les Ramses (4), Les 3 Bonos, Benno, Font & Nita, Michele Marconi, Les Renias (2), Moulin Rouge Dancers (12), Cuban Pete & Don Fabricio Orch (15), Charles Carlier Orch (15); $1 minimum plus 85c admission.

Moulin Rouge, famed haunt of Toulouse-Lautrec in the '90s, has been constantly building biz since its reopening under the Georges France management in 1951. Weekday nights were sometimes off during past winter, but with coming of tourists who have heard much about Moulin Rouge lately via the film of the same name, the 1,500-seater nitery has begun to fill. Now it is jammed all nights for long show which begins at 11 p.m., halts for half-an-hour dance intermission at midnight, and winds up at 1:30 a.m., with dancing continuing until 2:30 a.m. Present bill has done best b.o. to date.

Policy is to change show every two weeks with name performer occupying star spot near end of part two. Current revue is headed by American organist, Ethel Smith, whose winning platform personality and well-managed bilingual chatter in introducing numbers appeals to both native and visiting customers. Rendition on Hammond organ of such numbers as "Fiddle-Faddle," "After Hours" and "Tico-Tico," is followed by rocking boogie-woogie selection which whams audience. She also demonstrates collection of South American instruments; chocalhyo, cabasa, tico-tico and maracas in pleasant novelty interlude.

Supporting program is solid one, running from smooth tangos and improvised bull-fight dance by Font & Nita to expert acrobatics by Egyptian Les Ramses (4), big applause-raiser, and from trick cycling of Les Renias (2) to juggling and balancing of Benno. Michele Marconi, solo, does unique equestrian dances and Les 3 Bonos, doubling in Capucines revue, "Paris Galant, '53," provide laugh-getting knockabout comedy act.

Like Bal Tabarin and Nouvelle Eve, Moulin Rouge charges entrance fee (300 francs, 85c) and has $1 minimum at both bar and tables. Considering Paris prices today and richness of current show, this is good bargain. *Curt.*

Ciro's, Hollywood

Hollywood, July 31.

Connie Moore, with Cass Yeager and Jack Regis; Marquis & Family, Dick Stabile Orch (8); Bobby Ramos Rhumband (5); $2 cover.

It has been a long time since Connie Moore worked for the home folks and she obviously felt the need of something new to mark her return to town. She's got it in the form of a couple of male dancing partners, but while it's a good idea, the stunt needs to be worked out better to attain peak results. And since Miss Moore does better than well as a singer in her own right it's problematical whether she needs the added production touches.

Miss Moore has a well-paced 30-minute songalog that covers a wide variety of material. Possessed of a good voice and a canny delivery, she makes a decided impact here, the intimacy of fitting her styling perfectly. Turn ranges from such items as "Allez Vous En" (done with a fine echo chamber effect) to "Birth of the Blues," in which she gets special backing from trumpet, clarinet and saxophone.

As a new twist, she does a couple of numbers with Cass Yeager and Jack Regis, in some stylized dance stuff staged by Billy Daniel. It's a good idea and could be developed with more rehearsal; at the moment, however, it suffers chiefly from the fact that the dancers aren't in the same class with Miss Moore.

Marquis & Family, chimp act, gets the layout off to a riotous start. Shrewd simians run through a number of effective acrobatics, their facial expressions bringing constant ringside howls. It's a slick, well-handled act that's calculated to appeal universally.

It suffers slightly from the physical layout of the room which makes some of the stunts impossible to see from many tables.

Dick Stabile orch backs the show and shares the dance chores with Bobby Ramos. *Kap.*

Cal-Vada, Lake Tahoe

Lake Tahoe, Nev., Aug. 2.

Peggy Lee, Joe (Fingers) Carr, Jean Devlin Dancers (6), Dick Peirce Orch; $2 minimum.

Peggy Lee is the only femme of five big song names starring at Cal-Vada this summer, and carrying the middle position at the season's peak will do big business with her thrice-nightly chore.

Ever since the success of "Lover" a year ago, Miss Lee has been on an offbeat kick. These wild, sometimes chanting, sometimes wailing, arrangements are noticeable in half her songalog now. They are marked by a disjointed phrasing which sometimes leaves the lyrics suspended. Even "Lover" has strayed from the "galloping desert legions" effect into a surrealistic thing which has a "gone" ending that is forever going.

Pete Condoli with his staccato trumpet and bongo-thumping lends modern sound to the accompaniment. She has added a harp to her former set-up of trumpet, drums, bass and piano. This is heard on a very quiet, hesitating, breathless, "C'est Magnifique." Closest thing to the old Lee style in ballad is "Nearness of You," and in the novelty department, her own composition, "Manana."

Joe (Fingers) Carr, in derby, flashy vest, and gartered sleeves, looks every bit of the ragtime player. "Piano Roll Blues" is right off the old player piano, getting stuck a couple of times, and coming out of it is as Carr bangs the lid. In a story about the hardships of childhood, he demonstrates how he played in the cold parlor, with gloves on. Later he's handcuffed, blindfolded and playing on sheet covered keyboard.

"Rhapsody in Blue" is to show the customers "I'm not always a bum," Carr says. Some light banter between numbers is kept to a minimum.

Jean Devlin Dancers kickoff with a lively "Elks Parade" and precede Peggy Lee with a heated "Jungle Fever." *Marc.*

Palmer House, Chi

Chicago, July 30.

Georgie Gobel, Charles Wyma, Saveen, Viggo Jahn, Three's Company, Martha Ann Bentley, Grace Hamilton & Peter Thomas, Lou Kristofer & Pat King, Peter Conlow, Louise McMullen, Dorothy Aull, Johnny King, Robert Richmond, Henry King Orch; $3.50 minimum, $1 cover.

For the third successive August, Merriel Abbot brings a special revue into the Empire Room of this hotel for a prolonged stay. This time Georgie Gobel is at the mast, although he was originally signed as just another one of the acts. It was a stroke of good fortune for Miss Abbot, who could not have foreseen his sudden popularity rise via TV's "Saturday Nite Revue." And so she has him at a bargain price, as per contract, albeit he is top level lure, as the jammed house attests on opening night.

Program bears the title "What's My Act?," being a takeoff, but not a satire, on the popular television panel show. This contrived panel presumably strings the show together, introducing each act. Entire format is cumbersome, crowded with people, with some very good talent getting lost in the crowd. Panel business begins to grow tedious and, as it consumes time in extraneous chit-chat, limits the performers to brief routines.

Gobel's segment, of course, is saved for the wrapup. He comes on and bows off to an ovation. In what little time he's allowed for his work, he clicks with his sly wit and dispassionate delivery. His timing is sharp and his delayed bombshells devastating in a monolog which covers such subjects as drinking, insurance and plastic surgery. Last offering is a yodelling ballad to self-accomp on an oversized guitar, which clicks for a begoff. Gobel comes back dancing in the grand finale.

Four European imports get just enough time in the show to prove themselves fresh and appealing fare. Saveen is a British ventriloquist who carries on quick, clipped repartee with an undersized doll named Daisy Mae and a dummy dog. Act builds to a big hand and surprised guffaws when he ventriloquizes through a live and well-trained pooch which moves its mouth at just the proper times.

Unique juggling and balancing stint is turned in by Charles Wyma of Belgium, who manipulates a trunkfull of unorthordox items. For sock climax, he flips six cups and six saucers by foot onto his forehead and, having them in balance, next kicks in a teaspoon and a lump of sugar.

Danish magician Viggo Jahn's turn mainly involves the knob of his cane. He makes it disappear, reappearing on his finger tip and then multiplying until the knobs are perched on all his fingers. This wins him a second bow.

Midway in the show falls the Commercial. Expected to be a mockery of TV sponsorship, it turns into an actual advertisement for the Hilton hotels. Into this spot the excessive dancing talent is dumped: Three's Company, a sock English team of two males and a femme, are on just long enough to earn a return bow for their slick and sensuous stylings, and the sprightly team of Lou Kristofer & Patricia King impress enough for a big hand. Martha Ann Bentley has a few seconds for solo ballet as cigarette girl and Peter Conlow, who doubles on the panel, hardly has a chance to dance at all as the guest.

Duo of Peter Hamilton & Grace Thomas get a momentary chance for the spotlight in the finale but otherwise are treated as part of the line. Panelists Louise McMullen, Dorothy Aull, John King and Robert Beck are just so much talent wasted, serving on the board in slight speaking roles and vaguely in the company for the commercial and finale. Miss McMullen does get a chance to do the offstage vocal for "Cigarettes," however.

Henry King orch backs up the whole affair and plays for the ballroom afterwards. *Les.*

Seven Seas, Omaha

Omaha, July 29.

Lucille & Eddie Roberts, Mary & Dale; no cover or minimum.

Lucille & Eddie Roberts are the slickest in the mind-reading and magico field to hit Omaha in some years. And their turnouts are letting them know it.

At show caught, male opened with some clever patter, bringing on his femme partner from talented sleight-of-hand work. Then they go into their feature, wherein she blindfolds herself and identifies all sorts of items customers hand him. Both come through with ace comedy during this, so fans are not only amazed but amused.

At later shows, the partners switch with he doing the blindfold stint and she the room-roving.

Team, recently starred in "What's on Your Mind" on radio and TV, is well costumed and tops at mixing with customers. It's a fine bet for any medium.

Mary & Dale are standard opener with brief songalog, featuring "Oklahoma" medley. Dale also handles 88 during intermission.

Attractive room, best showspot in downtown Omaha, seats 135. Biz good. *Trump.*

El Rancho, Las Vegas

Las Vegas, July 29.

Harry James Orch (14) with Buddy Rich, Sonny Howard, Gail Robbins, Tommy Gumina, Johnny Conrad Dancers (5); no cover or minimum.

The music-makers are well established for this fortnight as Harry James does the skippering with his orchsters featuring Buddy Rich, and supplying backing for Sonny Howard, Gail Robbins and Tommy Gumina.

The expressive James' trumpet has been captivating customers of all kinds from his first recognition in the Benny Goodman orch of mid-30's, through the swing era beyond with his own crew. Scoring high even during slough of band biz, James has found a solid niche with his brand of commercialized pops and jazz. He grooves orch output to suit confines of El Rancho's room, ticking off "Boogie Woogie" for rousing audio opener. After the excellent moderne terpery of Johnny Conrad and four femmes in sexy "blues" theming, James brings on accordionist Tommy Gumina for flashy "How High the Moon." Trumpets duet on "Flight of the Bumble Bee" with squeezebox, and fills background with band notes to plaintive "Ruby."

Surprise last-minute booking of Gail Robbins finds the well-stacked pic thrush winning okay responses with "Just One of Those Things" to get on the road. Followup ringside cruise on "I've Got a Crush On You," aimed for mates, she gets good jump with "Them Thar Eyes," and "I'm In a Jam With Baby" from a past flicker.

Buddy Rich has stand to himself and collection of tubs after band has fun with two-beat "Jazz Me Blues." Drummer-man Rich displays fantastic form and accuracy in whipping the skins for showstopping salvos.

Maestro James retires to downbeat backgrounds for Sonny Howard's socko wrapup. Exercising his own tonsils before brace of terrif impressions, Howard does carbons of Laine, Satchmo, King Cole, Rose Murphy, Tony Martin, Ink Spots and Jan Peerce. Personal piping grabs mitts after "I Love You Much Too Much," before special top-hat "award" tributing Ted Lewis. Daniels and Durante with great Eddie Jackson sigtoff.

James orch rips into "Two O'Clock Jump" for neat upbeat finale with segue into exit for a multitude of floorbeaters. *Will.*

Mocambo, Hollywood

Hollywood, July 29.

Joanne Gilbert, Eddie Oliver Orch (7); Joe Castro Rhumband (4); $2 cover.

Joanne Gilbert is very much of a "local gal makes good" attraction in Hollywood, so her current fortnight at the Mocambo should be profitable — but on a long-range basis, there's plenty of work to be done with this act. The potential Miss Gilbert displayed when she curtsied at the Mocambo last November is still there, but it has been misdirected to some extent.

Chief difficulty is that the little tricks of showmanship which made the debut outstanding have now been overstylized. As a result, the act has a contrived air that hurts its appeal, except perhaps to ultra-chi-chi audiences. Her freshness and exuberance have given way to a studied posturing that makes it more apparent that the vocal quality leaves something to be desired. And on some numbers, whether intentionally or no, the staging tends toward a Lena Horne carboning, particularly on such items as her "Love" closing number. Other offerings include "Hello Bluebird," "Poor Butterfly" and "Surrey with the Fringe on Top." A "Clown" number was wisely dropped after the first show.

There's still time to get her back on the right track and work probably will be done in this direction during the current stint by both Miss Gilbert and her stager-father, tunesmith Ray Gilbert.

As always, Eddie Oliver's crew does an impeccable job of show-backing and shares dance chores effectively with the Joe Castro rhumba four. *Kap.*

500 Club, A. C.

Atlantic City, Aug. 2.

Vic Damone, Joey Bishop, Betty Sawyer, Henderson Girls (5), Jack Curtis, Joe Frasetto and Pete Miller Orchs; $4 minimum.

Should business the first two nights mean anything, Vic Damone will continue to pack them into Paul D'Amato's smart mid-city supper club here the rest of the week. Singer had to beg off last night after doing 10 numbers before filled house.

Damone does sentimental and pop numbers, opening with "April in Portugal" and swinging into last "Gypsy in My Soul." He gets payees back in sentimental mood with "I'm Walking Behind You" and then moves into "September Song," going off with "Will You Still Be Mine." As encore, he does "These Foolish Things," "She's Funny That Way," and goes off again with "Lady is a Tramp." Although he takes repeated bows, the crowd still demanded more, and he did "Return to Sorrento" and "My Blue Heaven" to finally get away.

Joey Bishop has second spot on bill, comic's smart patter keeping them with him throughout time before spotlight. Bishop has knack of sighting someone out front and directing yocks their way, to amusement of all. That night it was a woman patron, whose high cackle brought more laughs than most of comic's jokes and who apparently didn't mind to work right along with him through entire act.

Betty Sawyer spotted third with neat tap act. Henderson Girls appeared in two well-received dance routines. *Walk.*

Shamrock, Houston

Houston, Aug. 1.

"Silhouettes On Ice," with Ed & Wilma Leary, Johnny Melendez, Jo Barnum, Alan Carrier, Steve Kisley Orch; $1.50 cover.

The two-month stay of Ed & Wilma Leary at the Shamrock Room of this hotel got a shot in the arm for the last two scheduled weeks when pixie-like Jo Barnum joined the show to replace vacationing Jean Arlen in the featured skating spot.

Miss Barnum, in her first Houston skating stint, wrapped up every male in the audience from one to 90. Body and face are elf-like and she skates with the precision of an experienced blade artist. She's a genuine asset to the show and Houstonians like her aplenty.

The Alan Carrier smart ad libs are getting plenty of howls and the variation of his routine, imitations, pantomimes, etc., are still socko.

Steve Kisley's orch with Dee Drummond on vocals are solid. Personable Steve & Dee are also faves here. *Jedo.*

AGVA

Continued from page 48

tion taken on that score could be used against the union in court the following day.

At Monday's meet, cooler heads prevailed. A. Frank Real, of the Silverstone & Real legal firm, took over in the absence of senior members of the firm, who were out of town on other business. Real, making his bow in AGVA affairs at the meeting, impressed the members to support the action taken by the union in helping a sister American Federation of Labor affiliate, pointing out that with AFL affiliation comes the responsibility of belonging to a family that includes all crafts, from ditch-diggers to dishwashers, and all may have to come to the aid of AGVA some day when the performer union needs such assistance. He succeeded in allaying the membership fears that referral of a picket line might be construed as an illegal secondary boycott. Real explained that this was no secondary boycott, since all union activity was focused against one employer.

One employer. Final member bip comp aint then looked down to the fact that they had not been informed of mountain developments.

Members were also informed that the subpoena to summon AGVA attorneys to Albany had been improperly served, inasmuch as that paper could only be given to proxy Bob Hope or treasurer Rex Weber, neither of whom were on hand to accept.

Question of passing a picket line at Grossinger's or the Concord is now a moot point, since the N. Y. Supreme Court at Kingston, issued a temporary injunction forbidding the hotel and restaurant union to picket those spots.

VARIETY BILLS

WEEK OF AUGUST 5

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (R) 6
Genia Mell
Corps de Ballet
Warren Duke Alt
Latona & Sparks
Choral Ensemble
Eric Hutton
Rockettes
Tyroleans
Sym Orc
Warren

Palace (R) 7
Ortons
Phil Ramone
Canfield Smith
Brownlee Sis
Hilton & Lee
Sinclair & Ada
Alan Carney
All American Boys

Paramount (P) 5
Ella Fitzgerald
George Shearing 5
Mr. Ballantine
4 Knaves
B Sherwood Orc

Roxy (I) 5
7 Champs
Peggy Wallace
Don Hall
Tizzie
L Gaswold
M Smith
Blades & Belles
Ballet Corps

CHICAGO

Chicago (P) 7
L Paul & M Ford
Johnny Desmond
Joey Forman
Little Buck

MIAMI

Olympia (P) 5
Calgary Bros
Hal Winters
Guy Marks
Kim Yen Soo Co
Andre & Delphine

WASHINGTON

Capitol (L) 6
Eileen Barton
Helene & Howard
Roy Roberts
A Robins Jr

Pan Yeu Jen Tp
Stan White & Ann
Chan Canasta

LONDON

Palladium (M) 3
Abbott & Costello
Merry Macs
Billy Russell
H Norman & Ladd
Wazzan Tp
Eldinos
Lizzet & Eddie
Alan Clive
Tiller Girls
Skyrockets Orc

MANCHESTER

Palace (M) 3
Dave Morris
Dargie 5
Les Curibas
Will Carr Co
Dennis Bros & J
Bette Lee
Annettes Ladies

NEWCASTLE

Empire (M) 3
Issy Bonn
Eddie Calvert
Cardew Robinson
K & P Lewington
Rav Alan
C Warren & J
2 Lucillas
Nicol & Kemble

NORWICH

Hippodrome (I) 3
Hal Blue
Baby Zou-Zou
England & Parker
Johnnie Heyward
Eddie Rawlings
Tommy Swift
Vicky Ray
Owen Fields

NOTTINGHAM

Empire (M) 3
Donald Peers
Jimmy James
Tanner Sis
Les Murphy
Rita
Martell
Jimmy Clitheroe
Georges & Linette
Bretton Woods
Hutton Conyers
10 Celebrities

PORTSMOUTH

Royal (M) 3
Max Wall
Julie Andrews
Hedley Ward 3
Freddie Frinton
Joan Mann
Sonnie Willis
Downey & Daye
Ballet Belles

SCUNTHORPE

Savoy (I) 3
Dickie Arnold
Mickie Warren
Des Dale
Valerie Walsh
Maurice Stoller
Gush Thrushes
Gaye & Van

SHEFFIELD

Empire (M) 3
G H Elliott
Jack Tripp
Leslie Welch
Manley & Austin
Helga Barry
Robert Harbin
Sereno & Joy
Arthur Scott
12 Fisher Girls

SHEPHERDS BUSH

Empire (S) 3
Robin Richmond
Nicholls & Merrin
Jimmy Wheeler
Mundy & Earle
Noelles
Pharos & Marina
C & C Ross
Tommy Cooper

WOLVERHAMPTON

Hippodrome (I) 3
Norman Evans
Betty Jumel
V & J Crastonian
2 Bills
Swan & Leigh
Jackie Trevor
Tiller Girls

WOOD GREEN

Empire (S) 3
Great Felixio
Tom Jacobson
Ladd West
Denvers
Alan Alan
3 Hauptmans
Dave King
Reggie Dennis
Mikowskis

YORK

Empire (I) 3
Phyllis Dixey
Jack Tracy
Varga Models

AUSTRALIA

AUCKLAND

Her Majesty's (T) 3
Tommy Trinder
Tabunda
Halama & Konarski
Prof Olga
Mary Priestman
De Paulis
Harry Moreny
Toni Lamond
Peter
Singing Girls
Dancing Boys
Adorables

CHRISTCHURCH

Royal (T) 3
Farrar & Carter
Pat Gregory
Jonae & Junior
Terry Scanlon
Cissy Trenholm
Armand Perren
Marika Saary
Barbara Howe
Jimmy Elder
Wim De Jong
Chubs
Enid Wilson
Joe Whitehouse
Jacques Carlaix
Nellie Small
Netta Dunsmore
Betty Sullock
Tom Toby
Skating Boys
Skating Girls

MELBOURNE

Tivoli (T) 3
Fayes 3
3 Daresco
Lowe & Ladd
Bert Duke 3
Guy Nelson
Frank Cook
Renita Kramer
Bouna
Norman Vaughan
Sonya Corbeau
Sigrita
Show Girls
Nudes
Boy Dancers
Ballet

SYDNEY

Tivoli (T) 3
Gino Mattera
Glenda Raymond
Ronald Dowd
Harold Williams
John Fullard

BRITAIN

ASTON

Hippodrome (I) 3
Pauline Penny
Barry Hedock
Theo Lamber
Manders & Derman
June Carle
B Bernard & Texina
Wendy Allen
Valerie Matthews

BIRMINGHAM

Hippodrome (M) 3
Richard Hearne
Alma Cogan
George Martin
Valonis
Guy Fane
Hazel Holland
Cygnets
De Vere Dancers
Maureen Volant

BLACKPOOL

Opera House (I) 3
I. Compagnons de la Chanson
Harry Secombe
Eve Boswell
Harry Bailey
Kathryn Moore
Trio Hudony
The Coronet Singers
Ann Terrell
Corps de Ballet

20 John Tiller Girls

Palace (I) 3
B & A Pearson
Eddie Reniteer
Harry Bonel
Adrian & Spero
Ibarras Bros
3 Houes
Tommy Dale
Allen Bros & J Billington

Tower Circus (I) 3
C Caroli & Paul
8 Flying Comeras
Fischers Elephants
5 Hansels
John
5 Talos
Balladinis
2 Canters
Kiss Le Gonnaire
Portugese Houses
Welsh & Shetland
Kossmayer
Carolas Cockatoos
Kossmayers Mule
Kiss Lions
Tarzan
Little Jimmy
2 Angelos
Jimmy Scott
Circusettes
3 Olympiads

Winter Grdns (I) 3
Allan Jones
Ken Platt
Morecambie & Wise
Tibs Mortlaw Trio
The 3 Cottas
Rob Murray
Harry Worth
Jean Bayless
Malcolm Goddard
C Goodfellow
Annette's Boys

BOSCOMBE

Hippodrome (I) 3
Billy Maxwell
Mim Law
Joe Poynton
Geeg Anders & J
Lee Brooklyn
Earl Darney
Irma Logan
Al Brandon
Eric V Marsh
Edward Orland
Terry Howard

BRIGHTON

Hippodrome (M) 3
Frankie Howerd
3 Jills
Myrons
Max Goldray
Paula Coutts
Lee Young
D Rosaire & T
Brian Andre

BRISTOL

Empire (I) 3
Dave Winton
Tom C Bradley

Hippodrome (S) 3
Reg Dixon
Len Marten
Krista & Kristel
Ronnie Leslie
Nadias
Jl & W Mack
R & C Wladi

BRIXTON

Empress (I) 3
Davy Kaye
Hazel Wilson
Ken Darvilles
Cortez & Pam
Rockfields
Derek Dixon
Piccadilly Pinups

CHELSEA

Palace (I) 3
Bartlett & Ross
Arthur Haynes
Roy Murray
Aronwitz
Mayna Cope
Shellagh Day
J Regan Girls

DERBY

Hippodrome (S) 3
Roy Lester
Eric Lloyd
Kenne Lucas
2 Tonelys
Fred Sloan
Melville Birley
Roy Walter
Max Cavole

EAST HAM

Granada (I) 3
Stan White & Ann
Igor Grloneff
Austin Sis
George Meaton
2 Skylons

Metropolitan (I) 3
Laurie L Lane
George Truzzi
Mark Pasquin
Bunny & Eliot
Ross & Ramaya
De Vere Lovlies

Palace (I) 3
Karen Greer
Dick Emery
Duke Diamond
June McCann
Paulbne & Eddie
6 Wynettes
Pop White & S
Charles Drake

FINSBURY PARK

Empire (M) 3
Billy Cotton Bd
Tyrus Poupee
Sardani
Billy Manam
D Philippe & M
Jackie Ross
P & P Page
Andrew Jan

GLASGOW

Empire (M) 3
Guy Mitchell
Les Valettos
Scott Sanders
Falcons
2 Alfredos
Fred Lovelle
Raydini

LEEDS

Empire (M) 3
Tessie O'Shea
Johnny Lockwood
Johnny Matson
Olga Varona
St Denis Bros & B
Mona McColl
Granger Bros
Dennis Lowes
De Vere Lovlies

LEICESTER

Palace (S) 3
Vancouver Bd
Tessa Smalpage
Rayma
Stirlings
Billy Shakespeare
Gymaldos
Ossie Noble

LINCOLN

Royal (I) 3
Don Ariel
Davies & Lee
Shires & Hynes
McDonald Sis
Douglas Synard
Margherita Stanley
Eileen Rogan Girls

LIVERPOOL

Empire (M) 3
Burl Ives
L & F Preston
Jack Watson
Woods & Jarrett
Pan Yeu Jen Tp
Stan White & Ann
Chan Canasta

LONDON

Palladium (M) 3
Abbott & Costello
Merry Macs
Billy Russell
H Norman & Ladd
Wazzan Tp
Eldinos
Lizzet & Eddie
Alan Clive
Tiller Girls
Skyrockets Orc

MANCHESTER

Palace (M) 3
Dave Morris
Dargie 5
Les Curibas
Will Carr Co
Dennis Bros & J
Bette Lee
Annettes Ladies

NEWCASTLE

Empire (M) 3
Issy Bonn
Eddie Calvert
Cardew Robinson
K & P Lewington
Rav Alan
C Warren & J
2 Lucillas
Nicol & Kemble

NORWICH

Hippodrome (I) 3
Hal Blue
Baby Zou-Zou
England & Parker
Johnnie Heyward
Eddie Rawlings
Tommy Swift
Vicky Ray
Owen Fields

NOTTINGHAM

Empire (M) 3
Donald Peers
Jimmy James
Tanner Sis
Les Murphy
Rita
Martell
Jimmy Clitheroe
Georges & Linette
Bretton Woods
Hutton Conyers
10 Celebrities

PORTSMOUTH

Royal (M) 3
Max Wall
Julie Andrews
Hedley Ward 3
Freddie Frinton
Joan Mann
Sonnie Willis
Downey & Daye
Ballet Belles

SCUNTHORPE

Savoy (I) 3
Dickie Arnold
Mickie Warren
Des Dale
Valerie Walsh
Maurice Stoller
Gush Thrushes
Gaye & Van

SHEFFIELD

Empire (M) 3
G H Elliott
Jack Tripp
Leslie Welch
Manley & Austin
Helga Barry
Robert Harbin
Sereno & Joy
Arthur Scott
12 Fisher Girls

SHEPHERDS BUSH

Empire (S) 3
Robin Richmond
Nicholls & Merrin
Jimmy Wheeler
Mundy & Earle
Noelles
Pharos & Marina
C & C Ross
Tommy Cooper

WOLVERHAMPTON

Hippodrome (I) 3
Norman Evans
Betty Jumel
V & J Crastonian
2 Bills
Swan & Leigh
Jackie Trevor
Tiller Girls

WOOD GREEN

Empire (S) 3
Great Felixio
Tom Jacobson
Ladd West
Denvers
Alan Alan
3 Hauptmans
Dave King
Reggie Dennis
Mikowskis

YORK

Empire (I) 3
Phyllis Dixey
Jack Tracy
Varga Models

Cabaret Bills

NEW YORK CITY

Blue Angel
Felicia Sanders
Orson Bean
Colin Cabot
Three Riffs
Eadie & Rack
Earl Howard
Jimmy Lyons 3

Bon Soir
Jimmie Daniels
Olivere Wakefield
Ghostley & Wood
Norene Tate
Garland Wilson
Mae Barnes

Copacabana
Al Bernie
Betty Reilly
Clark Bros
Lee Kane
Priors
M Durso Orc
Frank Marti Orc

Chateau Madrid
Facundo Rivero
F Alonso Orc
Al Castellanos Orc

Embers
Barbara Carroll
Teresa Glenn
Joe Jones

Hotel Ambassador
Jules Lande Orc

Hotel Astor
Sammy Kaye Orc

Hotel Biltmore
Cavaliers

Hotel New Yorker
B Cummins Orc
D & T Lemac
Karen
Deadenders

Hotel Pierre
Bernice Byers
Rascha Rodell
Stanley Melba Oro
Chico Relli Orc

Hotel Plaza
M Beggere Orc
N Matthey Orc

Hotel Roosevelt
Lenny Herman Orc

Hotel St. Regis
Milt Shaw orc
Horace Diaz Oro

Hotel Statler
Chas Fisk

Hotel Taft
Vincent Lopez Orc

Latin Quarter
Franklin & Lane
Rowena Rollins
Charlivels
De Castro Sis
Gloria Leroy
Nejla Ates
Art Waner Oro
B Harlowe Orc

Le Ruban Bleu
Jane Dulo
Marshall Izen
Jackson Sisters
Norman Paris 3

No. 1 Fifth Ave
Bob Downey
Harold Fonville
Hazel Webster

Old Roumanian
Sadie Banks
Joe LaPorte Oro
D'Aquila Orc

Park Sheraton
Milt Herth
Joan Bishop
Rosa Linda

Riviera
Joel Grey
Harry Belafonte
Kathryn Lee
Marc Platt
Walter Nye Orc
Pupi Campo Orc
Doug Rogers
Arden Line

Versailles
'Nice To See You'
Georgie Kaye
Fay DeWitt
Don Liberto
Al Norman
Lou Nelson
Dorothy Keller
Patti Ross
Linda Lombard
Barbara Stewart
Carol Ohmart
Salvatore Gloe Orc
Panchito Orc

Village Barn
Jackie Jay
Carolyn Wood
Glen Moore Orc
Bobbie Martin
Zeb Carver
Myles Bell
Plute Pete
Hal Graham Orc

Waldorf-Astoria
Chavalos De Espana
Trini Reyes
Emil Coleman Orc
Mischa Borr Orc

CHICAGO

Blue Angel
Irvin Burgess
Hayden Malason
Naomi Curl
Bill Young
Ann Williams
Grace Nichols
Bob McDyck Trio

Black Orchid
Rusty Draper
Sylvia Syms
Jayne Manners
Ken Sweet Trio

Chez Paree
P Hayes & M Healy
Ted & P Rodriguez
Lottie Brun
Tommy Martin
Chez Admirables (8)
Brian Farnon Orc

Conrad Hilton Hotel
Eileen Carroll
Margie Lee
Soltz & Loichinger
Dick Price
Sid Kronn
Kodell
Marnich & Peterson
Dick Sallor
Bill Jordan
N & J Waldo
Buddy Rust
Ollie Clark
Dennis & Darlene
Boulevar-Deers (7)
F. Masters Orc.

Edgewater Beach
F Martin Orc
Murray Arnold
Martin Blew
D Hild Dancers (10

Palmer House
Georgie Gobel
Saveen
Vigco John
Wynn
Three's Company
Martha A Bentley
Hamilton & Thomas
Christopher & King
Peter Conlow
Louise McMullen
Dorothy Allen
Johnny King
Robert Cooper
Henry King Orc

LOS ANGELES

Ambassador Hotel
The Champions (2)
The Cheerleaders 5
Les Baxt Orc

Bar of Music
Paul Gilbert
Carole Richards
E Bradford Orc

B Gray's Bandbox
Billy Gray
Moore & Lassy

Biltmore Hotel
Dave Barry
Anita Aros
Trio Bassi
Hal Derwin Orc

Ciro's
Connie Moore
Marquis & Family
Dick Stabile Orc

Charley Foy's
L Carter & Cartl'rs
Mary Foy
M Padula
A Browne Orc

Mocambo
Joanne Gilbert
E Oliver Orc

Statler Hotel
Xavier Cugat Orc
Abbe Lane

MIAMI-MIAMI BEACH

Clover Club
Pat Morrisey
Arne Barnett
Bob McFadden
Dolores Renay
Ted Lawrie
Tony Lopez Orc
Selma Harlowe Line
Leslie Lee
Kitty Crawford
Wally Hankm

Empress Hotel
Hal Edwards Trio
Tommy Miles
Bob Bradley

Harem Club
Jimmy Day
Bobby Barton
Princess Tara
Camile Stevens
Lee Taylor
Ginger Marsh

Leon & Eddie's
Baba Baker Revue
Sandra Barton
Kitty O'Kelly
Pat Clayton
Juan & Eleanor
Perry Bruce
Acres O'Reilly
Ralph Gilbert
Don Charles Orc

Nautilus Hotel
Al Bernie
Antone & Ina
Sid Stanley Orc
Joe Harnell

Paddock Club
Jimmy March
Miss Memphis

Five O'clock Club
Martha Raye
Lenny Maxwell
Ted Wills 4
Charlie Barnet Orc

Gaiety Club
Zorita
Raquel
Jeannie Christlary
Lynn Starr
Len Dawson Orc
Chas Victor Orc
Flo Parker
Patty Lee

Sans Souci Hotel
Willie Shore
Anne Barnett
Sacaras Orc
Ann Herman Dcrs

Saxony Hotel
Raye & Naldi
Rosette Shaw
Val Olman Orc
Bernie Mayerson Orc
Tony De La Cruz
Pano & Dee

Vagabonds Club
Vagabonds (4)
Maria Neglia
Condos & Brandow
Elissa Jayne
Frank Linale Orc
Eleanor Guipo
Royal Tahitians
Paul Goupil

LAS VEGAS, NEVADA

Desert Inn
Ted Lewis Co.
Jack Durant
Skeets Minton
Arden Dncrs

El Cortez
Charley Chaney
Terri Andre
Denny & Cameron
E Skrivanek Orc

El Rancho Vegas
Harry James Orc
Sonny Howard
Buddy Rich
El Rancho Girls
Gail Robbins
Tommy Gumina
J Conrad Dncrs

Flamingo
Tony Martin
Alan King
Hal Borne
Frank Howard
Flamingo Starlets
Torris Brand Orc

Last Frontier (13)
Joan Blondell
Romo Vincent
Kirby Stone 5
Dick Leonard
J Devlyn Dncrs
S Ennis Orc

Golden Nugget
Ada Leonard Orc
Joe Venuti
Bert Henry
Jim Alexander
Tommy Conine

Sahara
Gene Nelson
Marguerite Piazza
Cavaliers
Sa-Harem Dncrs
Cee Davidson Orc
Harvey Stone

Sands
Red Buttons Co
Charles Nelson
Copa Girls
Ray Sinatra Orc

Silver Slipper
Kalantan
Geneviève Aumont
Hank Henry
Sparky Kaye
Jimmy Cavanaugh
Bill Willard
M Gates Palominos
George Redman Orc

Thunderbird
Dorothy Collins
F Rey & P Gomez
Redheads
Raymond Scott
Carsony Bros
Barney Rawlings
K Duffy Dansations
Al Jahns Orc

HAVANA

Sans Souci
Olga Chavlano
Julieta & Samson
Emilita Dago

Tropicana
Dick & Blondi
Emilio Ramil
Doris & Robert
Margarita Robles

Montmarte
Rita Montaner
Bola de Nieve
Elpidio & Margot
Barrancos
A Alonso Ballet

Posh Office Bldg.

Continued from page 2

the street, when that thoroughfare was a smart place to visit.

Victims to the appendage to Rockfeller Center will be several buildings along the Avenue of the Americas; 11 on 52d Street and a similar number on 51 St. The properties were taken on a long-term lease by Beck from the William Waldorf Astor Estate. Assembling of this 57,000 square foot plot was started by Beck in 1944, when he acquired his first building in the group.

Indications of how the area housing the night clubs has deteriorated is seen by the fact that assessed valuation of the acquired property is $3,483,000. The land alone is assessed by the city at $3,186,000.

Locale Sliding

For a long time, 52d Street has been sliding as an entertainment centre. Street came into being as a gathering point during Prohibition era, when the brownstones were speakeasies: With repeal, the speaks became legitimate, with spots such as Leon & Eddie's, which last week closed its doors, maybe temporarily, after a 25-year run, and Club 18, which introduced the raucous double-emcee type of insulting humor. Latter club at various times had Jack White, Pat Harrington, Frankie Hyers, Jackie Gleason, Roy Sedley and a host of others.

There was also the old Famous Door, which introduced bands such as Charlie Barnet, Louis Prima and others. There were others that played firstrate musical combinations and incubated singers. Farley & Riley and Stuff Smith at the Onyx were also in the tradition.

Later, the street became a block-long stripper exhibit. It got so that respectable elements wouldn't come in from Sixth Avenue. Those coming in from Fifth Ave. generally aimed for Jack & Charlie's 21. As a result, the respectable spots died off.

Leon & Eddie's held on for a long time, but it was found that many, who originally started out for that cafe, would be steered into another spot. Too many were rooked and vowed never to come back to that street. So the last vestige of night club respectability, Leon & Eddie's, closed Thursday (30). (See separate story).

Dick Barstow to Stage Ringling, B&B Circus

Richard Barstow has been signed to stage the Ringling Bros. and Barnum & Bailey circus. In three previous seasons, Barstow was assistant director.

His sister Edith will do the choreography. It's her third season at this task.

British Vs. M&L

Continued from page 2

Martin, is a checker of quality. He goes to the theatre to report for his readers what a show is all about and whether it lives up to its pretensions. . . . His duty is to his readers. So dry your tears, gentlemen. . . . Come back and try again."

Scots Scold, Sympathize

Glasgow, Aug. 4.

Martin & Lewis' reported squawk about the "warped minds" of London theatre critics brought a followup from Ramsden Greig, show biz scribe of the Beaverbrook paper, the Glasgow Evening Citizen.

After quoting the M&L beef re London crix attending their cocktail confab and then turning on them, Greig wrote: "Before the comedy couple start on Scottish columnists, I am sending them a dollar bill for a drink they gave me in their dressing room at the Empire, where they appeared before their unhappy Palladium stint."

The Kemsley journal, Glasgow Evening News, also commented on the M&L beef, saying editorially: "Entertainers who become oversensitive to criticism should try their luck at some other job. . . . They (M&L) apparently do not appreciate that British newspaper criticism is written for the information of possible patrons of the entertainment under review, who intend to pay for it; and that readers expect honest statements of what the writer thinks about it. Any other kind of criticism would be farcical."

Martin & Lewis received good to rave notices from Scottish crix on their European debut at the Glasgow Empire June 15. Comics, in fact, described the reaction of Glasgow audiences as best they had ever experienced.

On day their squawks re Eng-049. The Government is owned $4,- an M&L waxing was incorporated in a Scot radio deejay program, in which Dean Martin said: "We like it so much here (Scotland), we'll come back any time."

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Aug. 4.

Although strictly bed patients a year or so ago those who are definitely on the okay side are Henry (WB)Evans, Jack (RKO)Wasserman, Charles (Par)Hillyer, Louie(& Pops) Williams, Forrest(Slim)Glenn, Kenneth Derby, Bob(IATSE)Hall, Bobbie Elmer Trimble and Ray(Loew) McCarthy.

Mae Sullivan, who planed in from Los Angeles for a bedside chat with her son, George Sullivan, Madison Square Garden staffer, staying balance of summer in N. Y.

Patricia Pritchard, cashier of the Beacon Theatre, N. Y., in and out of the general hospital; she came out a winner from a major operation and is resting at the Will Rogers hospital.

Johnny Long band skedded here for one-nighter at the Hotel Saranac under auspices of Saranac Lake Golf Club.

Pearl Grossman of the Loew's, N. Y., took 18 months to definitely beat the setback, she is skedded to leave Sept. 1.

Philip Klein registered in from N. Y., and now taking the observation routine; found to be just a little run down.

The Al (IATSE) Rosdal party, week-ending in the downtown colony, took time out to inspect the lodge and visit bedside of Bob Hall, Apollo Theatre backstager.

Thurman (RKO) Sims, Proctor Theatre, Yonkers, N. Y., rated his first visit for pictures after a long stretch abed as result of surgery.

Write to those who are ill.

Unit Reviews

Gene Autry Show

London, July 28

Claude Langdon & Harold Fielding (by arrangement with Mitchell J. Hamilburg & Norton J. Waiss) presentation. Stars Gene Autry with Champion & Little Champion, Pat Buttram, Carl Cotner, Gail Davis, Jack & Bobbie Knapp, Cass County Boys (3), Rufe Davis, Barbara Bardo, McQuaig Twins, Chief Tony White Cloud & Jemez Indian Dancers (4), Casavecchia Troupe (4). At Empress Hall, London, July 27, '53; $1.30 top.

Measured by conventional standards, the "Gene Autry Show" is a disappointment. Although staged in a vast arena, the action is confined to a small stage, which offers no scope for movement or for the expected display of horsemanship. By its content, it's obvious that its appeal is aimed primarily at the kid trade and, as the presentation coincides with the beginning of school vacations, there is every prospect of the show doing good biz at this 8,000-seater during its limited four-week season.

The western star emcees the entire show and also acts as narrator when necessary, besides taking the two main spots in the bill. In his first sesh he does a standard vocal stint with a range of pop hillbillies and a couple of audience numbers in which the moppets participate. But it isn't until the end of the two-and-a-half hour production that the horses are brought on stage.

For the rest, the production is dressed with a collection of average specialty acts, the best of which is the Casavecchia Troupe in a lively slapstick routine in the Keystone tradition. The Jemez Indian Dancers, led by Chief Tony White Cloud, have only a hint of the rhythmic qualities normally associated with native troupes. Jack & Bobbie Knapp have a lively rope act, with comedy bits shrewdly pitched for juve appeal. The McQuaig Twins show up as a boisterous vocal duo with a harmony style perfected with mechanical precision. Rufe Davis does a smart job with his sound impressions and the Cass County Boys are a pleasant enough Texan singing trio. Gail Davis, Barbara Bardo and Pat Buttram complete the cast. *Myro.*

Aqua Follies of 1953

Seattle, July 30.

Ann Curtis, Bruce Harlan, Hobie Billingsley, Charlie Diehl, Vicki & Lyle Draves, Jack Roth, Merrill Hodges, Tommy Thompson, Aqua Quartet, Lida Da Valle, Burt Hanson, Tato & Julia, Rex Ramer & Eilene Marsh, Four Step Bros., George Prentice, Tom Martin, Aqua Darlings (24), Aqua Dears (24), Ben Barnett, musical director. Produced and directed by Al Sheehan. Aqua Theatre, Seattle; $2-$3.50.

Fourth annual presentation of Al Sheehan's "Aqua Follies" here is another sock show, handsomely costumed, with Rex Ramer & Eilene Marsh and Four Step Bros., new this year on the stage, scoring strongly.

Divers, led by Vicki and Lyle Draves, Bruce Harlan and Charlie Diehl, display top form that has made them champions, and Ann Curtis' graceful, seemingly effortless swimming exhibition is tops. Aqua Dears in the pool exhibit top precision in synchronized water ballets and Aqua Darlings on stage appear to advantage in stunning costumes in four production numbers.

Lida Da Valle and Burt Hanson handle solo vocal chores nicely, backed effectively at times by the Aqua Quartet. Tom Martin, as usual, does a standout job of emceeing. Smash production number is "Aqua Shangri La," with huge replica of the Taj Mahal in the pool.

Rex Ramer & Eilene Marsh spotted just after a session of skillful dives, get tremendous response for their routine, scoring particularly with Ramer's imitation of Spike Jones' "Cocktails for Two."

Four Step Bros. have tough spot, directly after conclusion of "Shangri-La" production, but build to big hand with precision taps and great challenge sessions.

Finale, as in previous years, has Orwin Harvey and the Diving Maniacs in a solid display of comic dives, followed by entire cast on stage for bowoff to accompaniment of fireworks.

Capacity house on opening night, with big advance sale indicate another big year for the water show here. *Reed.*

House Reviews

Palace, N. Y.

Jordan & Parvis, Ching, Pauline Thorn & Escorts (3), Fred Lowery, Catharine Toomay, Charles "Slim" Timblin (3), Satisfiers (4), Milton Douglas (2), Ciro Rimac & Co. (4), Jo Lombardi House Orch; "Gun Belt" reviewed in VARIETY *July 8, '53.*

The Palace has settled into a comfortable summer gait. The current display is easy to watch, pace being adequate with the presence of a few vets on this bill providing the major strength.

An act such as Milton Douglas, whose material would be a dubious proposition where the more sophisticated gather, hits an excellent stride. Assisted by an unbilled femme, Douglas punches out a batch of familiar lines in a manner most pleasing to the stubholders. It's solid hoke which he sells in no uncertain manner.

Also providing a major splash is Ciro Rimac & Co., comprising Charlie Boy and Reinita and Rubita Rimac, a vet at Latin entertainment, is a vigorous worker. He's on stage most of the running time, although he surrenders the space occasionally to his son who can dish up a good session of terping, and the duo of lookers. This flash act is given a top mitting.

Comedy touches are supplied by Pauline Thorn and Escorts. Femme assisted by two boys have a well-plotted drunk turn. They show some okay dance designs and a few good tricks that makes them good vaude fodder.

Fred Lowery, the blind whistler now teamed with Catharine Toomay, now has a touch of comedy in the act. Miss Toomay hokes up "Habanera" effectively and Lowery trills a couple of pieces for good results.

The Satisfiers are a well-drilled vocal group comprising a girl and three boys. Contributions are well-arranged and projected for fine mittings. They do a well organized medley of pops and hit their apex with a bow to the summer season.

Jordan & Parvis open the proceedings with a dance turn that doesn't show too much. They have a leisurely gait and a placid set of steps. They come to life for a brief instant with the femme's fast spins. Otherwise there isn't much to applaud over.

Charles "Slim" Timblin, a vet of many years, does hit risibilities here, but it's a turn that's been outdated for many years. Their concept of humor has long been in discard. There's much too much "Uncle Tomism" in their turn. Yet they repeat and repeat at this house.

Under New Acts is Ching, an Oriental magico. Jo Lombardi showbacks with his usual expertness. *Jose.*

Capitol, Wash.

Washington, July 30.

Jack LaRue & Connie Melody, Three Suns, Maurice Colleano (4), Gene Archer; "Main Street to Broadway" (M-G).

This is an offbeat lineup with a generally spotty effect, despite some standout stints. At show caught, customers assumed a take-it-or-leave it stance, except for Three Suns, a perennial fave here.

Screen and TV badman Jack LaRue, who shares headline billing with the Suns, had a hodge-podge kind of routine that generally leaves things dangling in mid-air, and leaves stubholders cold. LaRue, who has appeared in an endless number of films, still lacks the star stature to presell himself. He bolsters act with warbling of his sister, who uses stage name of Connie Melody, and generally resorts to an embarrassing self-depreciation to win galleries' sympathy.

Sister, a youngster with promising set of pipes, does oke with two tunes. Gets chuckles with a duet gag in which brother Jack chimes in a sporadic "hallelujah" to sister's "I'm Gonna Live Till I Die." Patrons warm up for actor's finale, a melodramatic "last mile" recitation. Latter impressed as out of place in type house. However, it garnered top response of act and gave Hollywoodite fine sendoff.

Three Suns give a sock finish to a so-so show. Combo of electric guitar, accordion and Hammond organ, with occasional forays to the piano, is a slick one, with hep arrangements and harmonizing bolstering effect. Troupe goes in for novelty in selections, as well as arrangements, and galleries are kept constantly keyed up. Touches of humor are well blended into routine, and seem natural part of act. Tee off with a fast version of "Lover," then segue into a sweet tune called "Jet." Medley of "Peg O'My Heart" and "Avalon" adds proper touch of sentiment, but team really break applause meter with "Don't Take Your Love From Me" and "Television Opera," a musical lampoon of the medium.

Local baritone Gene Archer, who daily adorns town's radio waves and is a regular at official capital functions, handles his music with warmth and feeling. There's nothing flashy or exciting about the Archer style, but it's reliable and appealing and makes good listening. Selections include such standbys as "Blue Skies," "Without a Song" and "Best Things in Life Are Free." In addition there's the newer pop tunes like "I'm Walking Behind You" and "My One and Only Heart."

Maurice Colleano, of the British music halls, makes a strong opener with his cast of two other men and a gal terper. Latter are all window dressing for Colleano's own zany acro and terping. His balloon dance with male partner is genuinely rib tickling and is high spot of routine. Customers build from indifference to enthusiasm. *Flor.*

Seville, Montreal

Montreal, July 31.

Jerry Colonna, Phil Lawrence & Mitzi, Helen Vernon Trio, Linda Shannon, Victor Charles, Len Howard Orch (7); "No Room For the Groom" (U).

Jerry Colonna, with his rasping voice and wild, uninhibited song sessions, draws solid biz in his first Montreal theatre date. Pop-eyed comic acts as emcee for current layout and his intros throughout give him a chance to build to a housing closer as he reprises his old Decca platters, such as "Caroline" and "Road to Mandalay." He includes a brace of gag trombone numbers and lards with patter that sounded funnier when he did the lines with Bob Hope during his radio hey-day. Colonna has a tendency to carry the casual a bit too far during his bit and subsequent holes slow up what should be a rapid-fire delivery. Colonna, judging from reception on show caught, would solidify impact with songs such as the Italian sequence, et al, that he uses for a closer.

Phil Lawrence & Mitzi continue to be one of the freshest and most interesting hoofing teams around the circuit. While Lawrence carries most of the complicated terp sessions, Mitzi makes an ideal foil for the challenge arrangements and sparks entire presentation with trim figure and personality. The Helene Vernon Trio do their best on the shallow Seville stage to please the patrons with their adagio acrobatics, but limitations result in repetition and some rather awkward tossing on the part of the two males.

Victor Charles with his marionettes and Linda Shannon, both New Acts, score heavily in their respective spots and Len Howard's orch in the pit plays a fine show. *Nemt.*

Olympia, Miami

Miami, Aug. 3.

Ray Eberle, The Madcaps (2), Roy Douglas, The Fontaines, Berk & Hallow, Les Rhode House Orch; "Affairs of Dobie Gillis" (M-G).

Bookers for this house have come up with one of best balanced variety layouts in recent weeks with lineup catching and enthusiasm from teeoff through wind act.

Ray Eberle is an annual returnee here as are most of acts on bill and comes up with smoothly handled purveying of the platter clicks he's been associated with, plussed by new entries such as "Ruby" and effective version of "Black Magic." Handles himself in assured fashion with easy approach adding to plus plaudits from the stubholders.

Teeoff spot is a zing affair with Berk & Hallow hitting fast via their heel and toe ideas. Tapwork is carefully contrived to keep the mitts mounting into return for bows. Lad impresses as one of the better hoofers working the vaude beat.

Roy Douglas is an expert ventro vender. Technique creates top reception for his tossed-voices. Gab is fresh and on the laugh side to add to values.

The Madcaps work out clean-cut patterns on their harmonicas and spice matters with some screwball comedy to set a sustained pace that earns them heavy returns. Act is a cut above average for this type with the humorous angles making for novel touch.

Closers are the Fontaines who offer up novel twist on balancing stints with femme member of the act taking the mitt honors via her muscle-work. Earned themselves solid portion of gasps and resultant palm payoff.

Les Rhode orch backed proceedings in slick manner. *Lary.*

Talent Agencies In Vidpix, Realty, Legit; Is Talent a Sideline?

It's possible that talent peddling will soon be only a sideline of talent agencies. From current developments talent sales are becoming only a part of agency revenue. In some cases the accent is on tele packaging, film syndication, and with others it's legit production realty and concert attractions.

As far as the money-making potential goes, talent selling and developing is becoming a sideline — it's only one facet of the business to feed other segments of the agency, or it's a means of making contact for more lucrative items on the agency shelves.

For example, at Music Corp. of America, film television legit financing, and even vast realty holdings, are more important to that firm's toppers than their talent activities. Of course, talent even when relegated to a secondary position, is fairly important, since it provides an entry into other fields such as television and film packaging. MCA, for example, owns its own building in New York, Cleveland and elsewhere. It also has a healthy slice of Winterland, a San Francisco arena.

This agency has also gone in heavily for financing legit production. It's in on many productions through Leland Hayward, one of the MCA veepees. It had a healthy slice of "State of the Union," "Mr. Roberts" and arranged for financing of others.

The Gale Agency has found that it's more profitable to produce its "Biggest Shows" series than to stick with talent peddling. That form of earning coin is a heavy gamble, but so far the Gale office has done fairly well by itself. "Biggest Shows" have utilized some of the top names in the business, including Frankie Laine, Duke Ellington, Cab Calloway, Nat Cole and others. Current issue on the road is topped by Joe Louis and it's doing fairly well.

Other firms, such as the William Morris Agency and General Artists Corp., still derive the bulk of their coin from talent sales. But with the rise of film tele, this position may be reversed at any time.

Hwood Off Canvas

Continued from page 1

prove still further before the end of the year.

Record Low

Despite the surge, however, 1953 will still set a record low for film production. Original pessimistic predictions that the total would be somewhere under 250 pictures are now being revised upward, but it's doubtful that more than 275-300 will be finished by the year's end. The previous low was 404 in 1947.

As of Aug. 1, Hollywood majors and independents had started and completed 152 pictures since Jan. 1, 12 less than the total for the same period last year. This tally does not include pictures which had begun production work during the 1952 calendar year; addition of such films in a recent compilation by the Production Code Administration gave the impression that production actually was ahead of last year's rate.

In the recent upsurge, independents have taken the lead, apparently on the theory that the major studios' concentration on product in the new technical processes would create a shortage late in the year of "flat" pix for theatres which have not yet converted to new equipment. As of Aug. 1, independent producers had started and completed 43 pictures; tally for the same period last year was 29 films.

Present production pace apparently will be maintained throughout the summer and fall, with another 29 films slated to go before Sept. 1 and script activity indicating approximately 80 films to go before the cameras in the final four months of the year.

New Acts

MARGUERITE PIAZZA

Songs
20 Mins.
Sahara, Las Vegas

Charms of Marguerite Piazza, other than possession of a clear soprano legit voice, include lovely facial features, nice frame and natural ease. Having such plus factors to hold visually, she heightens interest by trilling an altogether satisfying repertoire for cross-section audience such as collected in this spacious room.

Without hugging the ever-present mike, she stands back to deliver in freedom and movement the w.k. "Mattinata," for excellent teeoff choice. Dropping from upper register into almost contralto range, she projects "Where Is Your Heart," to return forte for "One Kiss." Her "Un Bel de Vedremo" bell tones are markedly superior to those usually heard in the "Madam Butterfly" aria. Using a hand mike for intime effect and seated upon a chair, she croons intime "Lullaby," dedicated to her 2-year-old child. From this hushed effect, creates a fervent "I Believe," to exit wth lilting "La Paloma," as ovations surround her bows.

A class act for cafes, hotels or niteries, Misss Piazza emerges with surety in her debut. The only evident minus quality is tendency to spread on the schmaltz during all spoken introductions. When she assumes a more natural and less sticky approach to setups, ability to reach all types of auditors will be increased. *Will.*

MARY MARTHA BRINEY & BOB CARTER

Songs
35 Mins.
Reby Foo's, Montreal

Boniface Henry Manilla brings back song team Mary Martha Briney & Bob Carter for a second showing within six months and the quick return is paying off with capacity biz every night in this swank eatery.

Duo are similar to many of the husband-and-wife songsters now going the rounds but wisely stay away from anything too special, resorting in the main to the trusted faves of past musicomedies.

Femme half of act is attractive blonde contrasting nicely with her dark-haired partner. Grooming is okay without anything too fancy and voices, although average, blend well to satisfaction of payees. That they are more at home with "My Hero" than "Wunderbar" is evidenced from leadoff when they try a group of fairly current selections to a just-fair reception. However, during encore session they pick up plenty of palming with both single and double interps of the routine semi-classics. *Newt.*

GEORGIE FAITH

Songs
25 Mins.
Mt Royal Hotel, Montreal

Georgie Faith, working his first date in a cafe such as the Sheraton-Mount Royal's plush Normandie Room, has all the attributes of a singing cowpoke. He is slight and small, wears a string tie and uses a guitar to back his song fest but differs vocally in that he sings in what might be called the accepted modern style rather than showering the patrons with a dose of nasal twangs.

Faith opens with a breezy "On the Bayou" which shows promise but a little self-conscious and then slips back to the cafe side with such items as "Are You Tired of Me" and "Cheatin' Heart." Engagements in several of the smaller boites around town and a regular radio show in the past winter has given Faith a certain amount of showmanship but he needs a firm guiding hand to click in the bigger cafes. He is much better when reprising a number in his own straightforward style rather than doing near-impresh numbers and a more varied songalog would boost overall impact considerably. *Newt.*

CHING

Magic
8 Mins.
Palace, N.Y.

The singularly named Ching, an Oriental magico, has a fine blend of manipulations. He opens with a few prestidigitations such as producing a bird and some scarf manipulations, but his major strength lies in his ability to manipulate cards.

Ching is an adept worker. He gets some excellent formations and does a few variations of the standard tricks. As yet this youngster at times displays an unfamiliarity with stage techniques, but he's so skilled at digital dexterity that he hides that failing exceedingly well. He's okay for most visual situations. *Jose.*

LINDA SHANNON

Songs
20 Mins.
Seville, Montreal

Blonde Linda Shannon, playing her first Montreal stint at the Seville Theatre, is a well-endowed chirper with fine possibilities to cut a solid slot for herself via the disk and p.a. route. Gal is of medium height, groomed neatly with a set of pipes that has a surprising range from an almost husky whisper to a rowdy shout style.

Songalog is in need of better pacing and she seems at ease with a ballad or a novelty. On night caught, Miss Shannon teed off with "Paradise" which gave her plenty of chance to exhibit all her vocal gimmicks and figure aides. Re the latter score, she has tendency to go overboard on the weaving stuff resorting to a near-burley routine when caught up in the blues. A switch to "Love the Guy" shows her to better advantage and a socko clincher of "I Get A Kick Out of You" drew salvos. *Newt.*

VICTOR CHARLES

Marionettes
18 Mins.
Seville, Montreal

Victor Charles with little or no personal projection whams over one of the best puppet sessions to work Montreal for quite awhile. An almost continuous procession of manipulators have been playing the local circuit for the past few months and their lack of originality has taken the edge off this type of entertainment. However, Victor Charles seems to be one of the exceptions and, despite his offhand manner, he has the payees with him from his first miniature dancer through a smash session with a character on a trapeze to his tiny ice skater used as a closer.

Charles works almost entirely without the usual chatter and an astute sense of timing keeps top visual attention at all times.

He is a cinch for theatres and TV and offering could be adapted to any size cafe or hotel room. *Newt.*

BILL WAREHAM

Balancer
10 Mins.
City Varieties, Leeds, Eng.

Novel balancing feats are performed with skill by this 29-year-old New Zealander, who has only one whole leg, his right limb having been amputated in lower section as result of polio affliction.

Acrobat overcomes physical disability, even making his peg leg serve for balancing in certain tricks and using it for true seafaring atmosphere in a pirate riproll. Hand-balancing reaches good standard and one-legged handicap intrigues the stubholders. *Gord.*

Leon & Eddie's

Continued from page 48

tion was filed by law firm of Menin & Herzog. Polakoff, is owed $18,049. The Government is owed $4,000 in taxes for July which indicates a $20,000 monthly volume, considerably sub-par.

Assets include $21,761 in open accounts; equipment is listed at $12,500; boniface Eddie Davis owes the corporation $6,496, and Philip Davis, Eddie's brother, owes $11,000.

Leon & Eddie's recently marked its 25th anniversary with a guest night for Red Buttons. It's anticipated that the spot will open in the fall, inasmuch as it's expected that any arrangement the court may make to pay off creditors will be taken out of the pot's earnings.

Davis has been the sole owner of the spot for several years, having split with his erstwhile partner, Leon Enken. The duo started in speakeasy days in a spot across the street at No. 18, now an office building.

Business had been bad for some months at the spot. Davis has been hankering to sell out for some time, but of course wouldn't be able to get any sort of price while business was dismal. He had been holding on in hopes of an improvement, and then he'd retire to a home he bought sometime ago in Ft. Lauderdale, Fla. However, Davis evidently felt that he'd close temporarily while petition was being argued and then return in the fall when there's a chance of making a buck.

Summer closing ends one of the longest continual runs of any nitery in the country, and probably the longest run of any entertainer. However, there's the chance of a resumption in September or October.

'Happy Time' Fast $6,500, New Hope; Uta's 'Girl' $6,690, Spa; Other Barns

New Hope, Pa., Aug. 4.

Theron Bamberger's Bucks County Playhouse continues its season's mopup. Strawhat last week rang up its second-highest gross of the summer, a fine $6,500, with "The Happy Time," starring Philip Bourneuf and his wife Frances Reid. Top was $3.50 in the 432-seat converted mill.

Of special interest, besides the appearance of the locally-resident Bourneufs as costars, was the English-language debut of Jacqueline Bertrand in the role of the maid, played in the Broadway original by Eva Gabor. French-Canadian actress is the wife of photographer Peter Basch.

Current bill at the Playhouse is "Glass Menagerie," starring Ruth White, a local favorite after three seasons in character roles with the resident troupe.

'Girl' $6,690, Saratoga

Saratoga, Aug. 4.

The season's first serious play at the Spa Theatre and Uta Hagen's initial appearance in the Capital District produced a satisfactory gross of $6,690 for "The Country Girl" in the 578-seater at $3 top. The total surpassed by $1,460 the opening week with "Annie Get Your Gun," but well behind the Viveca Lindfors-Barry Sullivan $807 in "Bell, Book and Candle."

Miss Hagen scored in her Broadway role E. G. Marshall registered well as the husband, and Herbert Berghof handled the director convincingly, albeit his accent made for indistinctness in spots. Trio is playing "Country Girl" at Asbury Park, N. J., for Walter Reade, Jr., and John Huntington, this week.

'Jane' $5,500 Stockbridge

Stockbridge, Mass., Aug. 4.

Berkshire Playhouse here, with Francesca Bruning in the Behrman-Maugham comedy "Jane," had a $5,500 gross last week, season's second best week.

Fay Bainter returned last night (Mon.) in the new comedy, "The Three-Toed Pony," by Sidney Michaels, which is getting its preem here. Romney Brent is featured. Miss Bainter, in her initial bow at this spot two weeks ago in "The Velvet Glove," set the season's house record.

'Postman' $8,300, Drury Lane

Chicago, Aug. 4.

Drury Lane hit its biggest week this season with Barbara Payton and Tom Neal in "Postman Always Rings Twice." Hefty $8,300 was hauled in last week at the 880-seater which sells twofers for Monday performances.

"Mr. Roberts," with Buddy Ebsen and Carleton Carpenter, is fire at the Salt Creek strawhatter, with $8,000 in the first week. Also current are "The Play's the Thing" at Highland Park Tenthouse with Marian Walters, "Curtain Rises" at the Chevy Chase, "Wozzek" at Playwrights, and "Allegro" at the Music Theatre. Mia Slavenska joins the latter company for "On Your Toes" on Aug. 9.

'Widow' $3,800, Gateway

Atlantic City, Aug. 4.

"The Merry Widow," with Bettejane Townsend in the title role, did $3,800 at Gateway Musical Playhouse at suburban Somers Point last week, about par for the house, despite the hot spell which hit the area during the run.

"Gentlemen Prefer Blondes," with Dossie Hollingsworth in the lead, opens at the Playhouse tonight (Tues.).

"Kiss Me, Kate" will wind up season at Gateway instead of second week of "Show Boat," producer Jonathan Dwight announced.

'Charley' OK In Philly

Philadelphia, Aug. 4.

That old perennial, "Charley's Aunt," turned in a very good week at the Playhouse in the Park after another slow start. Roddy McDowall was the guest star in this, the seventh play of the Playhouse's second season. Comedy was given sans music of course, with original 1890 atmosphere and costumes. Crix were unanimously favorable.

Advance sale for this week's attraction, George Kelly's "The Show Off," was very favorable, prior to last night's (Mon.) opening. Leon Janney is the star, with Jane Seymour featured.

Starting with next week's "Bell Book and Candle," Gerald Savory returns as company's regular director.

Slick Hub Grosses

Boston, Aug. 4.

The Lee Falk-Al Capp-operated strawhats picked up tempo last week, with slick grosses reported at both barns. "Annie Get Your Gun," at the 917-seat Boston Summer Theatre, nabbed a neat $10,500, while Marlon Brando's "Arms and the Man," at the 1,400-seat County Playhouse, grabbed a strong $13,500. Both houses are scaled at $3 top.

Current week shapes okay, with Billie Burke in "Life With Mother" at the Boston Summer Theatre and Margaret O'Brien in "Peg O' My Heart" at the out-of-town situation.

'Roberts' $9,100, Andover

Andover, N.J., Aug. 4.

The Grist Mill Playhouse here hit a new high last week with the "Mister Roberts" package, starring Wayne Morris. Show pulled in $9,100. Take was nearly $200 more than the previous high mark set by Eve Arden two years ago. There's a possibility package may be brought back later in the season.

"Annie Get Your Gun," with Sara Dillon and Jack Dabdoud, is current.

'Man' $8,900, Asbury Park

Asbury Park, N.J., Aug. 4.

Franchot Tone and Betsy von Furstenberg in "Second Man" took in $8,900 last week at the Savoy Theatre here. Gross was $200 shy of the take racked up by Jeffrey Lynn in "Mister Roberts" last week.

Uta Hagen, Herbert Berghoff and E. G. Marshall are current in "Country Girl."

'Sidewalks' $950, Reading

Reading, Pa., Aug. 4.

The old melodrama, "Sidewalks of New York," showed its age in the fifth presentation of the Berks Players at Green Hills Theatre as it died at the turnstile with a poor $950 for five performances. This was the lowest figure this season at the 355-seat barn.

"The Late Christopher Bean" opens tonight (Tues.) with Mary Shegda in the leading role. "Charley's Aunt," with James Ambandos, takes over the barn for two weeks from next Tuesday (11). Ambandos, who is making his first appearance here, is director and writer of the Pennsylvania State Motion Picture Co., State College, Pa.

Surgery at Hopatcong

Lake Hopatcong, N.J., Aug. 4.

David Leland, a member of the resident company at the Lakeside Theatre here, who had to take a hurried powder from the cast of "Bell, Book and Candle" only a few hours before the opening here last Monday (27), is due for discharge this midweek from University Hospital, N.Y., where he underwent an emergency appendectomy. He'll return to the troupe here in a few days.

Norman Feld, also a member of the resident company, substituted for Leland, getting up in the secondary part of the writer and going on without a full rehearsal.

Preem At Balto Hilltop

Baltimore, Aug. 4.

Don Swann's Hilltop Theatre will preem "The Shearing of Glycera," new comedy by Clara Crenshaw, Aug. 11-16. The new work is the winner of a national play contest inaugurated by Swann last season. The writer is a resident of Greenville, Ala., and will be on hand for rehearsal and performance weeks. This is her first script to receive a professional production. Ray Boyle will direct the resident company.

Current bill at Hilltop is "The Little Foxes," featuring Kitty Dierken, local video faye.

'Loving Heart' Set For Brit. Repertory Bow

"The Loving Heart," by Shirland Quin, will be produced by Barry Jackson at the Birminghan (England) Repertory Theatre, opening Oct. 27. Same author's "Men and Women" is currently being cast for presentation in London. Her "Here's to Us" was tried out by Margo Jones at Dallas in 1949.

Miss Quin's new novel, "Delicate Gypsy," will be published Sept. 1 in London by Hutchinson. Authoress is agented by Carl Cowl.

Houston Alley Anni

Houston, Aug. 4.

"Elizabeth the Queen" will be the sixth anniversary presentation of the Alley Theatre here, opening Thursday (6). Production will be directed by Nina Vance.

Barbara Elliott and Charles Gray have leading roles.

Barn Notes

Mary Ward, longtime press rep at Berkshire Playhouse, Stockbridge, Mass., leaves this week for vacation. **Hope Lawder**, one of the early operators of Spa Theatre, Saratoga, N. Y., takes over stint for balance of season. **Yvonne Clifford, Michael Conrad, Jerry Rockwood** and **Wright King** make their initial bows to Stockbridge audiences this week in the new comedy, "The Three-Toed Pony."

Nina Foch, reported last week as getting $375 for her appearance in "An Ancient Instinct" at the Theatre-by-the-Sea, Matunuck, R. I., also received $375 for the second week of rehearsal, plus a percentage on the management's profit for the show, bringing her total take to $990 for the engagement . . . **Kenneth Nelson, Mildred Cook, Dorothy Greener, Virginia Bradley** and **Ed Horner** will head the cast of "Solomon Grundy," new musical to be tried out Aug. 11-16 at the Arena Theatre, Rochester, N. Y., followed by a two-week run at the same management's proscenium-stage Corning (N.Y.) Summer Theatre starting Aug. 24.

Jackie Cooper will appear in "Remains to Be Seen" at the Savoy Theatre, Asbury Park, N. J., week of Aug. 17 in the role he originally created on Broadway . . . **Donald Richards** signed to appear in "Paint Your Wagon" at the Dallas State Fair for two weeks, commencing Aug. 17 . . . **Ona Munson** will appear in the Westport (Conn.) Country Playhouse tryout of **Diana Morgan's** "The Starcross Story," week of Aug. 17. **John Alexander** has joined the cast of **Alexander Federoff's** "Day of Grace," to be tried out at Westport the following week . . . **Jan Leighton** is currently appearing in the **Van Heflin** package of "The Shrike" at Sacandaga Park (N. Y.) Summer Theatre . . . **Dorothy Rice** signed to appear in "The Great Big Doorstep," which will play a split week at the John Drew Theatre, East Hampton, L. I., and the Westhampton Beach (L. I.) Playhouse, starting Aug. 10.

Peter Fernandez taking over **Michael Wager's** role in the **Ezio Pinza** starrer, "The Play's the Thing," next Monday (10) in Ivoryton, Conn., and staying with it balance of season . . **Lothar Rewalt** into "Paradise Question," due for Skowhegan, Me., tryout before N.Y.

Actress **Jill Kraft** and Lopert Films publicist **Michael Mindlin, Jr.**, were banged up in an auto accident Sunday (2). Miss Kraft, daughter of writer **Ily Kraft**, couldn't go on Monday in "Three Men on a Horse" at Westport, Conn., but may go into show tonight (Wed.) . . **Norman Giffen**, who subbed for **Thomas Hayward** in "Night in Venice" at Jones Beach, N.Y., Saturday (1) when the latter took off for the Rodgers & Hammerstein Night at Lewisohn Stadium, N.Y., will sub again Aug. 10, when Hayward sings at the New Haven Bowl . . **Bill Berrian** has the juvenile lead opposite **Sylvia Sidney** in "Bell, Book and Candle" which opened last night (Tues.) at the Monticello Playhouse, New York.

Hesper Anderson, daughter of **Maxwell Anderson**, a student at the Pasadena (Cal.) Playhouse College of Theatre Arts, makes her debut in "Call It a Day" at the Playhouse . . . **Donald Randolph** stars in the Coast premiere production of **Aldous Huxley's** "The Gioconda Smile," which bows tonight (Tues.) at the Laguna (Cal.) Summer Theatre.

California State Theatre Players will present legit at Lake Arrowhead for the first time in the resort community's history. North Shore Tavern is underwriting the costs of two performances each of "French Without Tears" and "Blithe Spirit."

Michael Howard has signed as director of the Woodstock (N. Y.) Playhouse for the second half of the season, succeeding **Philip Robinson**, granted his release when the starting date for a TV film he will direct in Hollywood was advanced.

Current Road Shows

(Aug. 3-Aug. 13)

Carnival in Flanders (Dolores Gray, John Raitt) (tryout)—Curran Theatre, S. F. (3-15) (Reviewed in VARIETY, June 10, '53).

Good Nite, Ladies—Geary, S. F. (3-15).

Guys and Dolls (B'way Co.) — National, Wash. (3-15).

Guys and Dolls (2d Co.)—Civic Aud., Pasadena, Cal. (3-8); Russ Aud., San Diego, Cal. (10-15).

Maid in the Ozarks—Selwyn, Chi (3-15).

New Faces—Great Northern, Chi (3-15).

Pal Joey (Harold Lang) — Shubert, Chi (3-15).

South Pacific (Jeanne Bal, Webb Tilton)—Shubert, Detroit (3-15).

Time of the Cuckoo (Shirley Booth)—Opera House, Central City, Col. (3-15).

Inside Stuff—Legit

Backers of "Carnival in Flanders," musical version of the 1934 French film, "La Kermesse Heroique," include James E. Stroock, Brooks costume prez, $2,500; attorney Harold H. Stern, $2,000; Mrs. Edward Kook, wife of the Century Lighting head, $1,500; film producer Mervyn LeRoy, $500; his wife, $500; producer James W. Gardiner, $1,250, talent agent Laura Arnold, $625; singer Hildegarde and manager Anna Sosenko, $1,500; Robin Craven, actor currently in "King and I," $500, his wife, $500; Gusti (Auguste) Huber, actress in "Dial M for Murder," $625; Constance Carpenter, femme lead in "King and I," $2,500; Carleton H. Palmer, head of E. R. Squibb & Co., $75,000; music publisher Jack Gale, $2,500; Milton Blackstone, ad agency owner and talent manager, $2,500; Leonard H. Goldenson, president of United Paramount-ABC, $1,250; John F. Waters, representing theatreowner Lee Shubert, $20,000; souvenir program agent Al Greenstone, $5,000; Jack Entratter, manager of the Sands Hotel, Las Vegas, $2,000; recording executive Dave Kapp, $5,000; Bing Crosby, $5,000; gag writer Barney Dean, $2,500; dancers Marge & Gower Champion, $2,500; Dolores (Mrs. Bob) Hope, $5,000. Musical, with songs by Johnny Burke and Jimmy Van Heusen and book by George Oppenheimer and Herbert Fields, is being produced by Paula Stone and Mike Sloane (her husband) in partnership with Burke and Van Heusen. However, only the Sloanes are listed as general partners of the venture, which is capitalized at $250,000, with no provision for overcall.

Oscar Hammerstein 2d put in a pitch for librettists in his article on the "Musical Keystone" in the N. Y. (Sunday) Times Aug. 2. As an expert, he lucidly made his point, topping it off with a tribute to "my friend and teacher, Otto Harbach, (who) once explained the situation very clearly to me. He likened the elements of acting and dancing and all the other parts of a musical play to the ingredients that go to make a fire—logs, kindling, matches, a good fireplace, etc. All these ingredients, he said, are necessary, but they won't make a good fire unless they are properly assembled. The logs must be placed one on top of the other so that there is provision for draught. They must be put in the right place in relation to the chimney in the fireplace. The kindling must be arranged properly under the logs. When everything works—when the logs crackle and the bark sputters, when the blue and gold flame waves and flies toward the chimney and sends out warmth and good feeling to cheer a room full of people, it is because some plodding, perhaps not very brilliant fellow, knew how to put one log on top of another in just the right way."

Uta Hagen, who appeared in "The Country Girl" last week at the Spa Summer Theatre, Saratoga, discussed the important part she believed luck plays in show business and the difficulty newcomers and unknowns experience in getting a break. The star mentioned that she requested the director of "Tovarich," in the revival of which Miss Hagen appeared last season, to give a very small part to Geraldine Page (one of Miss Hagen's students at a drama school conducted by Herbert Berghof, playing with her in "Country Girl"). The director declined, said Miss Hagen, on the ground Miss Page was "too plain." (Miss Page then clicked on Broadway this season in "Mid-Summer"). Miss Hagen added that she has known "many people who take from 10 to 15 years to be discovered . . . others never get the break." Miss Hagen made her remarks in an interview over WPTR, Albany.

Rosalind Russell, whose original contract as star of "Wonderful Town" was for a year from the tryout opening last Jan. 19, has extended it through the balance of the current season, ending next May 31. However, she has the right to take six weeks off next winter to make a picture, if a suitable prospect comes along. Comedienne isn't committed to tour with the musical, but the management doesn't expect that to be a factor, as "Town" is figured likely to run at least through next May at the Winter Garden, N. Y., where it's now in its 24th week.

Coast legit circles are planning to keep a close watch on a new performance experiment by the "Mister Roberts" company current at Las Palmas, Hollywood. Show has dropped its Monday night performance in favor of two shows Saturday night—one at 8 p. m. and the second at 10:45 p. m. Save for holiday eve performances, the two-shows-a-night routine is a rarity in the U. S., although utilized occasionally in certain foreign countries. If the "Roberts" experiment shows any appreciable gross increase, other Coast producers may follow suit.

As part of its drive to bring its operating expenses within its income, Actors Equity has curtailed its house organ, the monthly Equity mag. Publication will henceforth be cut about 40%, or from 20 to 12 pages, including covers. Staff has also been trimmed by the dropping of Florida Friebus, assistant editor. She is resuming her active thesping career, with a part in the forthcoming Broadway production of "Teahouse of the August Moon," plus a strawhat date and several television appearances.

The N. Y. Daily News' campaign for shorts, as part of its drive for "more sane hot weather attire for me," showed a boxoffice man formally attired above the waist, and in shorts below the customers' range of vision. This has been a time-honored custom among legit boxoffice men, wearing the "tux," but with comfortable slacks and shoes—and in shorts during the hot months.

Aldo Ray's Stage Debut In La Jolla 'Stalag'

Hollywood, Aug. 4.

Aldo Ray, who's done no stage work before, is set for the lead in the Jose Ferrer "Stalag 17" production at La Jolla Playhouse, opening next Tuesday (11). Stint was okayed by Columbia prez Harry Cohn.

Ray is currently on layoff at Columbia.

Wilmington Stock Group Skeds Preem With 'Savage'

Wilmington, Del., Aug. 4.

Strand Players, Equity stock group at the Strand Theatre, will offer a new play Aug. 10-15, for the 11th week of its first season here. Show is "Salvage," six-character drama by John Seven and Clifford Kraus. Everett Hughes will direct.

Larry Perron, producer, says troupe is already planning a fall season here, and hopes to make it an all-year stock venture.

Legit Shows Abroad

LONDON

(Week ended Aug. 1)

Affairs of State, Cambridge (6-21).
Airs Shoestring, Royal Ct. (22).
Applecart, Haymarket (5-7).
As Long as Happy, Garrick (7-8).
Bad Samaritan, Criterion (7-24).
Dear Charles, New (12-18).
Escapade, Strand (1-20).
For Better Worse, Comedy (12-17-52).
Glorious Days, Palace (2-28).
Guys and Dolls, Coliseum (5-28).
Henry VI, Old Vic (7-13).
High Spirits, Hipp (5-13).
Little Hut, Lyric (8-23-50).
Living Room, Wyndham's (1/6).
London Laughs, Adelphi (4-12).
Love From Judy, Saville (9-25).
Man With Tastes, Vaude (7-23).
Moon Is Blue, Duke York (7-7).
Mousetrap, Ambas. (11-25).
Over the Moon, Casino (5-7).
Paint Wagon, Her Majesty's (2-11).
Paris to Piccadilly, Pr. Wales (4-15).
Private Life of Helen, Globe (6-11).
Reluctant Heroes, White (3-12-50).
Ring Out Bells, Vic. Pal. (11-12).
Seagulls Sorrento, Apollo (6-14-50).
Seven Year Itch, Aldwych (5-14).
South Pacific, Drury Lane (11-1-51).
Tobias and Angel, Arts (7-22).
Two Bouquets, Piccadilly (5-12).
Woman Importance, Savoy (2-12-53).

SCHEDULED OPENINGS

(Figures denote premiere dates)

Anastasia, St. James (8-5).
Aren't We All, Haymarket (8-6).
Dust Under Our Feet, Arts (8-11).

25G Outright Buy of 'Samarkand'; Ltd. Partnership Will Own Script

In a unique deal, all English language legit rights, world film rights and all subsidiary rights to Jacques Deval's Paris success, "Ce Soir a Samarcande" ("An Evening with Samarkand"), have been purchased outright by Bruce Becker and Robert Ellis Miller. They paid a flat $25,000 for the script.

Play, a smash in Paris in the fall of 1950, was previously held by three Broadway producers, Harald Bromley, Alfred de Liagre, Jr., and Clinton Wilder. Each failed to get a satisfactory adaptation and arrange a production within the option period, and Deval invariably refused to renew.

Rather than pay $5,000 for a similar option, Becker and Miller offered to buy the property outright and Deval, who is in his 60s, accepted. Playwright made a somewhat similar deal with Gilbert Miller about 20 years ago for "Tovarich," getting $25,000 for the outright sale of the stage rights, but retaining the screen rights to the play.

Unique angles of the "Samarkand" situation include not only the outright purchase, but also an involved twofold plan of Becker and Miller for financing the deal and production of the play on Broadway. Idea is to form two partnerships, one to own the script and the other to produce the play.

First of the two partnerships will be capitalized at $25,000, of which Becker and Miller will be general partners and also participate as limited partners to the extent of retaining a $10,000 share for themselves and immediate relatives. As owner of the script this partnership will get its revenue in the form of author royalties.

Royalties will include a $5,000 option on the script for Broadway production, plus a probable 60% share of the original author's royalty (the adaptor is tentatively down for 40%) based on the weekly gross. This weekly royalty is to be the standard minimum (5% on the first $5,000, plus 7½% on the next $2,000, plus 10% over $7,000) until the production cost is recouped, after which it will be straight 10%.

In addition, the author royalty

(Continued on page 60)

Zevin Settles 'Flanders' 5% Suit Out of Court; New Claim by Gilbert

Los Angeles, Aug. 4.

Harry Zevin, former general manager for producers Paula Stone and Mike Sloane, accepted an undisclosed out-of-court settlement for his claim against "Carnival in Flanders," selling back his 5% of the musical as a part of the settlement.

Zevin had asked for an accounting of the profits or a flat $25,000 for his interest, plus $275 per week for the duration of the show, latter coin repping salary he was to have received as the show's manager.

Settlement was signed by Stone-Sloane and by co-producers Johnny Burke and Jimmie Van Heusen, who have also done the songs for "Carnival."

Suit asking return of $5,090.41 advanced on behalf of "Carnival in Flanders" by Frank Gilbert was filed in Los Angeles Superior Court over the weekend by M. Weiss, assignee of the Gilbert account. Gilbert sold the rights to produce the show to Paula Stone and Mike Sloane.

Action contends the money represents advances Gilbert made to writer George Oppenheimer and to Marcel Aubrey Publications for rights, in addition to other minor charges. Sources close to the company said that since the coin was advanced against royalties the action probably would be settled out of court.

Mull 'Postman' Tour

Chicago, Aug. 4.

Producer Clifford Hayman was in Chi last week, trying to interest Barbara Payton and Tom Neal in touring the country with "Postman Always Rings Twice," their current production at Drury Lane Summer Theatre.

Deal is still in the fire, with both sides very much concerned.

Schnitzler Play Preem For Miami Beach Hotel

Miami Beach, Aug. 4.

"Love's Merry-Go-Round," the controversial Arthur Schnitzler play on which the recent French film "La Ronde," is based, will be premiered next Tuesday night (11) by the Casa Blanca Players at the Casablanca Hotel in Miami Beach, under direction of Prof. Sam Hirsch. The Casablanca Players are the first professional legitimate company to appear in an oceanfront beach hotel here.

Offering will mark the fourth production in the Casablanca Players' series of five summer presentations, which will be followed by a winter season.

Prior to the inauguration of the show policy in the Morocco Room, latter was the hotel nightclub where many headliners appeared.

Getts Maps Tour Of Dublin Players

Clark H. Getts left yesterday (Tues.) for Europe to conclude arrangements for a second U. S. tour of the Dublin Players, theatrical group recruited from the Abbey and Gate Theatres, Dublin, and the Old Vic in London. Getts, top lecture agency which also book for legit and concert stage, is underwriting the Irish tour.

Two of the leads set for the Dublin Players tour are Ronald Ibbs and his wife, Maureen Halligan, of the Gate Theatre. Troupe will go coast to coast this year, opening in Washington late in September. New York dates are not set, but it's planned to have the group in the Los Angeles area for about a month.

Plays will be classics from the works of Synge, O'Casey, Shaw, Moliere, Sheridan and Chekhov, among others. Synge's "Playboy of the Western World" and O'Casey's "Juno and the Paycock" are two properties set.

Getts will be gone about a month. After Dublin, he's going to Paris to set Maurice Schumann, French secretary of state for foreign affairs, for a U. S. lecture tour in the fall, and to Kitzbuhel, Switzerland, to arrange a coast-to-coast concert-stage tour for the Swiss dance group, the Tyroliers.

ENTIRE $90,000 'PICNIC' INVESTMENT PAID OFF

With the return last week of the final $30,000 to the backers, the entire $90,000 investment on "Picnic" has now been repaid. Theatre Guild-Joshua Logan production's assets include $20,000 cash reserve and $5,749 available for distribution.

William Inge's Pulitzer and Critics' Circle prizewinner grossed $111,371 for an operating profit of $29,143 for the four weeks ended June 27, and has since eased off somewhat in the face of the general summer slump on Broadway. Play is in its 24th week at the Music Box, N. Y.

'Pigeon Creek Lincoln' In Feb. Indiana U. Bow

Bloomington, Ind., Aug. 4.

"Abe Lincoln of Pigeon Creek," originally written by William E. Wilson in 1939, will be given its initial presentation next year on the campus of Indiana U. here. The play will be put on by the Indiana U. Theatre, under the production reins of Lee Norville, theatre's director.

Performances are slated for Feb. 19-20 and Feb. 26-27. Norville, incidentally, also operates southern Indiana's only strawhatter, the Brown County Playhouse in nearby Nashville.

Wilson's original play was turned into a novel in 1949 and published that year under the same title. It was a Book League of America selection for June, 1950. Wilson teaches at the university here.

Big Boy Now

David Cole, who came to the U. S. four years ago to score a personal click in the role of the moppet boy in "The Innocents," returns Aug. 20 to England on the Veendam. He has several legit and film deals brewing there.

After appearing on Broadway in "The Innocents," Cole had a number of television and radio assignments, also going to the Bahamas for a legit stock engagement. He's now 18 years old and nearly six feet tall.

Barn Producer Joins War On Crix

New Hope, Pa., Aug. 4.

At least one strawhat manager has now enlisted in the perennial producer war against the critics. After one of his shows was panned, St. John Terrell, operator of the Lambertsville (N. J.) Music Circus, across the Delaware River from here, has yanked the press seats of Allen Ward, editor-publisher of the New Hope Gazette.

Situation has resulted in a Mexican standoff thus far, with Ward generally buying seats (or in one instance when he was "a little short," having a pair donated by a friendly localite) and covering the Lambertsville openings. Terrell has made no attempt to bar him from the tent, but there was some objection by the spot's pressagent last week because Ward had told a reporter for a Philly daily about the affair.

Although Ward and Terrell had had minor differences over the former's coverage of the Music Circus in past seasons, the present dispute reportedly stems from the Gazette's pan last June of the tent's production of "Panama Hattie." Few days after its publication, Ward was notified that under a new policy, the Circus management was no longer sending reviewers' seats to any local weeklies.

Editor checked other weekly publications in the area and was informed that none had received a similar notice, but had gotten their usual press seats for the next show. Ward reported the incident in the Gazette, thereby sparking a brief flurry of pro and con letters-to-the-editor.

Commenting on the fact that, since the "Panama Hattie" pan, his reviews of the Lambertsville shows have been more favorable, Ward merely shrugs and laughs, "What can I do? The shows haven't been bad since then. How can I rap them?"

Ward reveals that another local editor-publisher, Gordon Cooper, of the New Hope News, doesn't cover Terrell's operation at all. Whenever he has occasion to mention the spot in a news story he refers to it as "the tent show at the end of town."

Pitt Opera, Doused In Downpour, Mulls Indoor Musicals Next Summer

Pittsburgh, Aug. 4.

Pittsburgh Civic Light Opera, which has been having a disappointing season with its outdoor musicals in Pitt Stadium, may go indoors next summer. Tentative plan is to move to the New Nixon, which would have air-conditioning installed.

Weather, an uncertain factor since the CLO series started in the stadium, has been particularly unfortunate this summer, with rain or at least a threat of it coming repeatedly around late afternoon and at the dinner hour, when prospective patrons decide on the evening's entertainment. It's figured that a higher scale could be charged in the smaller-capacity Nixon and, with a guaranteed performance scheduled, the summer operation might fare better financially.

There's a reported possibility that local civic leaders may get financial support from the State of Pennsylvania for a new al fresco playhouse for the summer presentations. Idea would be to have some sort of "convertible top" in the form of sliding panels or perhaps a canvass roof that could be unrolled to cover the audience in case of rain.

Deal for R&H to Buy Out 'Oklahoma' 100% From Theatre Guild for $851,000

Sale of "Oklahoma" by the Theatre Guild to its authors, Richard Rodgers and Oscar Hammerstein 2d, is understood to be for a flat $851,000 payable in six installments over the next three and a half years. Deal involves all rights, including legit, stock, amateur, film and television.

Although details are said to be not quite complete, contracts are to be signed tomorrow (Thurs.). Terms could not be confirmed yesterday (Tues.), but are said to call for an initial payment of $101,000 upon consumption of the contract, with another installment of $420,000 due next Jan. 15, subsequent payments of $100,000 each on March 1 of next year and 1955 and 1956, and a final $30,000 due the same date in 1957.

The $851,000 price is understood to be less 10% for attorney and agent fees. Guild's return would presumably be taxable on a capital gains basis, after which the Guild would turn over 55% or 60% to the original "Oklahoma" backers, the exact split depending on the term covering each individual's investment. Added to the nearly $5,500,000 profits already earned by the musical, that would bring the total profit on the venture to nearly $6,500,000.

Although exact terms of the sale to R & H are not disclosed, it has been established that, after deduction of the 10% for attorney and agent fees, the price is net. That is Rodgers & Hammerstein, who adapted the musical from the Lynn Riggs drama, "Green Grow the Lilacs," will not get any "rebate" in the form of an author's share of the proceeds. In other words, the Guild is disposing of only the producer's share in the "Oklahoma" venture.

Magna's $1,000,000 Bid

Pending sale of the "Oklahoma" film rights to Magna Productions for a 3-D screen version has not been consummated, according to Rodgers, and is therefore not a factor in the Guild R & H transaction. As outright owners of the "Oklahoma" property, the authors will get the entire proceeds from the sale to Magna, when it is completed, incidentally,

(Continued on page 60)

Littler Prepping London Showing for B'way 'Bruno'

"Bruno and Sidney," Edward Caulfield's comedy, produced unsuccessfully in New York by New Stages during the spring of 1949, will be presented in London early this fall by Emile Littler. Play will open a tryout tour Aug. 24 in Eastbourne, then go to Brighton, with the date of the West End premiere dependent on theatre availability.

Arthur Klein (not the Broadway producer) will stage, with the cast headed by James Hanley, who appeared in New York last season with Margaret Sullavan in "Deep Blue Sea." Carl Cowl is Caulfield's agent.

Russell to Rep Equity on Coast

Los Angeles, Aug. 4.

Unsettled situation within the Coast membership of Actors Equity may be eased with the appointment of Edd X. Russell, former president of the Screen Extras Guild and onetime traveling rep for Equity, as local representative for the legit union. He'll take over Sept. 1 from Francis L. Clark, who's been serving on a temporary basis. Clark will return east.

Russell, currently getting an orientation breakin at the Equity office in New York, will have to deal with lingering agitation over the ousting of Christopher O'Brien as the union's Coast rep more than a year ago. He also faces perennial demands of the Coast membership for local autonomy or even the formation of a local union. He's the fifth Coast rep for Equity in the last three-and-a-half years.

With O'Brien acting as recording secretary, a local membership meeting authorized by the Equity council last June 28 has twice been "recessed" rather than adjourned, so is still officially in progress. Although there has been agitation at the sessions, apparently from a handful of O'Brien adherents, Equity officials and council members in New York reportedly aren't clear on exactly what the Coast membership's grievances are.

CLARK FOR STANDER IN 'JOEY'; BERNIE IN 'WISH'

Harry Clark, who plays Herman Fabrigant, the heroine's morose fiance in "Wish You Were Here," withdraws from the musical this week. He'll switch to the touring "Pal Joey," succeeding Lionel Stander in the meaty bit role of Ludlow Lowell, the shakedown agent. Stander's plans aren't revealed.

Dick Bernie will take over next Monday night (10) for Clark in "Wish," which is in its 59th week at the Imperial, N. Y. "Joey," currently at the Shubert, Chicago, ends its run there Aug. 27 and jumps to the Coast, opening an engagement Aug. 31 at the Greek Theatre, Los Angeles.

12th Annual 'Homestead' Revival Draws Over 3,000

Swanzey, N.H., Aug. 4.

Over 3,000 persons attended the 12th annual revival of Denman Thompson's "The Old Homestead" in Potash Bowl, located near the oldtime playwright's home here. When the final curtain was rung down on the three-night production July 26 it marked the 36th performance of the melodrama by the local cast, headed by Willard L. Thompson as Joshua Whitcomb and Walter F. Hanrahan as Cy Prime.

Perfect weather greeted all three moonlit performances of the play, which was directed by Harold F. Drew of Keene.

After the final curtain, it was announced that more than 100 reservations had already been made for the 1954 performances, tentatively set for July 9, 10, 11.

Coast Union Members To Get Cutrate Tickets On Season of Five Shows

Los Angeles, Aug. 4.

Union members reap substantial cultural benefits through the formation of a new non-profit organization which will sell five topnotch entertainment attractions annually at cut prices. Membership is restricted to bonafide trade unionists and the scheme already has won the endorsement of the American Federation of Musicians, AFL Central Labor Council and the Greater Los Angeles CIO Council.

Series fees late this month with the presentation of Jose Greco at Hollywood Bowl. Other offerings slated include a N. Y. legit musical, a performance of the L. A. Philharmonic Orchestra with a name guest soloist, a production of the opera "Carmen" in English with Metropolitan Opera stars and presentation of a production of the L. A. Civic Light Opera Assn. Price to union members for the five shows will be $5.75 complete.

Plan is being worked out by the Union Music Theatre Alliance under Alice Taylor, manager of the Los Angeles Philharmonic. Tickets probably will be sold through individual union locals.

Season is patterned after similar, highly successful operations in Europe, where trade unionists get reduced rates for cultural events in addition to the regular contract benefits. Cutrate tickets are worked out with the various managements involved on the basis of a large volume.

'Nightmare' at Columbia

Anthony Sharp's "Nightmare Abbey," which was presented in London last year, will be premed in the U.S. at the Drama Workshop of Teachers College, Columbia U., N.Y.

Show begins a three-day run today (Wed.).

Strawhat Reviews

The Dazzling Hour

La Jolla, Cal., July 31.

La Jolla Playhouse (in association with Jose Ferrer and Gilbert Miller) production of comedy in three acts, adapted from the Anna Bonacci original by Ketti Frings and Ferrer. Directed by Ferrer. Settings by William Martin; costumes, Dorothy Jeakins. At La Jolla (Cal.) Playhouse, July 23, '53; $4.21 top.

Mary Sedley ..... Olivia de Havilland
Jane ..... Dolores Mann
George Sedley ..... Kent Smith
Mayor Taylor ..... Jacques Aubuchon
Sir Ronald ..... John Emery
Geraldine Hubbley ..... Mary Sinclair
Sally ..... Mary Lawrence
Bell ..... Alan Hale, Jr.
Gordon ..... Whit Bissell

An adaptation by Ketti Frings and Jose Ferrer from Anna Bonacci's successful French play, "The Dazzling Hour", is too weak, as it stands, for the Broadway venture. Complete revamping job is needed—in dialog, locale, point of view—on this Ferrer-directed production.

Despite patness of basic situation, it's still acceptable if cast enters into light-hearted touch of Gallic fun required. Mostly they don't, however, this being particularly true of Olivia de Havilland. Even Ferrer's direction can't overcome star's stilted performance. Nor can staging counterbalance wordiness without wit, leading to heavy lags throughout.

For unkown reasons, this French farce on morals—such as they are—is set in an English village in 1838, an unlikely spot for the second-act bordello scene and stress on sex dalliances. Comedy concerns the concept that sex can advance a man's career. Written from a woman's viewpoint, play takes pokes at man-woman relationship with man's ego and vanity an easy target.

With scant motivation to explain individual actions, comedy shows village composer's quandary when it's suggested his wife spent night with London nobleman, aim being to further his career. Switch is effected, with wife and local lady of the evening changing boudoirs. All works out well after obvious identity confusion.

Prim housewife's falling into spirit of her night in village bordello is extreme version of the Hollywood pattern of meek smalltown girl metamorphosis into big city glamour girl. Miss Havilland gives little conviction to the role. As inmate of the house that's not a home, Mary Sinclair needs more vigor and tougher approach, although her beauty brightens the proceedings. John Emery takes honors with irony-edged lines as the lecherous nobleman, and Ken Smith, the career-conscious husband, is saddled with improbable dialog. Jacques Aubuchon, as a practical mayor, is wasted. As visitors to the bagnio, Alan Hale, Jr., and Whit Bissell handle an obvious scene competently. Bill Martin's two settings rate okay.

Don.

Be Quiet My Love

Somerset, Mass., Aug. 3.

Sara Stamm production of comedy in three acts (five scenes) by Bruce Brighton. Stars Gene Raymond, Vicki Cummings. Directed by Ramsey Burch; scenery, Francis M. Mahard, Jr. At Somerset (Mass.) Playhouse, Aug. 3, '53.

Howard ..... Fred Miller
Paul Trescott, Jr. ..... Gene Raymond
Jan Dellasandro ..... Vicki Cummings
Nancy Wall ..... Lynn Bailey
Judson Fellows ..... Bruce Brighton
La Passionell ..... Martha Miller

Bruce Brighton's new comedy, "Be Quiet, My Love," has its initial outing at Sara Stamm's Somerset Playhouse here, and the play proves to be acceptable strawhat fare.

Although plot of the comedy is old stuff, Brighton spices it with plenty of sex, some frequently bright dialog, and a couple of screwball characters who are somewhat incredible but very funny. Story outlines the maneuverings of a playboy publisher, Paul Trescott, Jr., who, after living for a couple of years in happy convenience with his mistress, Jan Dellasandro, thinks he is in love with a fresh, vivacious young thing of 22, Nancy Wall.

Neither the mistress nor Trescott's Machiavellian butler, Howard, relish Trescott's affair. Consequently, they set out to prove to him that his youthful fiancee is not as virginal as she looks. Through the help of a crackpot lady poetess, La Passionelle, the two schemers learn that the fiancee has had a rather torrid affair in the past with a fast-living, hard-drinking novelist. Outcome of play is never in doubt, but Trescott's awakening to the fact his fiancee is not so pure is comical and holds audience attention.

In addition, there is a good deal of humor because Trescott's young fiancee is an outdoor girl, who makes her middleaged admirer play tennis, swim in icy lakes, bowl and ride horseback, so that his aging limbs creak like the Inner Sanctum door.

Chief weakness of the comedy is playwright Brighton's fascination with the sound of his own words. His play becomes talky in places. Furthermore, although some of the dialog is distinguished by wit and genuine humor, a good deal of it is cheap and blatantly vulgar.

Performances here at Somerset are generally satisfactory. Gene Raymond, as the publisher who is led a merry, athletic chase by his Babe Zaharias sort of fiancee, is approximately befuddled and usually convincing as a sophisticate who suddenly goes starry-eyed. Lynn Bailey, in the role of the fiancee, proves a young actress of promise and plenty of attractiveness. Vicki Cummings, performing as the acidulous, wry-witted mistress, delivers venomous lines with asp-like relish and comes up with a topnotch portrayal.

Other roles are well handled by Fred Miller as the prating ..., who has both a touch of Jeeves and the blackmailer in him; Martha Miller, a young actress who delivers a socko performance as the crackpot poetess who declaims her esoteric lines with arms outstretched like an umpire calling for time-out, and playwright Brighton himself, who is rightly obnoxious as the novelist and as insulting as the late Alexander Woollcott on one of his bad days.

Staging by Ramsey Burch is competent, and Francis M. Mahard's set depicting Trescott's Long Island study is attractive.

Audience here liked "Be Quiet, My Love" very much, but what brings guffaws among relaxed strawhat audiences often brings only raised eyebrows among Broadway theatregoers with winter in their bones. The comedy probably lacks substance and novelty necessary for a successful New York outing.

Dias.

The Devil and Daniel Webster

Sturbridge, Mass., July 26.

Old Sturbridge Festival presentation of folk opera in two acts, with words by Stephen Vincent Benet, music by Douglas Moore. Staged by Elemer Nagy. Musical director, Moshe Paranov; choreographer, Alwin Nikolais; settings, Nagy. At Amphitheatre, Old Sturbridge (Mass.) Village, July 26, '53; $3.50 top.

Jabez Stone ..... Joshua Wheeler
Mary Stone ..... Adelaide Bishop
Daniel Webster ..... Clifford Harvuot
Mr. Scratch ..... Luigi Vellucci
Fiddler ..... Philip Bogucki
Voice of Miser Stevens ..... John Ferrante
Justice Hathorne ..... James Mattingly
Clerk ..... Philip Bogucki
Walter Butler ..... Richard Rovinelli
Blackbeard Teach ..... Benjamin Thomas
King Philip ..... Richard Park
Simon Girty ..... John Ferrante
Narrator ..... Benjamin Thomas

Dancers: Gladys Ballin, Phyllis Lamhut, Beverly Schmidt, Dorothy Vislocky, Murray Louis Fuchs, Stephen Vendola, Harry Bernstein, William Dissler.

Jurymen and Chorus: Ann Amenta, Philip Bogucki, Georgette Chochiere, John Ferranto, Rita Golden, Barbara Grassi, Amelia Haas, Raymond Hibbard, Kenneth Holton, Maria Kalliches, James Mattingly, Alice Michalaros, Frank Miele, Antonio Montanari, Jr., Tanya Paranov, Richard Park, Genaro Pisano, Richard Rovinelli, Frances Roberto, Lena Sinagulla, Carolyn Smith, Benjamin Thomas, Louis Venora, George Vince, Joyce Willens.

Neighbors and Friends: Mary Athanas, Real Benoit, Sylvia Chesebrough, Margaret Connolly, Alfred Desrosiers, Raymond Galipeau, Alvin Green, Jeanne Guerlin, Joyce Jones, Hedwiga Kochanowski, Gale Mauss, Joseph Miller, Bernard Brodeur.

There's a goldmine in the making here, but it's going to take some time before they can actually pan the dust. Prospecting up to this point has revealed a potential that can be nursed into a substantial return over a period of time. Greatest problem of the moment is missionary work in spreading the word about this new al fresco outlet, which is nestled in the hills adjacent to the more generally known Old Sturbridge Village.

Setup here is favorable to ultimate success of this new amphitheatre offering, inasmuch as it is not necessary for the project to click financially immediately strictly on its own. Presentation of the folk opera, "Webster," is only one segment of an overall venture (said to represent an $8,000,000 outlay) which includes the sightseeing reproduced New England village.

With 1,600 seats mounted on a hillside and a typical smalltown scene built on a stage against a natural woodland background, the Sturbridge Festival, as it is tagged, offers especially effective outdoor entertainment that touches interestingly on various branches of the arts.

Emphasizing overall visual attractiveness, project packs a considerable variety of diversion into its two-hour span. Following a well-done ballet prolog, which depicts various phases of farm life, production goes into the acts of story, score and folk dancing that add up to pleasant pastime.

Being the tale of Daniel Webster's word battle with the Devil for a man's soul, the spoken and sung portions of the script are nearly balanced to afford a proper share of each. Favored by nature with exceptional acoustics, it has not been necessary to cause scenic atmosphere disillusionment by injecting amplification of any kind. Voices carry well to the uppermost reaches. Excellent lighting effects have been obtained by mounting booths on poles high among the trees on each side of the audience.

Playing the leads are Joshua Wheeler, as the farmer who bargains with Satan; Adelaide Bishop, his wife; Clifford Harvuot, as Webster, and Luigi Vellucci, the Devil. They make a competent quartet and do justice to their individual assignments. Balance of troupe maintains the polished pace set by the toppers.

With words by Stephen Vincent Benet and music by Douglas Moore, "Webster" has been staged interestingly by Elemer Nagy. Moshe Paranov's pit guidance is firstrate and choreography by Alwin Nikolais strikes an appropriate chord. Nagy's doubling as production designer has brought about a fine complement of man-made and natural scenery.

This first season of the Sturbridge Festival will probably be accompanied by a trail of red ink (about $70,000 went into preparation for its opening night), but in time it should become an important income-producing adjunct to the current movement to establish Old Sturbridge as an art centre.

Bone.

The Winter Palace

Wilmington, Del., Aug. 3.

Windsor Lewis production of play in three acts by Lewis and Angus Bailey. Stars Barbara Bel Geddes. Directed by Lewis. Setting, Jack Knisely. At Robin Hood Theatre, Arden, Del., Aug. 3, '53; $3 top.

Ellen Chandler ..... Barbara Bel Geddes
Frank Thurlow ..... Frank Borgman
Owen Price ..... John Drew Devereaux
Roddy Chandler ..... Henry Garrard
Dr. Harris ..... Howard Morton
Charlotte Wills ..... Pamela Simpson
Grace Chandler ..... Mary Diveny
Monsignor Hare ..... Roy Poole
Mabel ..... Barbara Palsgrove

Extensive revision and rewriting are necessary if Windsor Lewis hopes to unveil "Winter Palace" on Broadway. As co-author, with Angus Bailey, and as director he deserves "E" for effort. Topnotch cast, headed by Lewis' wife, Barbara Bel Geddes, hides many basic defects, but overall impression is one of disappointment. Major surgery is called for here.

Highly dramatic story has Miss Bel Geddes as third generation head of a domineering, cold-blooded New England mill family. She uses her inherited power ruthlessly and selfishly, believing the end justifies the means.

Love enters her life via an Irish idealist and archaeologist. Although they live in different worlds, they surmount all obstacles except the final one of religion. This moves the story to a strong climax as family and tradition prove stronger than love.

First act gets play off on wrong foot with excess wordage and slow plot development. Only character potentialities of the two lead roles are fully realized. Lack of clarity in other roles and individual scenes poses another negative factor. And more comedy relief would not be amiss.

However, a germ of a good idea lurks in the background and it could be that a play is in the making. But not in its present form.

Performers generally rate kudos. Miss Bell Geddes and John Drew Devereaux are outstanding in their respective lead roles. Pamela Simpson, Frank Borgman, Henry Garrard, Mary Diveny, Roy Poole and Howard Morton shine when given the chance.

Jack Knisely contributes another excellent setting. Lewis, director here since 1948, has staged his brain-child in usual competent fashion.

Klep.

Scribblers Three

Abingdon, Va., July 30.

Barter Theatre production of comedy in three acts by Hunter Blore Beaton. Stars Eric Blore; features June Moncur. Howard Hunter, Jerry Oddo. Directed by Owen Phillips. Setting by Mack Statham. At Barter Theatre, Abingdon, Va., July 30, '53.

Peter Malone ..... Howard Hunter
Diana Malone ..... June Moncur
Simjun Bellows ..... Eric Blore
Mr. Chamberlain ..... Lauren Parr
Carlos Lovello ..... Jerry Oddo
Mickey Button ..... Blanche McKinney
Fuller Brush Man ..... Frank Lowe

The acting of Eric Blore in this piece, which he co-authored, should fill Barter during the run here, but even Blore's superb performance would not be enough to hold it up on Broadway. Although it was a sellout the first three nights, the play's scheduled second run Aug. 7-12 was cancelled.

Blore, Howard Hunter and Betsy Beaton, authoring as Hunter Blore Beaton, have belabored into three acts a self-conscious story about three writers turning out a play to meet a star's specifications and

(Continued on page 60)

Detroit Legit Season To Tee Off With 'Itch'

Detroit, Aug. 4.

Cass Theatre, 1,452-seater, will reopen Sept. 7 with "The Seven Year Itch," starring Eddie Bracken and Louise King. "A Girl Can Tell," new F. Hugh Herbert comedy, is tentatively scheduled to open Oct. 5, as part of the Theatre Guild-American Theatre Society subscription series. Janet Blair bowed out of the "South Pacific" cast in Detroit to take the lead.

Rex Harrison and Lilli Palmer will appear in "The Love of Four Colonels" and Melvyn Douglas in "Time Out For Ginger." Arthur Miller's "The Crucible" is scheduled for Nov. 30 and "The Children's Hour," with Patricia Neal, at an unspecified date.

New Haven Schedule

New Haven, Aug. 4.

Shubert gets new season underway Aug. 26-29 with preem of "Anna Russell and Her Little Show." Also set for a breakin is "Tea House of the August Moon," due Sept. 23-26.) Pencilled for Sept. 9 is opening of "Tea and Sympathy."

House will again feature a "pay-as-you-go" subscription plan.

Legit Bits

Robert Alton gets 2% of the gross for staging the dances for "Me and Juliet" . . . **Herman Levin** will present "At Home with Ethel Waters" on Broadway next fall . . . If she can arrange her film commitments, **Glynis Johns** will have the femme lead in "Crossroads," which **Albert Selden** and **Morton Gottlieb** will produce in London this fall in association with **Laurence Olivier**, with **Harold Clurman** as stager . . . Met Opera star **Jarmila Novotna** will costar opposite **Basil Rathbone** in **Bill Doll's** production of "Sherlock Holmes," by **Ouida (Mrs.) Rathbone**.

Charles McHarry, of the N. Y. News city staff, is subbing as legit reporter while **Bob Sylvester** writes a Broadway gossip column during the successive vacations of **Ed Sullivan** and **Danton Walker** . . . **Licia Victor** will be stage manager for producer **Elaine Perry** on "Paradise Question," which tries out the week of Aug. 31 at Skowhegan, Me. . . . The Children's Theatre Conference will be held Aug. 24-26 at Adelphi College, Garden City, L. I. . . . The Stratford (Ont.) Shakespeare Festival, presenting **Alec Guinness** and **Irene Worth** in "Richard III" and "All's Well That Ends Well," has been extended an extra week through Aug. 22.

Harold Arlen or **Burton Lane** are possibilities to supply the music for "By the Beautiful Sea," musical comedy for which **Herbert** and **Dorothy Fields** are writing the book, as a starring vehicle for **Shirley Booth**, with **Robert Fryer** as producer . . . **Louis A. Lotito**, president of City Playhouses, Inc., will be vice-president in charge of theatre operations and bookings of the new **Roger L. Stevens-Robert Whitehead-Robert Dowling** producing-theatre operating group . . . Producer **Alexander H. Cohen** vacationing with his wife, costume designer **Jocelyn**, at Portland Springs, Me.

Pressagent **Frank Goodman**, who subbed as associate with **Michel Mok** on the **Rogers-Hammerstein** shows while **Peggy Phillips** was on vacation, is now standing in as p.a. for "Dial M for Murder," while **Dick Money** relaxes at his home in Westport, Conn. . . . Producer **Michael Ellis** sailed Friday (31) to Nassau, but is due back this weekend. His partner, **James Russo**, is due back today (Wed.) from a visit to his hometown, Kenosha, Wis. **Mrs. Russo**, actress **Camila Ashland**, goes to Hyannis, Mass., to play Aunt Cissy in "Tree Grows in Brooklyn" at the Cape Code Music Circus.

Lionel Stander leaving cast of "Pal Joey" Aug. 15 and will be replaced by **Harry Clark** . . . **John Himes** replaced **David Tyrell** in Chi cast of "Maid in the Ozarks," with **Maggie Task** and **Neal Thorpe** brought in as additions.

Producer **Sammy Lambert** will be married tomorrow (Thurs.) to singer **Francine White** . . . **Paul Robeson**, who has twice been denied a passport renewal in recent years, has applied to the State Dept. for clearance to go to England to star in **Leslie Linder's** proposed revival of "Othello." Singer-actor's appearance in London has been okayed by British Equity . . . **John Patrick**, whose dramatization of "Teahouse of the August Moon" is due for production this Fall by **Maurice Evans** and **George Schaefer**, will next adapt the **Ovid Williams, Pierce** novel, "The Plantation," for production by **Therese Lewis** and **William Myers**.

Merrill, McKenzie Will Roadshow B'way Legiter, 'Bernardine,' This Fall

"Bernardine," produced on Broadway last year by Guthrie McClintic, will be sent out on the road this fall under the production auspices of Willard Merrill and Jim McKenzie. Producing duo, who operate the Dobbs Ferry (N. Y.) Playhouse, year-round stock theatre, have acquired the first-class production rights to the Mary Chase comedy. Play, incidentally, has been given about a 25% rewrite and will be toured in cyclorama form.

Johnny Stewart, who appeared in the original Broadway production, will repeat his role in the touring edition. Stewart, incidentally, has made a few appearances at the Dobbs Ferry operation. Show may be sent out as part of the Theatre Guild subscription series. A femme lead has not yet been decided upon. Comedy will probably take to the road around the beginning of October.

Merrill and McKenzie also intend to send the show out on a limited tour of the strawhat circuit later this month. Silo production will also utilize a cyclorama and will have two alternate supporting casts, in accordance with Equity rules.

Strawhat Tryouts

(THIS WEEK)

Be Quiet, My Love, by Bruce Brighton—Playhouse Theatre, Somerset, Mass. (3-8).

Captain Ahab, by Tyrus Hillway—Starlight Wharf Theatre, Nantucket, Mass. (3-8).

Captive at Large, by David Mark—Tufts Arena, Medford, Mass. (4-8).

Dazzling Hour, adapted by Jose Ferrer and Ketti Frings from Anna Bonacci's original French — La Jolla (Cal.) Playhouse (3-8).

Frogs of Spring, by Nathaniel Benchley — Ogunquit (Me.) Playhouse (3-8). (Tryout reviewed in VARIETY July 29, '53).

Great Scott, by Easter Yagha and Bob Holton—Great Neck (L. I.) Summer Theatre (48).

Here We Come Gathering, by Philip King—Dobbs Ferry (N. Y.) Playhouse (7-9).

House of Cards, by Warren Weldon—New London (N. H.) Players (5-9).

Make Momma Happy, by George Baxt—Lakeside Theatre, Landing, N. J. (3-8).

On Monday Next, by Philip King—Antrim Players, Suffern, N. Y. (6-9).

Scribblers Three, by Hunter Blore Beaton — Barter Theatre, Abingdon, Va. (3-5).

See You Tomorrow, by Ned Armstrong—Putnam County Playhouse, Mahopac, N. Y. (4-9).

Three-Toed Pony, by Sidney Michaels — Berkshire Playhouse, Stockbridge, Mass. (3-8).

Winter Palace, by Angus Bailey and Wilbur Lewis — Robin Hood Theatre, Arden, Del. (3-8).

With Drums and Colours, by Romeo Muller—Theatre Go Round, Virginia Beach, Va. (4-8).

(NEXT WEEK)

Captain Ahab, by Tyrus Hillway—Starlight Wharf Theatre, Nantucket, Mass. (10-15).

Great Scott, by Easter Yagha and Bob Holton—Great Neck (L. I.) Summer Theatre (10-15).

Here We Come Gathering, by Philip King—Dobbs Ferry (N. Y.) Playhouse (14-16).

High Time, revue — Sacandaga Park (N. Y.) Summer Theatre (10-15).

Make Momma Happy, by George Baxt—Lakeside Theatre, Landing, N. J. (10-15).

One Thing After Another, revue—Ogunquit (Me.) Playhouse (10-15). (Tryout reviewed in VARIETY July 1, '53).

Pursuit of Happiness — Lake Shore Playhouse, Derby, N. Y. (11-16).

See You Tomorrow, by Ned Armstrong—Putnam County Playhouse, Mahopac, N. Y. (10-15).

Solomon Grundy, by Mike Stewart and Shelley Mowell — Arena Theatre, Rochester, N. Y. (11-16).

Stray Seed, by Milton Kramer—Great Neck (L. I.) Summer Theatre (10-15).

Thirteen Clocks, by James Thurber (adapted by Frank Lowe and Robert Gallico) — Barter Theatre, Abingdon, Va. (10-16).

Three Stories High, by Winifred Wolfe—Grist Mill Playhouse, Andover, N. J. (10-15).

'Can-Can' Dancing To 10G Wkly. Gain

"Can-Can," playing to consistent standee trade at the Shubert, N. Y., is averaging over $10,000 a week operating profit. For its first seven-and-a-half weeks through June 27, the Cole Porter-Abe Burrows musical totalled $381,308 gross (capacity was $376,200) and netted $78,188.

That left $176,052 still to be recouped on the Cy Feuer-Ernest H. Martin production, which was financed at $300,000 and cost $254,240 as of opening night in New York. Show's assets include $25,000 cash reserve, $36,380 in bonds and deposits, $8,239 in accounts receivable, $4,254 unexpired insurance and $50,075 cash available for distribution.

Musical is currently in its 14th week on Broadway.

Dobbs Ferry Silo House, Ex-Smithy Shop, Offers Year-Round Stock Legit

A 122-seat, English-styled theatre, probably one of the smallest legit showcases in the country, is currently operating in Dobbs Ferry, N. Y., on a year-round stock production basis. A onetime blacksmith shop, this small-seater is one of a handful of legiters throughout the country offering stock presentations on a fulltime schedule. Tagged the Dobbs Ferry Playhouse, it was originally converted into a theatre around 1920, and began its present stock operation last November.

During the past nine months, the theatre, utilizing Equity members, has presented "Peg O' My Heart," "Tonight at 8:30," "Harvey," "Goodbye Again," "Night Must Fall" and "Candida," among others. A tryout of Peter De Fault's "See You in Canaan" was recently offered at the spot, and the eastern preem of Philip King's "Here We Come Gathering" is set to open there Friday (7). House has also presented one musical, "You'll Never Know," a revamp of Cole Porter's "Candlelight," which followed its run there with a three-week tour of highschool auditoriums in Westchester and the Bronx.

Last week, for two nights starting Wednesday (29), the theatre switched from a routine theatrical offering to a one-man show, with Albert Dekker taking the spotlight in readings from American authors and poets, notably Mark Twain. Dekker's selections and delivery were interesting and at times stimulating. However, the approximately two hours of recitation became a little tiring during its final stages. It's questionable whether pruning of the material and substitute selections in some instances would meet the requirements of Broadway audiences. Show impresses as an okay bet for a small theatre, such as is found off-Broadway.

Though Dekker toured last year in a program of solo readings, his slate didn't include any theatrical engagements in N. Y. However, he did do a reading stint at the Village Vanguard, N. Y., during the early part of '52. His performance at that time ran for about 20 minutes and was predominantly flavored with selections from Edgar Allen Poe. This trip around, he's got Poe playing support for Twain.

Under production reins of Willard Merrill and Jim McKenzie, the Playhouse puts together its offerings at a weekly cost of about $1,000. Theatre can do a capacity biz of $2,400 weekly. Usual weekly take runs from 50-75% of capacity. Productions are put on for two weeks each, with performance given Friday through Sunday. In addition to playing weekends, the house caters to benefits on other nights. *Jess.*

'Firefly' Fine $26,000 For Week at Louisville

Louisville, Aug. 4.

"Firefly," perennial fave, and third bill at Iroquois Amphitheatre, on a seven-performance week starting Monday (27) and winding up Sunday (2), drew a good $26,000. Standouts in the cast were Lois Hunt and Robert Shafer.

"Louisiana Purchase," with Billy Gilbert, is attraction for the fourth week, which started Monday (3).

Southern Resort Town Stock Company Riding Out Sluggish Getaway

Myrtle Beach, S. C., Aug. 4.

With half of its scheduled summer season over, the Carolina Circle Theatre, a new show business venture at this Southern resort town, is taking stock.

Grosses have been improving steadily since the theatre-in-the-round group opened with its first play, "Bell, Book and Candle," June 20, starring Robert Preston and Catherine Craig. The glittering, SRO premiere was followed by a somewhat sluggish run, and the same was true about the succeeding offering, "Philadelphia Story," with Louise Allbritton.

Biz began perking up in the third week with "Glad Tidings," starring Sidney Blackmer and Suzanne Kaaren. Fourth week saw a drop from previous averages with "Gramercy Ghost," though through no fault of its star, John Dall.

The next week, company hit the jackpot with Veronica Lake in "I Am A Camera." Backers also had reasons to applaud, since she helped "Camera" gross almost $9,000, or over capacity. House, a 453-seater, needs about $6,000 per week to break even.

Sam McCulloch, who started out as company's publicity man, has taken over as producer from Wyatt Dickerson, Jr. Dropped from the resident theatre company were Douglas Rutherford and his wife, Johanna Douglas, both of whom played supporting roles in several productions.

Rest of the season is now set with only one play, "Hasty Heart," listed as uncertain: Opening today (4) is "Summer and Smoke," with Joan Gray, running through Aug. 9, followed by "John Loves Mary," with Peggy Ann Garner, Aug. 11-16; "Hasty Heart," with Dickie Moore, Aug. 18-23; "Harvey," with Frank McHugh, Aug. 25-30; and "Moon Is Blue," with Joan Gray, Donald Wood and Robert Webber, Sept. 1-6.

Theatre is backed by William Anderson and W. Griswold Smith, Greensboro, N. C., industrialists.

College Play

The Shorn Lambs

Westwood, Cal., July 29.

UCLA Dept. of Theatre Arts production of drama in three acts (five scenes) by John Mock. Directed by Melvyn Helstien. Setting by Nina Skolsky. At Royce Hall, UCLA, Westwood, Cal., July 29, '53; $2.40 top.

Becky ..... Lenore White
John Lamb ..... Jack Fogarty
Mary Lamb ..... Doris Dann
Charles Lamb ..... Burt Metcalfe
Fanny Kelly ..... Audrey Lazier
Samuel Taylor Coleridge ..... Julian Burton
Porter ..... James Butcher
George Dyer ..... Donald Danforth
Mr. Richardson ..... David Farley

There are commercial possibilities in this new John Mock script, but the story editor turned playwright will have to revert to his old craft for a while to realize the potential inherent in "The Shorn Lambs." He starts off with a decided plus factor — a subject hitherto untouched in the theatre and one laden with dramatic values.

The "Lambs" of the title are 19th century essayist Charles Lamb and his sister Mary. Mock's script deals with the three-day period in their lives when Charles reaches a decision to marry the actress Fanny Kelly, and the play is based largely on the Lamb letter of proposal which was unearthed in recent years. The time is 1806, when Lamb was a struggling clerk in the East India Co. by day and a writer by night. Plot revolves around the strange relationship between the essayist and his neurotic sister, and her compulsion-ridden scheming to prevent the marriage.

At the moment, the script suffers from an excessive verbosity in the initial act and the lack of a satisfactory showdown scene between the principals in the third act. Mock's careful construction and facile dialog, however, indicate that he shouldn't have too much difficulty making the necessary changes.

Collegiate cast doesn't always show off the play to best advantage and Melvyn Helstien's direction is a trifle too loose. Of the thesps, Burt Metcalfe as Lamb and Audrey Lazier as the actress show the most promise. Production benefits considerably from an excellent single set designed by Nina Skolsky (daughter of columnist Sidney Skolsky), which evokes spontaneous applause. *Kap.*

'Brigadoon' $23,500, D.C.; 'Burning' 5½G, Olney

Washington, Aug. 4.

Olney Theatre grossed a nice $5,500 last week for the third week of "Lady's Not for Burning," with indications that this fourth and final week would also draw good business to the Maryland strawhatter.

The four-week run of "Burning" will probably break all Olney records. No play was ever booked there for more than two weeks before. "Happiest Days of Your Life," with Isobel Elsom starring, goes into the theatre next week.

Fine boxoffice was reported last week for the opening stanza of "Brigadoon," the Washington Theatre Festival's newest attraction at the Carter Barron Amphitheatre. Musical drew fine reviews in the local papers and attracted $23,500 through the wickets, best single week since the opening in mid-June. Operation, which has been in the red for several weeks, showed a profit on this one. "Brigadoon" is currently in its second and last week.

'Faces' $23,600, 'Pal' $18,100, Chi

Chicago, Aug. 4.

Loop playhouses suffered another lacklustre week, with the bow of Cinerama adding to the competition somewhat.

Intensely hot weather hasn't helped to quicken the pace, and the much-anticipated tourist-season upswing never has materialized.

Estimates for Last Week

Maid in the Ozarks, Selwyn (13th wk) ($4.20; 1,000). Still strong on twofers, holding at $9,700.

New Faces, Great Northern (14th wk) ($5.00; 1,600). Slips to $23,600.

Pal Joey, Shubert ($5.00; 2,100) (10th wk) (Harold Lang). Dropped to $18,100.

'CRAZY' FINE $38,200 IN SECOND DALLAS WEEK

Dallas, Aug. 4.

State Fair Musicals' fourth summer production, "Girl Crazy," grossed a fine $38,200 for its second and closing week through Sunday matinee (2). Jack Carson and Margaret Whiting costarred in the Gershwin revival here, supported by Ann Crowley, Stanley Prager, Ferdi Hoffman, Norbert Winkler and Atkins & Coles.

Fourth revival of "New Moon" opened a fortnight's run last night (Mon.) in State Fair Auditorium, with Brian Sullivan and Rosemary Kuhlmann costarring. Jim Hawthorne, Maria Karnilova, Guy Spaull, Howard Morris, Beatrice Arthur, Marc Breaux, Priscilla Morrill, Howard Jarrett and Norbert Winkler act as support in the Sigmund Romberg operetta, next-to-closing production of the 12th Musicals' season here.

Al Fresco 'Music' $14,900 In Its Toronto Stanza

Toronto, Aug. 4.

With Monday a civic holiday, prelude to fortnight's vacation of all major Canadian unions, Melody Fair's seventh summer production, Hammerstein-Kern's "Music in the Air," starring Ira Petina, still grossed a good $14,900 last week. At $3.40 top, musical drew rave notices for the 1,800-seater for Miss Petina, plus Ralph Herbert, Viviane Bauer and Helen Clayton; but there was practically nobody in town.

Gil Lamb is current in "Connecticut Yankee," with Helen Clayton, Ludie Claire, Sherry O'Neil and Duncan Noble, with Miss Petina laying off for the week.

'Park' Perks Starlight In Kaycee With $52,000

Kansas City, Aug. 4.

Biz perked a bit for the Starlight Theatre and its sixth production, "Up in Central Park," which closed a week's run in the theatre in Swope Park Sunday (2). "Park" grossed $52,000, a considerable boost over the previous week's "On Your Toes," the season's low spot. "Park" got good performances from Alan Carney, Walter Long, Betty Ann Busch, Joe Macaulay, Richard Atkinson, Jap Velie and Nine Olivette.

Seventh show of the season is "New Moon," which opened Monday night (3) for a seven-night run. Victoria Sherry and Walter Cassel are leads.

B'way Sinks Again in Summer Slump; 'Juliet' $44,300, 'S.P.' $25,100, 'P&B' 17G 'Season' OK $18,600, 'Murder' $14,600

Broadway continued its July downspin last week. Most shows sagged again, some hitting new lows, but a few registered rises. There were again two sellouts, "Wonderful Town" and "Can-Can."

Attendance was generally down sharply for the first part of last week, but picked up for both performances Saturday (1), when the weather turned cool and threatening. Indications are that trade will hold about even this week and begin to show signs of activity next week.

Estimates for This Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetic designations refer, respectively to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

Can-Can, Shubert (13th wk) (MC-$7.20; 1,361; $50,160). Nearly $50,900 (previous week, $50,800); with theatre parties completed some weeks ago, show has been strictly on its own.

Dial M for Murder, Plymouth (40th wk) (D-$4.80; 1,062; $29,815) (Maurice Evans). Under $14,600 (previous week, $16,300).

Fifth Season, Cort (28th wk) (C-$4.80; 1,056; $25,277) (Menasha Skulnik, Richard Whorf). Over $18,600 (previous week, $17,900).

King and I, St. James (123rd wk) (MD-$7.20; 1,571; $51,715) (Yul Brynner). Over $27,300 (previous week, $30,500).

Me and Juliet, Majestic (10th wk) (MC-$7.20; 1,510; $58,000). Over $44,300 (previous week, $47,500).

My 3 Angels, Morosco (21st wk) (C-$4.80; 935; $24,252). Under $9,000 (previous week, $9,000).

Picnic, Music Box (23rd wk) (CD-$6-$4.80; $27,534). Under $21,200 (previous week, $21,500).

Porgy and Bess, Ziegfeld (21st wk) (O-$6; 1,628; $48,244). Over $17,000, excluding tax (previous week, $16,700).

Seven Year Itch, Fulton (37th wk) (C-$6-$4.80; 1,063; $24,400) (Tom Ewell). Almost $22,900 (previous week, $22,900).

South Pacific, Broadway (219th wk) (MC-$6-$4.80; 1,900; $44,000) (Martha Wright, George Britton). Just topped $25,100 (previous week, $24,700).

Wish You Were Here, Imperial (58th wk) (MC-$7.20; 1,400; $52,080). Under $24,400 (previous week, $24,900).

Wonderful Town, Winter Garden (23rd wk) (MC-$7.20; 1,510; $54,173) (Rosalind Russell). Nearly $55,200 (previous week, $55,200).

'Dolls' $38,600 in 5th D.C. Week, See Record Gross

Washington, Aug. 4.

"Guys and Dolls" may run up an all-time gross for a legit or musical show in Washington by the time it finishes its extended run at the National Theatre.

Show, which did $38,600 for the fifth week of what was originally booked as a six-week stand, has been extended for two additional weeks. This will carry it through Saturday, Aug. 22. For the last two weeks, "Guys" is dropping its Wednesday matinee and substituting Sunday night performances on Aug. 9 and 16.

Success of "Dolls" is regarded as proof that top musicals with original Broadway casts can operate profitably in Washington for more than the normal two-week bookings. This was shown in the spring of 1952 when Ethel Merman played for smash weeks in "Call Me Madam" and was followed up by three very big weeks for "Gentlemen Prefer Blondes."

'CARMEN' COPS HOT 57G IN TORRID ST. LOU WEEK

St. Louis, Aug. 4.

All-English version of "Carmen" capped plaudits from crix here last week, and word-of-mouth bally hypoed the seven-night frame, despite more than 100 degree temperature, to a swell gross of approximately $57,000 at the Municipal Theatre Assn.'s al fresco theatre in Forest Park. Jean Madeira, Robert Rounseville, Edward Rucker, Anne Bollinger and Eileen Shauler were standouts in lead roles. Michael Maule and Nina Novak, ballet artists, also scored solidly.

First local presentation in outdoor theatre of "One Touch of Venus" teed off a week's flame last night (Mon.).

'Pacific' $25,700 For 10th Week in Detroit

Detroit, Aug. 4.

The 2,050-seat Shubert grossed $25,700 in the 10th week of "South Pacific," starring Jeanne Ball and Webb Tilton. Ticket scale top is $4.80.

Two important changes in the cast will occur after the termination of the run here. Show has three weeks to go. Robert Emmett Keane, who has played the role of Capt. Brackett ever since "South Pacific" opened in April, 1950, will retire from the cast during the Toronto engagement. He will be replaced by Russ Brown.

Also retiring from the company will be Will Irwin, musical conductor. He will be replaced by Phil Ingalls, who was musical director of "Call Me Madam."

'Walt' $40,000, Frisco; 'Ladies' 12G on wofers

San Francisco, Aug. 4.

"Carnival In Flanders," with Dolores Gray and John Raitt, the second in the Civic Light Opera series, opened last night (Mon.) at the Curran.

"The Great Waltz" completed its fourth and final frame Saturday at the Curran, maintaining its steady pace, chalking up a solid $160,000 for the four weeks.

Estimates for Last Week

Great Waltz, Curran (4th wk) (M-$4.80; 1,775) (Dorothy Kirsten, John Charles Thomas). Still $40,000. Previous week, $40,000.

Good Night Ladies, Geary (4th wk) (C-$3.60; 1,550). Up to $12,000, on two-for-one ticket policy. Previous week, $11,000.

'Jamie' $25,000, Pitt

Pittsburgh, Aug. 4.

"Three Wishes for Jamie" was a disappointment last week at Pitt Stadium, getting a meagre $25,000. Although all six performances were given, threatening weather held down attendance.

Closing of the Boulevard of the Allies, main thoroughfare from the downtown district, has been a negative factor for the Civic Light Opera series all summer.

'Dolls' NSG $21,300, 'Carnival' 33G, L.A.

Los Angeles, Aug. 4.

Small-seaters rule the town this week as the downtown houses recover from two of the most disastrous bookings in recent local legit history. Touring losses here for the last four weeks exceeded $65,000. Only continuing offering here is "Mister Roberts" at Las Palmas. "The Infernal Machine" opens Thursday (6) at the 400-seat Ivar and the 4,400-seat Greek Theatre (open-air) rekindles tomorrow (Wed.) with the Fujiwara Opera Co. from Tokyo in "Mme. Butterfly." "Pal Joey" opens at the Greek Aug. 31, with Harold Lang.

Estimates for Last Week

Carnival in Flanders, Philharmonic Aud (4th wk) ($4.80; 2,670). Down to $33,000, giving it a four-week total of $145,400. Civic Light Opera Assn. had guaranteed the show's expenses plus $6,250 per week. Run thus leaves CLO in the red approximately $60,000. Moved to San Francisco over the weekend.

Guys and Dolls, Biltmore (5th wk) ($4.20; 1,636). Up slightly to $21,300, but the four and one-half week total of $92,600 is still $10,000 below operating costs. Finaled Saturday (1).

Mister Roberts, Las Palmas (6th wk) ($3.60; 400). Nice $5,450, profitable and holds over.

N. Y. City Ballet, Greek Theatre (4th wk) $3.50; 4,400). Whopping $53,075 for the final six performances, with standees every night, to give it a $188,800 total. In on a flat guarantee and expenses, stand means a profit to the house of around $40,000.

Strawhat Reviews

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Scribblers Three

deadline. It might have been a snappy one-acter.

Blore, cast as senior writer of the three-cousin team, has lines which he delivers with relish. In the first act they're enough to carry the wrangling along on a comic plane, but in the second and third, sitting and talking become interminable.

A plot is dragged in when the writers discover that the girl-cousin's landlord was leader of a famous robbery. The landlord taps the phone and threatens death. A next-door apartment neighbor offers slapstick relief to the endless chatter but does nothing for plot except prolong the weary thing. Same effect is accomplished by a visiting man-collecting beauty.

Owen Phillips directs to get as much action as he can out of the script. Jerry Oddo does the funny business of the neighbor with faultless timing. June Moncur, Barter's leading lady for the season, matches up well with Blore in the part of the girl-cousin. Only weak spot in the casting is Howard Hunter as the third writer. Blanche McKinney is in perfect character as the beauteous man-collector. Frank Lowe and Lauren Farr are competent as a Fuller brush man and landlord.

Blore's reputation as an actor cannot suffer from this venture, but as a whole the vehicle is unworthy of his talents. *Ande.*

Too Much Amphitryon

Lake Mahopac, N. Y., Aug. 1.

Putnam County Playhouse presentation of comedy in three acts by George Maxim Ross. Directed by Wendell K. Phillips; lighting by Don Abrams. At Putnam County Playhouse, Lake Mahopac, N.Y., Aug. 1.

Mercury	Richard Ellinger
Jupiter	Tom McDermott
Kephalos	Saul Touster
Galanthis	Mary Hayden
Amphitryon	Richard Poston
Alkmene	Jill Miller
Maid	Pat Bassett
Amxo	Osceola Archer
Kolkis	Jack Friend

The subject of the licentious cavorting of the ancient gods, especially the legendary tale of Jupiter's visit to the bedroom of the wife of Amphitryon, the Thebean warrior, has fascinated playwrights from B. C. to 3-D. It has been attempted, with varying degrees of success, by such stalwarts as the Roman playwright Plautus, Dryden, Moliere, Jean Giraudoux, S. N. Behrman and several dozen lesser-known scriveners. A new version, perhaps the 39th based on the Amphitryon legend, was unveiled for strawhat fans last week at the Putnam County (N. Y.) Playhouse.

The first-produced play by George Maxim Ross, it's dubbed "Too Much Amphityon." It's an appropriate title, for Ross's effort is a dull, plodding piece that may result in bringing to an end the Amphitryon line. It is neither satirical nor farcial, qualities that may have been extracted from the original legend. Author perhaps may have intended to use the Greek legend to present a modern point of view. If he did, it missed this reviewer completely. Play is overloaded with fanciful verbiage and unintelligible illusion.

The entire effort can be chalked up as a mistake since neither the production nor the thesping offer any assistance. Tom McDermott's too serious portrayal of Jupiter lacks the gusto and pixie-like quality the character demands. Jill Miller is woefully miscast as Alkmene, Amphitryon's young bride. Richard Poston's Amphitryon lacks stature and his portrayal is additionally marred by a predilection toward mugging. Jack Friend, garbed as a refugee from an Art Students League ball, unnecessarily hams up the role of an ancient priest. Richard Ellinger, as Mercury, and Saul Touster, as Amphitryon's servant, fail to impress. Osceola Archer, as Alkmene's mother, is occasionally effective. Only standout is Mary Hayden, who gets the most of the role as Alkmene's lady-in-waiting.

Wendell K. Phillips, who directed, tried hard, but obviously hadn't much to work with. Lighting and costumes are adequate. *Holl.*

Legit Followup

Wish You Were Here

(IMPERIAL, N. Y.)

Since the ticket-buying public has already reversed the almost unanimous critical reaction to the musical, it's hardly news that "Wish You Were Here" is a good show. But to a first-nighter returning after more than a year for a followup visit, the Arthur Kober-Joshua Logan-Harold Rome collaboration is even better than the popular acceptance indicated. It may not be—in fact is is not—a great show, but it is unquestionably a bright, lively, tuneful, engaging and very entertaining one. It deserves its success, beyond a It deserves its RCA and NBC-promoted success, beyond a doubt.

Despite Logan's widely-publicized revisions and repeated restaging, the specific changes are not outstanding. However, the overall effect is notably improved, so what was a merely acceptable show opening night is now a diverting, more than satisfying musicomedy rolling along as a merited success, with quality enough for many more months of profitable business.

Principal changes, musically, are the substitution of a new number, "There's Nothing Nicer Than People," sung by the two leading girls, instead of the counterpoint "Goodbye Love" sung by the same pair, early in the show, and the addition of another new one, a be-bop song and dance, reprise of "Where Did the Night Go?" near the finale.

Perhaps more important, if not quite so apparent, are numerous book revisions and restaged scenes. Former clarify the situations and characters admirably and the latter, particularly using the swimming pool again for the finale, provide additional flash.

Revisit to "Wish" merely reinforces one negative reaction to the musical, however. That is in the matter of the undercasting of the show. Without belaboring the unkind point unduly, just note for the record that, except for Sheila Bond, who's a good, solid professional hoofer, there's not an outstanding performer in the company, and nothing suggesting a potential star.

Frank Aletter, a bit player since the show opened, is currently playing the part of Itchy Flexner, the social director, while Leo de Lyon is on leave of absence, and is a notably acceptable substitute. He's a reasonably funny comic and puts over the "Social Director" and "Don Jose" numbers effectively enough. Additionally, he adds acceptability to the minor romantic angle between that character and the amiable tramp played by Miss Bond.

Apparently Logan, normally a demon for checkup visits and brushup rehearsals with his shows, has been too busy recently with his coming "Kind Sir" and the subsequent "Fanny" to take an unannounced gander at "Wish." A few of the boys and girls have been adding what the late George M. Cohan called "improvements," and Paul Valentine, as the lecherous cloak-and-suiter is having himself a field-day. *Hobe.*

U.S. TRIO SET FOR LEADS IN 'MADAM' DOWN UNDER

Sid Lawson, of the summer touring company of "Gentlemen Prefer Blondes," has been signed for the Russell Nype role in the Australian production of "Call Me Madam." Rene Paul, TV actor, has been inked for the Paul Lukas part. Both actors were pacted by Dorothy Stewart, N. Y. rep for the J. C. Williamson chain, which will present "Madam" Down Under. They left the U. S. last weekend, and are due in Australia Saturday (8).

Show will open Sept. 5 at Her Majesty's, Melbourne, with Evie Hayes (also American) in the Ethel Merman lead role.

Future B'way Openings

Guys and Dolls (reopening), 46th St., Aug. 24.

Hazel Flagg (reopening), Hellinger, Sept. 1.

Anna Russell's Little Show, Vanderbilt, Sept. 8.

Carnival in Flanders, Century, Sept. 8.

On Earth As in Heaven, Broadhurst, Sept. 29.

Pin to See the Peep Show, Playhouse, Sept. 17.

Tea and Sympathy, Barrymore, Sept. 30.

Daphne, unspecified theatre, Sept. 30.

Three Stories High, unspecified theatre, Oct. 1.

Paradise Question, unspecified theatre, Oct. 8.

Ladies of the Corridor, unspecified theatre, Oct. 14.

Late Love, unspecified theatre, Oct. 13.

Little Hut, Coronet, week of Oct. 12.

Teahouse of the August Moon, Martin Beck, Oct. 15.

Oh Men, Oh Women, unspecified theatre, week of Oct. 19.

To Charlie, With Love, unspecified theatre, week of Oct. 19.

Gentle Does It, Playhouse, Oct. 26.

Sherlock Holmes, unspecified theatre, week of Oct. 26.

Sabrina Fair, National, Oct. 27.

Girl Can Tell, unspecified theatre, Oct. 29.

Escapade, Avon, Nov. 2.

Solid Gold Cadillac, unspecified theatre, Nov. 4.

Kind Sir, Alvin, Nov. 4.

All Summer Long, unspecified theatre, week of Nov. 9.

Black Candle, unspecified theathe, week of Nov. 23.

Caine Mutiny Court Martial, unspecified theatre, early January.

'Samarkand'

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will include 10% of the producer's end of the profits from the production. Profits from the first partnership (that is, the one owning the script) will be split 75-25 between the general partners and limited partners. However, if Becker and Miller don't produce "Samarkand" themselves, but turn it over to some other management which won't agree to the 10% slice of his end, the split between general and limited partners will be 62½-37½ instead of 75-25.

56-Yr. Copyright

By purchasing the play outright, Becker and Miller will control the copyright for 56 years, instead of the normal 18 years allowed for a producer. Also, they have artistic control of the property, so they can have it adapted to suit themselves, rather than get a version suitable to the original author. They also have a free hand in casting, direction, sale of the film, television and other subsidiary rights.

Since there will be a $5,000 option on the adapted version of the script for production, that will provide a 20% return to the backers of the original partnership as soon as the second partnership (which will produce the play) is capitalized. In addition, backers of the first partnership will be repaid their investment before the general partners take any profit. If necessary, the producer's share of the profits from the produced play will be used for this purpose.

In addition, limited partners in the first partnership, which owns the script, will participate in the royalties for 56 years, besides getting the percentage of the show's profits. Finally, if the adapted script is not produced within three years, their investment in the first partnership will be returned in full, with 2% interest.

Becker and Miller already hold the English language rights to "Baker's Wife," the Marcel Pagnol dramatization of Jean Giano novel, "Jean Le Blue," which was produced as a click French language picture in 1940. They hope to have it adapted for Broadway production this season. Becker was formerly business manager for Joshua Logan, and Miller is a director with CBS television.

'Oklahoma' Deal

Continued from page 57

Riggs will not participate, as he sold his interest in the "Lilacs" pic rights to Metro some years ago. Play was never filmed, however, and the Guild and R & H subsequently re-acquired the rights for $30,000, and that title is now a part of the Guild sale to the composer-lyricist combo.

Deal for the sale of the "Oklahoma" screen rights to Magna is said to involve a price of $1,000,000. Since the producer's 40% share of that would ordinarily go to the Guild, the present setup means a saving of that much for R. & H. Thus, the collaborators are in effect reimbursed to the extent of $400,000 of their $851,000 outlay for the "Oklahoma" property.

From the Guild standpoint, the deal is apparently advantageous chiefly on the basis of its capital gains angle. That is, the Guild is passing up the 40% share of the $1,000,000 film sale to Magna, but is offsetting it by paying a 25% capital gains tax instead of a regular income levy on the $851,000 deal with R. & H.

Despite this aspect of the situation, there appeared a possibility that some "Oklahoma" backers might object to the outright sale of the property to R. & H., on the ground that the $851,000 return would not compensate for the loss of revenue from the pending film sale, the scheduled resumption of the legit tour this season, and the eventual royalties from stock and amateur rights. One investor said that he and at least two other partners in the venture are considering legal steps to halt or at least delay the R. & H. transaction.

Under the R. & H. management, "Oklahoma" is being cast this week, goes into rehearsal next week and opens a three-week engagement Aug. 31 at N. Y. City Center, probably at $3 top. The musical then goes on another nationwide tour. Meanwhile, R. & H. productions of "South Pacific" are playing on Broadway and the road, and "King and I" and "Me and Juliet" are on Broadway.

Off-B'way Show

One Foot to the Sea

(Originals Only, N. Y.)

Although scripter Hal Levitt is only getting his feet wet with "One Foot to the Sea," it rates as one of the better offerings introed by Originals Only during its four-to-five years of operation in N. Y.'s Greenwich Village. Play's theme of natural and unnatural sex urges provides some interesting moments, but as an overall work it lacks impact. Characters, except in two instances, fail to make any notable impression. It's an okay entry, however, for a house devoted to showcasing new plays and talent.

A thorough production, considering the limitations imposed by Originals' cramped quarters, gives the work an added lift. Tom Hill, org's producer, also directed. Of the performers, Donald Stuart and Pat Crawford are standout. Former cast as a ship's cook with unnatural inclinations, displays strong acting ability. However, he has a tendency to muffle certain lines, which needs ironing out. Miss Crawford gives a sensitive portrayal of a prostie.

Plot deals with a group of men aboard an American cargo steamer docked in New York. Besides Stuart, other crew members include James Roos, a youth attracted to the cook. Roos has some effective moments, but the character fails to hit home. Henry Miller's portrayal of a woman-hungry seaman also misses. *Jess.*

Play Abroad

Carrington, V.C.

London, July 30.

The London Mask Theatre production of drama in three acts by Dorothy and Campbell Christie. Stars Alec Glunes. Directed by Charles Hickman. At Westminster, London, July 31, '53. $2 top.

Sergeant Crane	Stuart Saunders
Lt.-Col. Reeve	Philip Pearman
Bombadier Owen	Victor Maddern
Evans	Richard Davies
Cooke	William Abney
Lt.-Col. Henniker	Allan Cuthbertson
Major Maunsell	Mark Dignam
Capt. Foljambe	Robert Bishop
Capt. Graham	Jenny Laird
Major Carrington	Alec Clunes
Major Mitchell	John Wood
Mr. Tester Terry	John Garside
Brigadier Meadmore	Arnold Bell
Col. Huxford	Willoughby Gray
Major Panton	Geoffrey Denys
Major Broke-Smith	Lionel Jeffries
Valerie Carrington	Rachel Gurney

Given the right sort of treatment, a court room melodrama invariably makes good theatre. Dorothy and Campbell Christie have done just that with their latest opus, "Carrington, V.C." which emerges as one of the most likely commercial prospects of the season. With some variations, it should stand a chance on Broadway and, at the same time, provide the basis for a good film.

As a switch from the conventional court room meller, this is concerned with the court martial of an army major. While there is occasionally too much emphasis on the legal niceties, the subject offers an unusual and interesting background. Adroit writing insures occasional changes of scene and atmosphere. The action is only partially confined to the court room and there are behind-the-scene closeups involving a dramatic marital breakup between the major and his estranged wife. The opening scene particularly, which takes place in a corridor in the barracks, establishes the principal characters and the atmosphere with remarkable precision.

The central character in the drama is Major Carrington, V.C., who is charged with stealing public money from the regimental safe. His defense is based on the plea that the government owed him a large sum and that he had warned his commanding officer that, unless he helped him get this money, he would help himself to public funds. It is quickly established that there is a bitter feud between the C.O. and the major, but on the stand, the colonel denies that such a threat was ever made. Carrington's last hope is his wife, but when she discovers that he has been unfaithful with a woman officer, she declines to support him with her evidence.

The dramatic intensity of the subject is kept at a steady pitch, with comedy bits nicely timed to provide the relief. There is no concession to popular sentiment and the "guilty" verdict, although patently unjust, is in accord with the evidence.

A fine cast does full justice to the play, highlighted by a performance of integrity and understanding by Alec Clunes in the role of the accused. Rachel Gurney's interpretation of the wife role is deliberately conceived with slight emotional overtones, but effectively matches the mood of the yarn. Victor Maddern handsomely provides the lighter relief as a loyal witness at the trial while Allan Cuthbertson typifies the vindictive, malicious colonel.

Jenny Laird's performance as the other woman carries a measure of understanding. The lineup of artists includes Mark Dignam, as the prosecuting attorney; Arnold Bell, as head of the court, and John Garside, as an urbane judge advocate. Charles Hickman has directed the piece with commendable fluency. *Myro.*

Literati

Now It's 'Yankee Yiddish'

Lawrence Lariar, vet cartoonist-whodunit writer, has authored "Yankee Yiddish," with Michael Morris, in the idiom of "Fractured French," which Cartwrite is publishing and Greenberg is distributing at $1. As in the F. S. Pearson 2d-R. Taylor books, knowledge of the basic language is incidental and unnecessary for appreciation of the double-entendres. The cycle has also included other variations, including one "fractured Latin" book.

Lariar, who won a Dodd, Mead prize in 1933 for his mystery novel, "The Man With the Lumpy Nose," is also bylined as Adam Knight, Michael Stark and Michael Lawrence. As cartoonist he has been published in Collier's, Saturdpost and the New Yorker; for 13 years he has edited the "Best Cartoons of the Year" series; he was cartoon editor of Liberty for eight years, and is now director of a correspondence school of art.

Cerf's Miniature Closeups

Bennett Cerf, prez of Random House, is now doing a once-a-month miniature closeup of show biz personalities in his Cerf Board column for This Week. Most recently, he has anecdoted Jack Benny, Dorothy Collins and Cary Grant. Upcoming are Oscar Levant and Vanessa Brown profilettes.

Panelist on CBS-TV's "What's My Line?" also has his King Features column, "Try And Stop Me," syndicated to 600 newspapers, since it was initiated nine years ago as second serial rights' culling of anecdotage from his books.

Walter C. Kelly's Delayed Autobiog

A posthumous autobiography by the late Walter C. Kelly, completed by Scoop Conlon, Hollywood publicist, and George Kelly, his playwright brother, titled "Of Me I Sing," is being brought out by Dial in October. The late George Ade did the intro. "The Virginia Judge," as Kelly was known on the bigtime vaudeville circuits, died at 64 in 1939; Ade died in 1944 at 78. He had written the intro in Florida in 1938 but Kelly's family felt the biog should be held back for some years.

The same publisher will issue "Who, He?" a TV comedy, by Alfred Bester, a radio-TV scripter, in mid-September. It has a first printing order of 10,000.

Frederic ("The Hucksters") Wakeman's new novel "Mandrake Root" is also due for September by Dial, with a 25,000 print order, against a $10,000 initial advertising campaign. Dial is also publishing another Mac Davis anthology of American Sports Humor, "Say It Isn't So."

Mike Stern's Encore

As a sequel to his "No Innocence Abroad," Michael Stern, roving European correspondent for Fawcett Publications, is doing another "gallery of unusual people"—10 more "non-innocents," he calls them—for Random House next year. Among them will be Michel Olian, Italian film financier (his story is in the current True) and William O'Dwyer, who is the cover story for next month's True. (Stern first broke the "Holohan case" in this Fawcett monthly).

Paul O'Dwyer, brother-attorney of the former Mayor of New York, tried to get Fawcett to kill the upcoming yarn but was nixed. (Last week's Collier's story on O'Dwyer by Lester Velie is said to be considerably more sympathetic than the one Stern has in the monthly).

His current "No Innocence Abroad" includes word portraits on Virginia Hill, Rossellini, Countess Dorothy Di Frasso, Fred McEvoy, George Dawson, Lucky Luciano, et al.

Christopher Awards

Christopher awards for second quarter of '53 include Marguerite Higgins, foreign correspondent; Cloyd Sweigert, cartoonist; Scott Long, cartoonist; R. V. C. Bodley, British author; Artie Glen, American composer; The New York Daily Mirror; Maurice Evans, actor, and Leland Hayward, producer, Frederick Lewis Allen, writer and Clark Jones, director, of the telecast "The American Road."

Kenneth Webb, director, and David Victor, writer, received awards for the radio program "The Iron Mortar."

OK TV Book

Charles Adams is the author of "Producing and directing For Television" (Holt; $3.95).

Intended as a guide "to all phases of TV, written especially for the professional, the small station owner, and the student," this compact, thoughtfully-prepared handbook is the work of an experienced video producer-director.

Adams, who has been associated with ABC-TV and DuMont in New York, writes comprehensively about the TV station and its equipment. He analyzes programming, pictorial composition, lighting, camera work, special effects, direction, acting and writing. The value of networks, agencies and packagers in actual production is assessed, together with discussions of budgets and cost control.

To demonstrate his material, Adams presents the case history of one complete drama in the Robert Montgomery series. The book is illustrated with photographs and charts. *Downing.*

CHATTER

Helen Itria ankled Look mag to join the U-I foreign publicity staff.

Virgil Meyers in Hollywood to round up film tidings for the Dallas Times-Herald.

David Loehwing, former department editor for Quick, joined staff of Tempo magazine, successor to Quick.

New national monthly picture mag, Wisdom, will be launched in Beverly Hills in December, with Leon Gutterman as editor.

Roland L. Hill, author of the Hillsway travel guide, touring the upper midwest gathering material for a sixth edition of his tome.

Hollywood Studio Publicity Directors tossed a luncheon for Jean C. Herrick, who is moving to N. Y. as Look mag's assistant general manager.

W. Edmunds Claussen, Pennsylvania author, sold his third historical novel, "Ride the Dark Hill," to Dodd, Mead & Co. It will be published in mid-winter.

Eddy Gilmore, former Associated Press bureau chief in Moscow, in from Europe yesterday (Tues.) on the Ile de France, accompanied by his wife.

Dance News (N. Y.) editor-publisher Anatole Chujoy covering Canadian National Ballet at Jacob's Pillow, Lee, Mass., this weekend for the Toronto Telegram.

William Goyen is working on a dramatization of his novel, "The House of Breath," which was published by Random House in 1950. He expects to finish it early in September.

American Weekly now distributed by some 25 papers after the Houston Chronicle joined the fold last week. AW's circulation is now in excesss of 9,500,000, according to publisher Robert D. Levitt.

Simon Sheib publishing and G. A. Mills editing new bi-monthly humor tab, The Suburban Slant, at 15c, "dedicated to the proposition that, no matter what happens, the commuter always gets it in the caboose."

George Frazier, jazz aficiando, now with RCA Victor, has a piece in September Esquire, "BG Rides Again," but utilizes the Benny Goodman springboard as a key to reprise the yesteryear dance band cavalcade.

Allen Chellas, editor of People Today, published by Hillman Periodicals, has been appointed editorial assistant to publisher Alex Hillman. Burtt Evans, formerly managing editor, has been named editor of People Today.

Leonore Silvian, radio-tele editor of Look, is leaving the Cowles pub Aug. 14 to organize a public relations and personal management service. Gordon Allison of The New York Herald Tribune is slated to take over the Look job.

American mag upping its circulation rate base from 2,450,000 to 2,550,000, effective with the January, 1954, issue. Simultaneously the publication will hike ad rates 10% and offer certain advertisers up to 8% in frequency discounts.

Bishop Fulton J. Sheen's new book, "Life Is Worth Living," containing the text of 26 of his television talks, is scheduled for publication by McGraw-Hill in October, when Bishop Sheen will resume his TV program, "Life Is Worth Living."

Helen Worden (Erskine), widow of the late John Erskine, vet of the old N.Y. World and N.Y. World-Telegram, and more recently a Collier's staffer, has compiled a collection of hermits and recluses which she captions "Out of This World" for Putnam's publication in September.

In cooperation with Columbia U., Mystery Writers of America will present a 14-week course in the writing of the mystery story in the 1953 fall term of the university. Course will be under the direction of Dr. Russell Potter, head of Columbia's Institute of Arts and Sciences, and Robert Arthur, of MWA.

Polly Adler's "A House Is Not A Home" is selling at the rate of 6,000 a week. Rinehart has 75,000 in print, and the unique confessional is regarded as one of the "few books that are moving nowadays." It was No. 2 bestseller in the N. Y. Sunday Times this past weekend. Rinehart's trade book veep Ted Amussen states that "the national press has been surprisingly sympathetic, with the exception of the N. Y. Times."

Real-Life Deserter

Continued from page 1

and I both had the same immediate reaction: Why the heck had the unit manager ordered up "Russian" extras on the wrong night? But a second look at that trembling kid convinced us he was the real thing after all. Short and stocky, close-cropped head and a face like the map of the Ukraine. He didn't find it odd that the first man he spoke to in West Berlin was an American with fluent Russian. Soon he was talking freely about conditions in the Russian Army ("terrible"), his mother back on the farm ("probably died of hunger by now"), his pay ("30 East German marks per month — not enough to buy button-polish for our uniforms").

Only Wanted Asylum

When we offered him an American cigaret, he refused politely and rolled his own with black Russian tobacco and a strip of newspaper. He clearly didn't want us to get the idea he had fled West for cigaretes or any kind of handout. He couldn't have cared less when we told him we were shooting a movie. All he really cared about was getting safely into the custody of American or British authorities who would protect him from the Russians a few hundred yards away in East Berlin. "They'd shoot me if I went back now," he said, practically echoing the dialog from an earlier scene in the movie. "I know what I'm doing: I want to stay here in the West."

So, while 50 grips, propmen, electricians, camera unit and cast rubbed their eyes in disbelief, we bundled our real-life Russian into a car and drove him to the nearest German police station. There, a few minutes later, British MP's picked him up and granted him political asylum in the West. Vicas, actor Ivan Desny and the rest of us turned back to the interrupted film scene. The camera rolled again and the take was perfect. Desny looked completely authentic as he darted through the ruins for the last shot of the escape sequence. "Print it," shouted Vicas.

Next day newspapers all over the world were printing the story of the Russian deserter who fled onto a movie set in the middle of a fictional escape scene. It was a press agent's pipe dream, but a full report on the local British MP blotter proves it really happened—at midnight on the borderline of divided Berlin.

N. Y. Cops

Continued from page 1

Tell House, and a motion picture projector operator and commentator. Latter is alleged to have provided indecent commentary to the film, "Monsieur Beaucaire." Eli Elentuch, bar's owner was held on a charge of operating a cabaret without a license, and Harold Rosenbluth was arrested for giving an immoral and indecent performance.

In the case of the Three Deuces, the nitery is one of those that will be torn down shortly to make way for an office building development. Others are Club Nocturne, Club Del Rio, Famous Door and the Samoa.

Police action on the Three Deuces was believed to have been inspired by an incident last week at that club which resulted in departmental charges being brought against Patrolman Charles Mend who was accused of attempting to eject Police Lt. Walter Habeeb, head of a detective squad, from the club. It's also alleged that Mend lent a spare badge to a friend who was charged with impersonating an officer.

New York's once famed Swing Street in recent years has deteriorated into Strip Row, and with the G-string avalanche came charges of gyp 'n' take.

SCULLY'S SCRAPBOOK

By Frank Scully

Telmi, Samoa.

Long a believer that great enterprises produce great headaches, I've been casing Mark Robson for nearly two years to fortify this depressing philosophy. Fat and sassy after such successes as "Champion," "Home of the Brave" and "Bright Victory," I ran into him before he was leaving for the South Pacific to direct an indie production of James Michener's "Return To Paradise," starring Gary Cooper. He was full of beans, rarin' to go.

I caught him again after he had returned. He looked as gaunt as Coop. He had dropped 35 pounds and talked as if he had returned from Purgatoire instead of Paradise.

Then he went off to England to assemble his picture, hoping for another "White Shadows In The South Pacific," but in Technicolor. Edited and scored he, Theron Warth and Robert Wise now have it in release and Robson at least looks like his old self again.

He is one of those rare rankers who become commanding officers. Born in Montreal, he came early to California, studied law at UCLA, and then became a studio prop boy instead of an ambulance-chaser. He worked up to filmcutter, editor and subsequently got a chance to direct one of Val Lewton's mortuary thrillers.

By the time he had to choose between making a picture for Paul Short, starring Audie Murphy as a war hero, for a straight $15,000 as his director's fee, and "The Champion," starring Kirk Douglas as a heel, for Stanley Kramer for $10,000 cash and a percentage of the profits, he knew the business from Adrian to Zanuck. He grabbed the percentage deal, and has been grabbing them ever since.

Big name actors, who previously wouldn't be caught dead in front of Robson's cameras, nearly crushed him in the stampede to have him direct them the way he directed Kirk Douglas, Ruth Roman, Arthur Kennedy and Paul Stewart. He had learned his lesson well when manufacturing thriller-dillers for RKO. He stuck to story and acting talent.

Coop Says "Yep!"

Now it may be argued that Coop is a name, not a talent, but he seems particularly believable when cast in pictures set in less congested areas where men talk as if the late Calvin Coolidge wrote their dialog and women look like dark-skinned Marilyn Monroes trying to pass. So Robson lured him into "Return to Paradise" on the premise that Michener had been there and wouldn't lie about life among the sweltering palms.

The first obstacle the frugal Robson met was the absence of palm trees in Hawaii. He figured, with his small-budget background, he could make a Hawaiian boxcar look like a Samoan lagoon. But he couldn't. Hawaii seemed short of palm trees. In fact, Robson Crusoe didn't find what the picture called for till the crew actually reached Upolu, an island in the western Samoa group now mandated to New Zealand, and famous as the place where Robert Louis Stevenson ended his days.

But, seemingly, between Stevenson's fight to restore Mataafa to power and the arrival of Mark Robson's cinematic beachcombers, a mob of imperial kranks had beat up the easygoing Polynesians so badly that sweet-scented sabotage became the Samoan way of life. Solemn words were made to be smilingly broken. A work-week was Friday afternoon, provided the sun was not too hot.

Forty chiefs had to be consulted about everything. When agreements were reached it was discovered that there should have been 44 chiefs instead of 40, and the accords in consequence were faulty. Aspen Pix brought 15 people from Hollywood and hired 30 from Australia. The Aussies knew their biz but Down Under they do not follow the Hollywood system, where things are departmentalized and the guy in charge is responsible for all those under him.

Warm For December

As for the natives, they had worked out a sort of lotus-eating Communism. They lived in huts they made themselves. They ate food they raised with practically no effort. Clothes could be taken or left, as the warmest month (December) averaged 80 degrees and the coldest month (July) dropped to 76 degrees.

Though most of their possessions were community property, they seemed to delight in filching props that were essential to the action of the pic. Theron Warth didn't want to hurt their feelings by calling them thieves. He wanted them to know he trusted them. The result was the loss of 1,100 separate items. In the end he had to build a barbed wire compound, put on padlocks and stand guard.

At one point, 82 lavalavas disappeared. They are multicolored wrap-arounds, something like sarongs. They were of a pattern that could not be duplicated short of Hollywood, 4,200 miles away. Warth dropped protocol and threatened to clink the culprits. The chiefs joined in the search and about half the dancing costumes were ultimately found.

The main culprit was fined two pigs, all of his taro, his sugar and 11 tins of imported crackers. The chiefs then proceeded to feed on roasted pig and sent two hind quarters to Warth to soothe his outraged feelings. Besides, by then he was a fellow-chief and, I think, living in the old home of R. L. S.

One scene involved a shot of a chief. A boy was carrying an umbrella over the chief's head, lest a ray of sun hit him and strike him dead. They took a shot. Then they wanted a closeup. By that time the chief had retired to the shade of a palm tree and the boy was gone. They settled on another boy and began all over again. When it came time for a closeup he was gone too.

Gone With The Shade

They began a hunt for him. The found him three villages away. He said he had left because he was tired and didn't want to work any more that day. While arguing with him, they saw the first boy under a tree and pleaded with him to return so they could match shots. He acquiesced with the air of a benign saboteur.

The first 10 days went along with something approaching Hollywood speed, but after that the slowdown of the Samoans began eating into Robson, Warth, Cooper, et al, like a fungus growth. It began to look as if the picture never would be finished. Warth assembled all concerned and told them that on the 27th of the month a plane would come into the harbor and off they would have to go, which meant at the present rate of speed everybody would have to work Sundays and overtime to get the picture done at all.

The last day, they had to move everything around to the dry side of the island where the rains had not yet come. They got a huge truck and hoisted the boat on the truck to speed it across to the dry side of the island. Night was falling. Planks were rushed to the truck to roll the boat up them. Two more planks were commandeered. They disappeared. Questioning brought only blank looks.

Warth had part of the crew watch the next planks while he got the block and tackle. Then that disappeared. They got another set and in the end got the boat on the truck where they wanted it. They set it up for the next day's shooting. The sail was gone. Warth began screaming like a man possessed. An all-night hunt finally brought the sail back. But not until he paid a bonus to the bus that brought it back.

The next day, while finishing the long shots of the sailboat sailing away and the native girl swimming after it, the sailboat hit a coral reef and sank. With it Robson's heart sank. The camera was on a small tug. Cooper was standing on deck. Robson thought fast and figured that by cheating a little here and there the tug could serve for the sunken sailboat. He cropped the shot. It worked.

The plane arrived on schedule. And so our weary travelers sailed aloft waving goodbye and calling "Aloha!" to as charming a bunch of bums as ever sought shade in Paradise.

Broadway

Judith Dawn Gordon engaged to Valencourt F. Draper, Jr. Both with CBS-TV.

Victor, longtime headwaiter at Billy Rose's Diamond Horseshow, now in the plastic biz.

Dorothy Hirsch (VARIETY) in Jewish Memorial Hospital another couple of weeks nursing an ulcer.

William Brandt, Brandt Theatres exec, back from a survey of film activities in the European capitals.

WB's Gil Golden due back next week from Burbank where he went to huddle on the new Warner-SuperScope.

Columbia producer Buddy Adler in from the Coast Mon. (3) for the preem of his production, "From Here to Eternity."

The A. J. Balabans will sail for Europe Aug. 12 on the Liberte on the first lap of a holiday expected to last several months.

Adhesions complicated Nick Kenny's gallstones op at St. Clare's hospital last week but he's recuperating nicely now.

Spencer Tracy sailed to Europe last Thursday (30) to confer with Garson Kanin and Ruth Gordon on his next film for Metro.

Richard Aldrich, Jr., Army flyer and former b.o. assistant at his producer-father's Cape Cod strawhats, returned a week ago from Korea on a month's leave.

William S. Roach, ex-O'Brien, Driscoll & Raftery, has opened an international law office at 52 Rue Gallee in Paris. He still maintains his N. Y. office.

Metopera soprano Nadine Conner, actress Eve Arden, actor Jay C. Flippen and French songstress Juliette Ferly in from Paris yesterday (Tues.) on the Ile de France.

Jeff Richards, star of Metro's "The Big Leaguer," back from England Monday (3) following completion of "Crest of the Wave." He returns to the Coast after a few days in Gotham.

Julius Fleischmann, legit-ballet producer-backer, resigned from board of N. Y. City Center of Music & Drama, feeling he's spending too much time abroad to give the Center proper attention.

Proposed new skyscraper office building on 51 to 52 street, on the east side of the Avenue of the Americas (still 6th Ave. to the natives) will kayo several of the erstwhile Swing Street's stripperies.

The Earl of Harewood, editor of the British mag Opera, and a governor of Royal Opera House, Covent Garden, flying in tomorrow (Thurs.) to o.o. U. S. outdoor music setups. Will attend the Berkshire Festival this weekend.

Helen Hayes, president of the American Theatre Wing, has set (up in memory of her daughter,) the Mary MacArthur Scholarship Fund, to give a young actress a year's study in the Wing's Professional Training Program.

Tony deMarco's altercation with a Buffalo bus driver reminds that the dancer, who hails from that city, is a frequent commuter to Buff where he owns considerable property and is regarded as an important local realty operator.

Lucille & Harry E. Gould (he's general chairman of the Sophie Tucker golden jubilee dinner under Jewish Theatrical Guild auspices) entertained 200 disabled Korean and other vets from the 52 Assn. at their Greenwich estate last weekend.

Director Robert Wise, unit manager George Rhein and cameraman John Schmidts, staff for Metro's "Executive Suite," returned to the Coast over the weekend after photographing scenes for the picture in Wall Street and on the New Jersey Turnpike.

Milton Blackstone, p.r. for Jennie Grossinger, has been requested by Eddie Cantor to supply him with material for the comedian's forthcoming show biz deejay script, "They Started In The Mountains," citing anecdota of distinguished alumni of the so-called borscht (now called the caviar) circuit.

Washington

By Florence S. Lowe

Metro producer Herman Hoffman in town for recent sneak preview of "Take the High Ground."

Chantoosey Terri Southern, recently kudoed in a Robert Ruark column, current headliner at Blue Mirror nitery.

Singer Mervyn Griffin in this week to beat drums for "So This Is Love," (WB), in which he plays support to Katherine Grayson's star role.

Margaret Philips, star of Olney strawhat version of "Lady's Not for Burning," took time out from stint last Sunday (2) to keep a radio commitment.

Narciso Pimental, top ranking legit impresario of the Philippines, guest of Constance Bennett last week at Carter Barron Amphitheatre version of "Brigadoon."

Senate confirmed Eric Johnston last Friday (31) to serve another term as chairman of the International Development Advisory Board, advisory body on the Point 4 program.

Pittsburgh

By Hal V. Cohen

Christine Jorgensen comes to Copa Monday (10).

Carousel set back its reopening from Labor Day until Sept. 11.

Maureen Cannon heads show at Twin Coaches this weekend only.

Nov-Elites return to the Ankara Sept. 7 for another month's run.

Harris Theatre closing down week of Aug. 9 to install CinemaScope.

Owners of the Carnival Lounge sold a half interest in the Sixth Street spot.

Leo Carlin, 3d, son of the Nixon treasurer, suffered third degree burns on hand.

Kathryn Grayson booked to open May Beegle concert series at Syria Mosque Oct. 6.

Production of "The Drunkard" goes into the Club Belvedere Friday (7) for run.

Local dancer Paula Caputo going to Europe in September with New York City Ballet.

Howard Newman won't go on road next season; opening his own publicity office in N.Y.

George Arnold-June Arnold ice show wound up its stay at the Horizon Room Saturday (1).

Nina Korda (Mrs. Sam Handlesman) coming on for "Lady in the Dark" at Pitt Stadium next week.

Maggie Hill, White Barn Theatre's leading lady last season, coming back for "In Any Language" Aug. 17.

Dancing Evans Family head for Korea on a USO tour when they finish at the Paramount in N.Y. this month.

Fire Island

By Robert Lantz

Claude Dauphin, after starring in "Suspense," to Hollywood (10).

Warren Stevens, after costarring on the Medallion-TV show, returned to Hollywood (4).

Robert Goldstein, London-twin of Leonard, left for the Coast but returns to N. Y. and England next week.

Herman Shumlin to N. Y. to discuss "The Wooden Dish" production with Richard Myers, just back from Europe.

Nina Foch back from the Sig Miller play tryout in Matunuck, which did season's second-best business. Goes into Metro's "Executive Suite" Aug. 24.

Producer Donald Flamm here on a yachting vacation; also Henry Morgan, Neva (Mrs. Michael Ellis) Patterson, Jean Carson, Edith Atwater (who will tour with Melvyn Douglas this winter).

Atlantic City

By Joe W. Walker

Louis Prima booked into Dude Ranch starting Aug. 7.

Al Martino into Steel Pier's vaudeville with Frankie Laine due Aug. 9-15.

Michael Rabin featured by suburban Ventnor Summer music Festival Aug. 11. Eugene Conley appeared Tuesday (4) night.

Stan Kenton orch into Marine Ballroom through Aug. 6, with Ted Weems due in Aug. 7-13. Johnny Long takes over Aug. 13-20.

John Reed King back in home town to head list of judges which selected Patricia Ann Condon ("Miss Essex County") as Miss New Jersey Saturday night (1). Al Owen, local disk jockey, emceed contest, sponsored by resort Junior Chamber of Commerce.

Miami Beach

By Lary Solloway

Pat Morrisey set for date at Clover Club beginning early in August.

Newest all-nitery building along 79th Street Causeway strip is the Cascades.

"Rose Tattoo" at Casablanca Hotel doing heavy biz also Grove Theatre group's version of "Moon Is Blue."

Joe Louis and all-Negro troupe set for Aug. 16 matinee at Beach Auditorium and night session at Dinner Key (Miami).

Dade County Auditorium manager Jerry Donovan set Sammy Kaye, Phil Spitalny and Guy Lombardo for dates next winter; Yma Sumac and Jose Greco also on agenda.

London

Koran, mindreader, opened a return cabaret date at Quaglino's and the Allegro Room this week.

Tom Arnold hosted an after-show first anni party for cast of Anna Neagle starrer, "The Glorious Days."

Shani Wallis taking over femme lead in Jack Hylton's "London Laughs" during Vera Lynn's summer vacation.

Norton Ritchey, Allied Artists foreign topper, in from New York last Thursday, left for Germany Saturday, and returned here yesterday (Tues.).

Leslie Knopp, technical advisor to Cinematograph Exhibitors Assn., elected a fellow of Royal Photographic Society.

Royal Danish Ballet makes its British debut with a two-week season at Covent Garden Opera House beginning next Tuesday (11).

French chanteuse Line Renaud starts a new BBC radio series next week entitled, "On the Boulevards," which she will record in Paris.

Rolly Rolls, who opens a month's cabaret season at the Colony and Astor next week, booked by Bernard Delfont for the South African tour of the Folies Bergere.

Orson Welles inked to play role of the foreign secretary in Ian Dalrymple's production of "Three Cases Of Murder," based on a Somerset Maugham short story.

Chicago

Lori Nelson here plugging "All I Desire."

Leonard Sillman seeking to pact Fleming Brown, folk singer at the Blue Note.

Tommy Morton here to boost "Main St. to Broadway," current at the Monroe.

Les Paul and Mary Ford arriving here from Michigan City, Ind., Aug. 6 by boat.

Carol Hay back with Marshal Migatz at the Salt Creek strawhatter, after an operation.

Marsha Henderson here to do personals for "Thunder Bay," preeming at Chicago Theatre Aug. 7.

Sam Lesner, Sun-Times film critic, doubling as tutor to a Y.M.C.A. class at a weekend vacation spot, subject being "How to Play the Recorder."

Peggy Taylor, late of the Breakfast Club, leaving to play niteries in Europe as a new act, using special lyrics of Owen Haynes, Chi song writer.

Paris

Opera - Comique unshuttering with "Carmen" and "Ciboulette."

Suzy Delair inked for new Andre Hornez-Henri Betti operetta at Europeen.

"To Dorothy A Son" into Bouffes-Parisiens Oct. 1 with comic Roger Nicols starring.

Jean Anouilh adaptation of Eugene O'Neill play, "Desire Under Elms," ready for production at Comedie des Champs-Elysees. Goes into rehearsal Oct. 1.

Gregory Ratoff in from Rome to confab with Edith Piaf and Jacques Pills. Actor - producer wants them for star roles in Broadway musical of "Seventh Heaven."

Martine Carol, with "Lucrece Borgia" pic completed, into "Anna," film to be shot at Portofino with Albert Lattuada megaphoning a Charles Spaak scenario.

Marcel Ayme translating Arthur Miller's "Crucible" for Bruno Coquatrix's Comedie - Caumartin. Jacques Dumesnil to have lead, with Raymond Rouleau directing. French version to be titled, "Witch Hunt."

Minneapolis

By Les Rees

Hotel Radisson Flame Room holding over Quintette Allegro.

Legit Lyceum still without opening attraction for 1953-54 season.

Jan Garber at Prom Ballroom and Excelsior Amusement Park for one-nighters July 31 and Aug. 7, respectively.

Persian Palms nitery introducing Harold Lloyd's "Hollywood Hobby Horse Derby" here, along with its all-girl revues.

Local barber shop chord singing societies serenaded Chordettes during latter's Hotel Radisson Flame Room engagement.

Hotel strike delaying refurbishing and reopening of Northwest Variety club Hotel Nicollet rooms, closed since July 1 and originally scheduled for unveiling Sept. 1.

Local producer Morrie Chalfen, who owns four ice shows, has inked Sonja Henie, now with one of them in Europe, to head his "Holiday on Ice" for its next fall and winter American tour.

Northwest Variety club turned over to Minnesota Society for Crippled Children as a mascot for youngsters a mule presented to it by Las Vegas Junior Chamber of Commerce during recent JCC convention here.

For first time, Ringling Bros. circus confining Twin Cities' engagement to single St. Paul appearance Aug. 8 because of inability to line up lot here. On other occasions show always has played two days here and either not at all in St. Paul or only one day there.

Australia

By Eric Gorrick

"Seagulls Over Sorrento" has passed 500th performance here for J. C. Williamson.

Columbia readying "Salome" for major playdates over the Greater Union Theatres' chain.

Charles Munro, major independent film loop operator, hospitalized following collapse.

Ron Pitt appointed 20th-Fox homeoffice rep in Melbourne. Pitt joined 20th-Fox as an office boy.

Arthur Morris, Associated-British sales chief, hosted by Ernest Turnbull, chief of the Hoyts' loop.

Russ Marlow, for 24 years in charge of publicity for 20th-Fox in New Zealand, resigned to go into biz on his own.

"A Queen Is Crowned" (Rank) wound up record six-week run at the 2,584-seat State, Sydney, for Greater Union Theatres.

Alan Barr appointed joint general manager of film circuit in South Australia. Loop is hooked to Hoyts. Barr was formerly handling city theatre advertising under Cliff Holt.

William Harrop, long biz manager of the Exhibitors Assn., appointed chairman of New South Wales Theatres and Films Commission, key authority governing allocation of cinema licenses.

Ottawa

Jerry Colonna due at Gatineau Club.

Unexciting federal election (voting Aug. 10) having little effect on show biz.

Moving of Canadian Broadcasting Corp. policy brass from Toronto and Montreal to Ottawa well under way.

Canadian Broadcasting Corp. plans TV teeoffs in Winnipeg and Vancouver by this fall or winter, to bring total CBC TV outlets to five.

Norman McLaren, head of National Film Board's animation dept. back from India where he instructed in visual aids for Indian government.

George Hamid's "Grandstand Follies," Bergen's "World of Mirth" midway and Hell Divers pacted for 1953 Central Canada Exhibition set to open Aug. 22.

Ernie Warren, 20th Century Theatres Ottawa district manager, handling publicity for annual air tour of 57 United States businessmen-aviators on sky tour across Canada.

Ireland

By Maxwell Sweeney

Abbeyite Joe Lynch doing comedy guest spots in Dublin terperies.

Seamus O'Braonain named prexy of Broadcasting Advisory Committee for two years.

C. V. Whelan, former secretary Irish Film Society, to Spain for duty as Irish consul in Madrid.

Joseph Tomelty to London for role in Alexander Korda production of "Hobson's Choice" at Shepperton.

Frank O'Neill, director of Irish National Arts Theatre, readying lensing of J. M. Synge's play, "The Well of the Saints," on location near Dublin.

Josephine Alberrici staging Jean Anouilh's "Romeo et Jeannette" adapted to Irish setting by Donagh McDonagh as "Fading Manions." Adaptation was staged in London by Laurence Olivier several years ago.

Rome

By R. F. Hawkins

Jean Pierre Aumont to Paris.

Bud Abbott to London after brief visit here.

"The Great Lover," only English lingualer in town, at the Fiammetta.

Harlem Globetrotters in Rome for three days, appearing nightly at the Foro Italico.

Linda Darnell, Valentina Cortese and others in "Forbidden Women" cast moving to Cinecitta for interiors after location work on Via Veneto and other Rome spots.

Rita Stazi, Italian beauty rep at recent Miss Universe shinding in U. S., penned article on event for Roman daily, criticizing choice of winner.

Hollywood

Edmond O'Brien in hospital for eye operation.

James Stewart and Leo Carrillo to Pittsburgh.

Helen Broderick recovering from major surgery.

Herbert Marshall laid up with water on the knee.

Paul Muni sued for $25,000 because of a dog bite.

Harold Wirthwein to Denver for Allied Artists confabs.

Franklyn Farnum celebrated 39th anni as a film actor.

Leo G. Carroll back from N. Y. to start his telepix series.

Rita Hayworth checked in at Columbia after eastern vacation.

Eddie Davis in from N. Y. to write a nitery act for Ben Blue.

Jane Withers reported on road to recovery in St. Vincent's Hospital.

George Raft called off his Las Vegas nitery booking because of illness.

Morey R. Goldstein in from N. Y. for production confabs at Allied Artists.

Arleen Whelan withdrew from "Kismet" legiter because of kidney ailment.

Jack Palance writing life story of Jack Dempsey in which he hopes to star.

Frederick Brisson moved his headquarters from Walt Disney studio to RKO.

Johnny Grant and Piper Laurie cited by Gen. Maxwell Taylor for their Korean tour.

Reginald Denham in from N.Y. to round up thespians for "Sherlock Holmes" legiter.

Aubrey Schenck, Tony Curtis, Frank Lovejoy and Mary Murphy returned from Hawaii.

Jake Mogelever in from Washington to seek studio cooperation for Treasury bond drive.

Herbert J. Yates and William M. Saal back at Republic desks after sales huddles in N.Y.

Walter Pidgeon will represent Screen Actors Guild at AFL convention in San Francisco.

Geraldine Page contracted mumps while on location with the "Hondo" troupe in Mexico.

Madrid

By Geeno Garr

Magico Fassmann and a company of 12 off to Puerto Rico and Venezuela on a tour of Latino countries.

Silvia Morgan tossed a cocktail party to celebrate the launching of her own pix producing company, Hispamer Films.

Comedian Pedrin Fernandez pacted to join the Carmen Morell and Pepe Blanco Co. for its August season in Barcelona.

Maestro Napoleone Annovazzi, from Vienna Opera House, to direct German and Italian opera season at the Municipal Theatre in Valencia.

Portuguese star Antonio Villar, started work in new pic, "Don Juan Comes Back to Sevilla." Cifesa bought world distribution rights to film.

Argentine director Leon Klimovsky here to direct a French-Spanish - Argentine coproduction starring Argentine's Olga Zubarry. Work will start in September.

Teatro Cueca, a 1,500-seater which is used as a cinema during the winter, has reopened for the summer with the legit company of Manena Algora and Emilio Pages.

Mexican songstress Irma Vila in hospital here after an auto accident while on tour. Her company of 20 musicians, singers and dancers may have to lay off two months.

Teatro Infanta Isabel has closed his 10-month season with "We Will Talk," starring Isabel Garcez, Mariano Asquerino and Mariano Azana. Season showed the largest profit since the war.

Tokyo

By Richard H. Larsh

Arthur Doyle, Universal topper for Japan, returning to U. S. for vacation.

E. F. O'Connor, Metro Far East manager, headed for U. S. on first home vacation in years; returns in October.

Local RKO office reported to be voluntarily withdrawing planned release of its Pacific war film, "Flying Leathernecks."

Attempting to beat the heat, small theatres in the provinces lacking air conditioning, are scheduling a screening after the usual 9 p.m. shuttering.

Fuji Film Co. will increase monthly production of 35m raw stock to 15,000,000 feet starting in September. This 10-fold hike was made possible by enlarged plant.

Japanese Motion Picture Ethics Board scissored only three imported films from the 69 pix reviewed in first year of board's operation. Slight clips for sexiness were made in the French film, "Dede d'Anvers" and the Norwegian, "Kranes Konditori."

OBITUARIES

JACK ADAMS

Jack Adams, 70, Canadian theatrical agent and former vaudevillian, died July 20 in Berkeley Springs, West Va., while returning to Montreal from a Florida vacation. Born Stanley McGuirl in Kingston, Ontario, he began his vaude career in a comedy act in which he played the ocarina.

Adams also appeared in an act with the Thompson Sisters, vocal duo, and with a musical group tabbed The Barton Family. In 1932 he joined the theatrical agency of Fred Norman in Montreal and in 1938 opened his own Montreal office, Jack Adams Productions, Theatrical Employment Agency of Book Office, which he operated until his death.

Wife, who was a member of The Barton Family act and a daughter, Jackie Adams, who had appeared with the first "Merry Widow" company at His Majesty's Theatre, Montreal, and in the initial Montreal presentation of "Abie's Irish Rose," survive.

EDWARD C. BUDDY

Edward C. Buddy, 46, general manager of the Columbia Broadcasting System television news film division, died July 28 in Norwalk, Conn., following a heart attack. Prior to joining CBS six months ago, he had been managing director of Cinema Canada Pictures, Ltd., of Toronto.

Buddy, who at one time worked for The New York Sun, was a former European manager for Paramount News. During World War II he headed the European newsreel pool, a distributing agency of war film to the major newsreel companies. After the war he became foreign news editor for Warner-Pathe Films and three years later joined Cinema Canada.

Wife, his mother, three daughters, two sons, a sister and a brother survive.

WILLIAM A. ANDLAUER

William A. Andlauer, 72, died in Kansas City Aug. 1 after a long illness. He was a veteran of the film and theatre industries, and had lived most of his life in Kansas City.

During the early days of silents Andlauer operated the Bonaventure Theatre which financed the founding of Andlauer & Sims Film Co., which filmed and projected pix for churches, clubs and businesses.

He opened the Warwick, midtown subsequent run, which closed recently and is now being converted to commercial use. He also opened the Benton at Lee's Summit. At one time he was a newsreel cameraman for Paramount in this area. Survived by his wife.

WILLIAM H. FOX

William H. Fox, 54, Pittsburgh theatre man, died July 27 in Pitt after a short illness. He was secretary and general manager of C. T. Enterprises, Inc., operators of two film houses in Carnegie, Pa., and was also treasurer of the Noblestown Corp., operators of the new Green Tree Drive-In.

Fox was treasurer and director of the Motion Picture Theatre Owners of Western Pennsylvania; a director of the Screen Guild exchange in Pittsburgh and secretary-treasurer of Independent Theatres, Inc. He had also long been active in the affairs of the Allied MPTO of Western Pennsylvania.

Surviving are his wife, his mother, one sister and a brother.

WILL CATLIN

Will Catlin, 81, famed English summer show promoter and pioneer of pierrot seaside productions, died July 15 at Llandudno, North Wales. He staged shows mainly at Llandndno and Scarborough, and was also associated with productions at Colwyn Bay, Wales, and Great Yarmouth, Eng.

After performing before King Edward VII, Catlin received the privilege of using the word "Royal" in connection with his troupes. Charles Laughton, some 30 years ago, appeared in "Hobson's Choice" at Will Catlin's Arcadia Theatre, Scarborough, his last performance as an amateur.

HARRY LANG

Harry Lang, 58, vet vaude comic and radio actor, died in Hollywood Aug. 3 after a heart attack. He came to the Coast in 1936 and worked in radio, pictures and television.

Lang, who began his theatrical career at 17, was later partnered in such vaude turns as Lang & Haley and Lang & O'Neill. Upon shifting to films and radio, he generally portrayed supporting comedy roles. He was best known in recent years for his characterization of radio's "Cisco Kid," which he did for the last seven years.

Wife, mother and sister survive.

EDWIN J. SAULPAUGH

Edwin J. Saulpaugh, 54, supervisor of continuity acceptance for the DuMont Television Network, died July 29 of a heart attack at his home in Jackson Heights, N. Y. He had been in the entertainment industry for over 25 years.

At one time Saulpaugh was a legit producer-director. In 1941 he became a staff director for the American Broadcasting Co. and from 1944-47 was producer-director of the Philco "Radio Hall of Fame" for the Hutchins Advertising Co. He was with DuMont since 1950.

Wife survives.

JOSEPHINE FOX

Josephine Fox, 84, retired legit and radio actress, died Aug. 2 at the Actor's Home in Englewood, N.J. Miss Fox, who began her career as a child actress in 1873, had appeared on Broadway in such shows as "Reunion in Vienna," "Shanghai Gesture" and "There's Always Juliet." From 1940-1946 she played the role of Granny in the radio serial, "When a Girl Marries." She was the widow of actor William Marble.

A sister, Elizabeth Malone, also a retired actress, survives.

THOMAS L. L. RYAN

Thomas L. L. Ryan, 61, who retired last year as president of the Pedlar & Ryan ad agency, died July 29 at his home in North Salem, N. Y. At one time a veepee and account executive with Barton, Durstine & Osborn, he formed the Pedlar & Ryan agency with Louis C. Pedlar in 1925. Prior to his association with Pedlar, Ryan had been with Vogue mag. P. & R. was dissolved by Ryan last October.

Wife, two sons and three sisters survive.

MARY JACK DAVIS

Mary Jack Davis, 21, of the Davis Sisters, singing team, was killed Aug. 2 in a head-on auto crash near Cincinnati. She and her partner, Mary Frances Penick, 21, who suffered minor injuries, were returning from a radio engagement at Wheeling, W. Va., in connection with their new RCA-Victor release of "Rockabye Boogie" and "I Forgot More Than You'll Ever Know."

After bowing on WCPO-TV, Cincinnati, in 1950 the Davis Sisters moved to radio and TV stations in Detroit.

MRS. HELEN BRYLAWSKI

Mrs. Helen Levi Brylawski, 90, widow of Aaron Brylawski, pioneer film theatre builder and operator in Washington, D.C., died at her home there Aug. 2. Her husband, who built the D. C. Warner Theatre and others, died in 1929.

Among survivors are a son, A. Julian Brylawski, with the Stanley-Warner real estate department and president of the Motion Picture Theatre Owners of D.C. Another son is Fulton Brylawski, a copyright attorney, who has represented many show business clients.

ZACHARY GOLD

Zachary Gold, 35, screen and short story writer, died in Hollywood Aug. 1 of complications following surgery. One of the most anthologized short story scripters in the last decade, he was brought to the Coast by Warners in 1945.

During his three years in Hollywood, Gold authored several screenplays, including "Humoresque." His most recent script is "Silver Horde" which RKO is scheduled to make.

Wife and two children survive.

HARRY JACKSON

Harry Jackson, 57, veteran cameraman, died in Hollywood Aug. 3 after a five-week illness. Starting as a stillman with Warners in 1927, he became a lenser in 1934 at Fox.

Jackson was particularly active as a location cameraman, going to various parts of the world for different films. Among his last assignments were "Bandwagon" for Metro and "The Kid From Left Field" for 20th-Fox.

Wife and son survive.

PEARL DE SOSIOUR

Pearl De Sosiour, actress, died Aug. 1 in Springfield, Ohio. She appeared in several George M. Cohan productions with her late husband, Thadeus Gray, and at one time played a different role each week for 85 weeks at the Bowdoin Square Theatre, Boston. She also performed at the Lyceum Theatre, Brooklyn, for several years and had toured with the old Baldwin & Melville company.

Surviving are two sisters.

ROBERT S. DISNEY

Robert S. Disney, 91, retired real estate man and uncle of Walt and Roy O. Disney, died July 28 in Los Angeles. When Roy, who is now president of Walt Disney Productions, and his brother Walt formed a partnership to make animated films their uncle helped supply financial backing.

Surviving, besides his nephews, are his wife, a son, a brother and three sisters.

KIERAN BALFE

Kieran Balfe, 44, newscaster for WPIT, Pittsburgh, died July 30 in Pittsburgh following a heart attack. Starting his radio career in Pittsburgh in 1930 with WWSW, he conducted the "Cathedral Hour" on the station for several years.

Balfe had also done radio work in New York, Niagara Falls, Steubenville, O., and in several Pennsylvania cities.

ALBERT A. FENYVESSY

Albert A. Fenyvessy, 97, one of the oldest exhibitors in the U. S., died July 31 in Rochester, N. Y. Born in Hungary, he came to America in 1882 and operated film houses in Scranton, Pa., and Binghamton, N. Y., before moving to Rochester.

Fenyvessy and his family owned 23 theatres in Rochester.

NICK HALL

Nicholas Grussner, 63, known professionally as Nick Hall, died July 28 in New Orleans. A songwriter and entertainer, he wrote the music for several tunes including "Help Me Mend a Broken Heart."

Survived by wife, son and two brothers.

JOE M. FIELDS

Joe M. Fields, 85, retired actor, died July 30 in New York. Making his vaude debut at the age of 10, he appeared in that medium with Gus Rogers, Happy Fanny Fields and Mark Wooley. He played all the major circuits.

Wife and three daughters survive.

DAVID B. STEIN

David B. Stein, 47, WNEW, N. Y., account executive, died July 30 in his office at the radio station. He had previously been an exec with WIIN, N. Y., a stockbroker, and an advertising exec with Gimbel Bros., N. Y., department store.

Wife, a brother and a sister survive.

GRACE LYONS

Grace Lyons, 79, former booking agent, died Aug. 2 in Morristown, N. J. Before retiring 10 years ago, she repped such international figures as Sir Winston Churchill, the late Mme. Ernestine Schumann-Heink, Ignace Paderewski and Enrico Caruso.

A sister survives.

ROBERT B. J. BRUNN

Robert B. J. Brunn, 42, senior staff engineer of the Hazeltine Electronics Corp. and radio and television equipment specialist, died July 30 in Grand Forks, N. D., where he had been vacationing. He belonged to the Institute of Radio Engineers.

Wife and two sons survive.

Myrle B. Wheeler, 53, who had played a leading role in the annual revival of the Denman Thompson play, "The Old Homestead," in Swanzey, N. H., since 1939, died in nearby Keene, July 30. He suffered a shock at his home only two days after appearing in the final performance of the production.

Sidney Tolfree, 72, veteran exhibitor in Yorkshire, Eng., died at Scarborough, Yorks., July 22. He had 50 years' association with the stage, and presented Vernon's Imperial Bioscope as an early "animated pictures" venture at the People's Palace, Scarborough, at the turn of the century.

Wife, 46, of Maurice Maurer, veepee of the City Entertainment Corp., operator of the Astor and Victoria Theatre, N.Y., was found dead of gas poisoning Aug. 4 by her husband in their New York apartment. Police, who said Mrs. Maurer had been ill for three months, listed the death as suicide.

Carlotta Paul, 30, nitery singer who was appearing at the Zanzibar in Toronto, was killed Aug. 1 when the car in which she was riding collided with a truck on the city's outskirts. She died enroute to a hospital.

Michael J. Tighe, 70, pioneer Irish film exhibitor, died in Dublin July 25. He built the first provincial cinemas in Ireland in 1912 in Sligo, Dundalk and Cork. In 1926 he was manager of the Capitol and Allied Cinemas, Dublin.

Wayne A. Yaney, 47, drummer in the Harley Bracht and Archie Newell orchestras in Toledo for years, died in that city July 27 of a heart attack. A son, mother, and sister survive.

Father of Benjamin H. Segal, of Shubert Theatre executive staff, New Haven, and former managing director Mark Hellinger Theatre, New York, died in New Haven, July 30.

John Stewart White, 72, former publicity manager for the Oliver Morosco theatres, died July 25 in Los Angeles. At one time he owned the Newsmen Advertising Co.

Widow of Irving Jacobs, the Broadway producer and Denver amusement arena operator who died about a year ago, died recently in Denver. She was about 30.

Stepfather, 78, of film producer Anthony Zanardi-Landi and father of late film actress Elissa Landi, died July 31 of a heart ailment at his son's home in Los Angeles.

Albert Rogers, 63, former revue and pantomime artist, died July 19 at Peterborough, Eng. He became a hotelier upon leaving the entertainment field some years ago.

Oren W. Evans, Coast director of the Broadcasting and Film Commission of the National Council of Churches of Christ, died July 25 in Los Angeles.

Father, 77, of Dr. Lionel S. Auster and scripter Islin Auster, died in New York Aug. 2. Two daughters and widow survive.

Mother, 78, of actor James Stewart, died of a heart attack Aug. 2 in Indiana, Pa.

Barn Tryouts

Continued from page 1

of the season. Also: Warren Munsell, Jr.'s "Comin' Thro the Rye," scheduled as the Connecticut barn's windup presentation. Latter play was initially presented to the seersucker trade in 1949.

Another '49 entry, repeated as a tryout this season, was Edward Emerson and Charles Williams' "Love in Upper Sandusky," done at Sea Cliff. Play was not included in the previous compilation of new works at the Long Island playhouse. Both "Rye" and "Sandusky" have been mentioned as Broadway probabilities.

3 From Westport

Of the plays recorded as potentials for Broadway this fall, three are from Westport and four from Sea Cliff. Trio from Westport's production calendar are Mary Drayton's "Second Fiddle," Diana Morgan's "The Starcross Story" and Alexander Federoff's "Day of Grace." Sea Cliff's contribution comprises "At Home With Ethel Waters," Gordon Wholey's "After Taxes," Ann Barlow's "Cobweb Twine" and Grant Gaither's "The Long Street."

Other Broadway prospects, on the production slate of varied strawhatters, are Sigmund Miller's "An Ancient Instinct," Bruce Brighton's "Be Quiet, My Love," Ray Golden's "High Time" revue, Winifred Wolfe's "Three Stories High," George Batson's "Celia," Henry Ridgely's "The Angry Apes," Nathaniel Benchley's "The Frogs of Spring," Walter Hart and Richard Maibaum's "The Paradise Question," Joanna Roos and Edward Mabley's "Red Sky at Morning" and "The Dazzling Hour," adapted from Anna Bonacci's original French by Jose Ferrer and Ketti Frings.

In addition to the tryouts already mentioned, Westport has also preemed "Sailor's Delight," an adaptation of Peter Blackmore's "Miranda," Lawrence Langner's "Once Married, Twice Shy" and Mary and Francis R. Bellamy's "What About Maisie?"

Included in the remaining list of tryouts are such entries as "Two for the Money" and "One Thing After Another," both revues, William Nobel's "Starfish," George Ross' "Too Much Amphitryon," T. C. Upham's "America," J. A. S. Coppard's "Dark Finale," Jack Barker Perry's "The Indoor Sport," "George Baxt's "Make Momma Happy," Elaine Carrington's "Remember Me," Reginald Goode's "Ragoona," Morton Da Costa and Edwin McArthur's "Rip Van Winkle," Rosemary Foster and Warner Law's "Sight Unseen," Holloway Branch's "Strange Sanctuary," Robert Smith's "Strike a Match" and Halsey Melone's "K. G."

Also, Easter Yagha and Robert Holton's musical, "Great Scott," Hunter Blore Beaton's "The Scribbler's Three," Marrijane and Joseph Hayes' "Mr. Peepers," Ward Easton's "Atlas Holds Up," Tyrus Hillway's "Captain Ahab," Sloane Elliot's "Happy Hunting Ground," Milton Kramer's "Women Are People," John Dighton's "Happiest Days of Your Life," Ned Armstong's "See You Tomorrow," Sidney Michaels' "Three-Toed Pony," Sheldon Stark's "Time of Storm," John Dos Passos' "U. S. A.," Romeo Muller's "With Drums and Colours," Angus Bailey and Windsor Lewis' "The Winter Palace," Warren Weldon's "House of Cards," David Mark's "Captive at Large" and Philip King's "On Monday Next" and "Here We Come Gathering."

Forthcoming originals to be tested on the rustic circuit include Milton Kramer's "Stray Seed," Mike Stewart and Shelley Mowell's musical, "Solomon Grundy," Frank Lowe and Robert Gallico's adaptation of James Thurber's "13 Clocks," Paul V. Carroll's "The Wise Have Not Spoken," John Rengier and Howard Blankman's "By Hex," Leonard Lee's "Hang Together," Charles S. Jules and Norman Meranus' "Little Green Lie" and Roy Bailey's "Skin Deep."

MARRIAGES

Barbara M. Walter to Maurice J. McGarry, Washington, Aug. 1. Bride is staffer at NBC's capital studios, and is daughter of Rep. Francis E. Walter (D., Pa.); he's an announcer at WRC and WNBW-NBC.

Elizabeth Stafford to Larry Whyte, Sedalia, Mo., Aug. 1. He's a newscaster at KCMO, Kansas City.

Mary Parquette to Pat Bradley, Galveston, Tex., July 26. Bride is a vocalist; he's an announcer on KGUL-TV there.

Kristine Miller to William H. Schuyler, Hollywood, Aug. 2. Bride is an actress.

Heath Williams to Frank Smith Jr., Aug. 1, South Orange, N. J. Bride was formerly secretary to Merle Jones, CBS-TV o&o veep; he's assistant manager to CBS-TV sales development. His father is a Benton & Bowles veepee.

Patricia Marte to Clifford Birkett, Preston, Eng., July 18. Bride is daughter of comedian Reg Marte.

Jackie Coogan to Dodie Lamphere, Mexico City, April 1952. Groom, an actor, disclosed the marriage last week.

Audrey Sharpe to Harry Fraser, Hollywood, July 26. Bride is copy chief for the Raymond Morgan Agency; he's a former film writer and director.

BIRTHS

Mr. and Mrs. John Kuclin, son, Chicago, July 25. Mother was a dancer in "Pal Joey"; father is production stage manager with the show.

Mr. and Mrs. Dick Means, daughter, Pittsburgh, July 13. Mother's a singer; father's a musician.

Mr. and Mrs. Wally Heim, son, Chicago, July 28. Father is publicist for UA.

Mr. and Mrs. William Hector, son, (their sixth child), Chicago, July 26. Father is violinist with Chi Symphony Orchestra.

Mr. and Mrs. Joe Hyams, daughter, Los Angeles, July 27. Mother is former model Eleanor Carlson; father is Coast rep for the N. Y. Herald Tribune.

Mr. and Mrs. Norman Keller, daughter, Santa Monica, July 28. Mother is Eileen Christy, screen actress.

Mr. and Mrs. Bob Murphy, son, Evanston, Ill., July 29. Father is a radio-TV announcer.

Mr. and Mrs. Hans Marcuse, daughter, Montreal, July 23. Mother is former Virginia Luce, pianist-singer; father is night manager of Ruby Foo's.

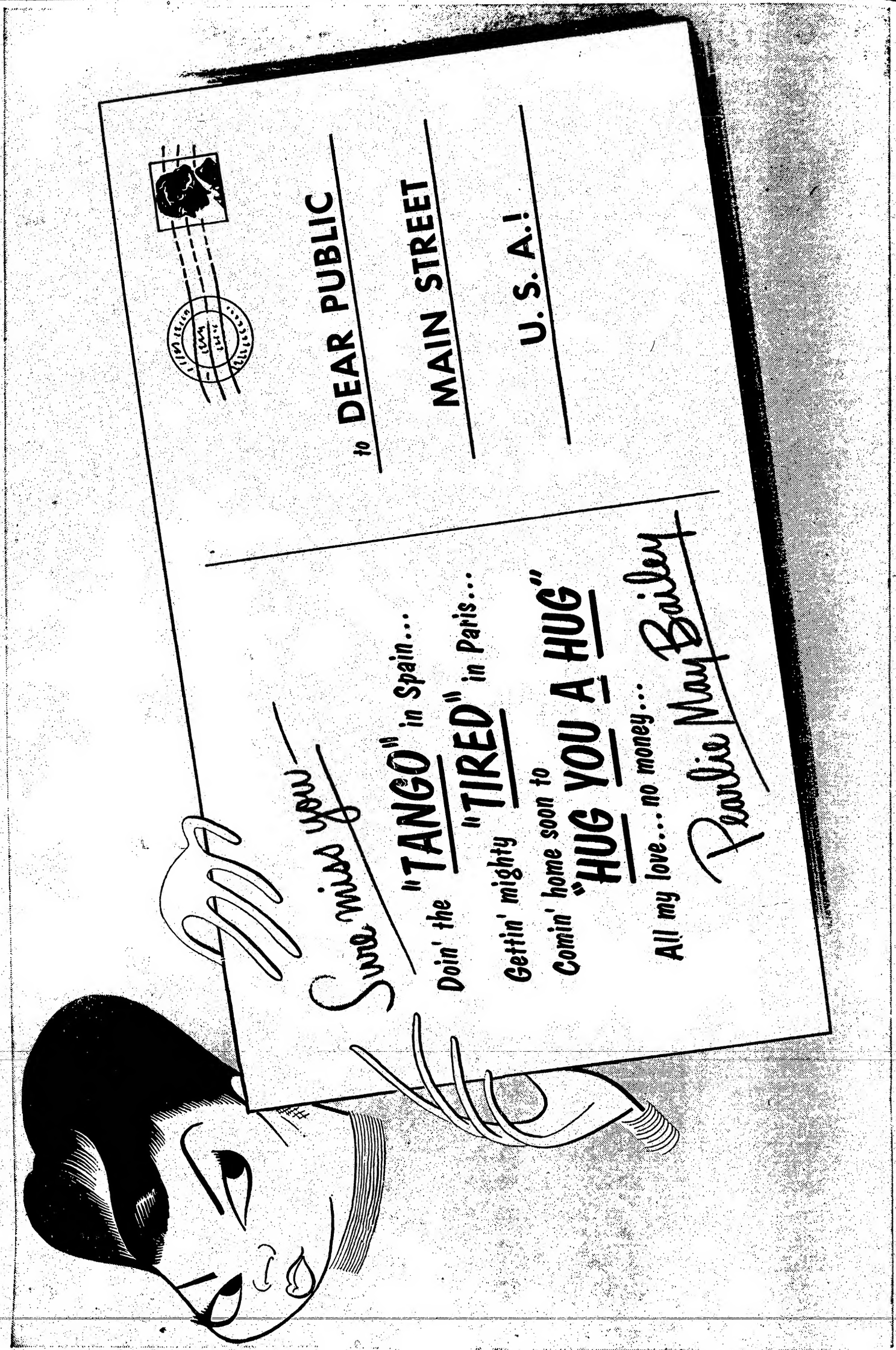
Mr. and Mrs. Jimmy Matson, daughter, San Antonio, July 29. Father is engineer for WOAI there.

Mr. and Mrs. Joe Grossman, son, New York, July 31. Father is company manager of "Pal Joey."

Mr. and Mrs. Bob Stern, son, Burbank, Cal., July 28. Father is a publicist.

Mr. and Mrs. Fred Friendly, daughter, New York, July 20. Mother is a painter; father is co-producer of CBS-TV's "See It Now."

Mr. and Mrs. Seymour Hersher, son, in New York, July 29. Mother is Sylvia Kay, secretary-assistant to legit producer Jule Styne.


Sure miss you
Doin' the "TANGO" in Spain...
Gettin' mighty "TIRED" in Paris...
Comin' home soon to
"HUG YOU A HUG"
All my love... no money...
Pearlie May Bailey
to DEAR PUBLIC
MAIN STREET
U. S. A.!

FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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SUMMER TV'S FALL HARVEST

Nitery Ops, Clipped by Falling Biz, Want to K.O. Talent Doubling on TV

The shrinking nitery attendance in major cities will probably bring further restrictions against performers doubling on video by cafe operators. Many owners, especially in New York, feel that video has cut into nightclub business. With prospective customers glued to receivers several nights weekly, it's becoming increasingly difficult to get acts that haven't been seen previously in the area, and many customers, it's pointed out, feel that they haven't gotten their full money's worth when paying to see an act that they have seen for free on video.

One cafe operator has already taken steps to discourage acts going on television preceding or during the stand at his cafe. Lou Walters, Latin Quarter, N. Y., boniface, is now demanding that acts kickback a portion of their video salaries to him if it's that important to their career that they appear on video while at his club or shortly beforehand. That's been worked in several cases and each time the talent has kicked back part of the earnings.

Walters has long felt that he doesn't want to give away any part of his show for free. For many years he battled against benefits on the theory that the large affairs at Madison Square Garden, N. Y., spoiled nitery business for weeks because prospective patrons, who had been at the benefit, had seen

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W. Va, TV'er Turns Down Par's 'War of Worlds' Ads As 'Unacceptable' Material

Paramount did a double take last week over notification by an indie television station that the film company's advertising material for the upcoming release, "War of the Worlds," would not be acceptable. L. H. Rogers, v.p.-general manager of WSAZ-TV, Huntington, W. Va., informed Par that a "horror picture of this calibre is one which perhaps is best suited to theatre entertainment where the viewer has a wide latitude of choice as to whether he attends or not." Rogers' position was stated in a letter to Terry Turner, who's on a special Par assignment promoting the pic via TV, radio and other outlets.

Curious to Par homeoffice reps was how the Huntington station came to decide against accepting "Worlds" commercials since the Par TV clips hadn't even been seen. It's presumed though that the nix was based on layouts appearing in the filmery's pressbook for the pic.

Par is set with an extensive radio and TV campaign for "Worlds," initially via 33 AM-TV stations this month in New England and Middle Atlantic states. In N. Y., 76 spots have been bought on WCBS-TV.

King Disks 2 Topicals, 'Taft Tribute' and 'Korea'

King Records added its bit to the nation's salute to the late Sen. Robert A. Taft with release of a Jimmie Osborne etching of "A Tribute To Robert A. Taft." Osborne, a country singer, also wrote the tune.

The Osborne platter is backed with another timely slice tagged "The Korean Story," Diskery, incidentally, headquarters in Cincinnati, Taft's home base.

Once Again It's Kiddie Roundup Time For Diskers

Once again, it's kiddie roundup time for the diskers. Although the moppet vocalists have generally proved to be only one-time killer-dillers in the wax market, that fact hasn't dampened the current cradle-snatching proclivities of the major labels.

Two years ago, the Bell Sisters, a Coast duo with a total age of 25 years, kicked off the moppet cycle with their click "Bermuda" for RCA Victor. That was their first and last hit and the sister team has not been heard from recently.

Jimmy Boyd, 14-year-old country singer, made an even more spectacular splash last Christmas with his "I Saw Mommy Kissing Santa Claus" for Columbia, 1952's top seller on wax. Since then, Boyd has poor to indifferent success with his solo disk releases. He did hit again on "Tell Me a Story" in tandem with Frankie Laine. His other effort with Rosemary Clooney, "Dennis the Menace," failed to register.

As the latest entry in the juve sweepstakes on wax, RCA Victor has inked 15-year-old Tommy

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Ed Wynn Kiddie Show Mulled for CBS-TV

Hollywood, Aug. 11.

CBS-TV is huddling with Ed Wynn to return to that net with a children's show for the afternoon or early-evening schedule. Program would not be ready for the fall, but probably will be aimed to start early next year. Deal not yet closed, with talks still going on.

Wynn made his tele debut with CBS-TV, and had his own weekly evening show on that net before he moved over to NBC-TV. He was off the air last season.

HOT ENTRIES RATE '53-'54 CARRYOVER

Fadeout of the summer semester on TV may find more than the usual quota of filler entries being retained by sponsors for the fall season. (Last season the two major summertime contributions that made the grade on a permanent basis were the Wally Cox "Peepers" show, which did summer duty for Ford Dealers on Thursday nights, and "My Little Margie," which went in as summer replacement for "I Love Lucy" and was grabbed up for a fall-winter ride.)

While this summer has failed to produce another Wally Cox or "Peepers" situation comedy, nonetheless the record is fairly impressive in terms of the number of entries being salvaged for a place on the regular season schedules.

General Electric has been so impressed with the CBS-TV "Summertime U. S. A." show, which went in as a sub for its Jane Froman show, that it is retaining the Mel Torme-Teresa Brewer musical showcase as an added starter when Miss Froman returns in the fall. Also, the CBS-TV morning panel

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TNT Romancing Ozoners for Fite

Faced with the loss of approximately 30,000 seats because of the blackout of New York and New England, Nate Halpern's Theatre Network Television, which acquired the rights last week to theatre telecast the Sept. 24 heavyweight championship bout between Rocky Marciano and Roland La Starza, will make a pitch to drive-ins to install portable theatre-TV equipment.

Idea is based on the tremendous success achieved last September by the S-3 Drive-in, Rutherford,

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SOME FANCY TUTORING IN STAGING TECHNIQUES

Arthur Hanna, for the American Theatre Wing, has developed a new course called "Comprehensive Review of Acting," which the Wing will offer in the fall, designed to provide the professional actor an opportunity to work with preeminent directors in specific phases of theatre.

Margaret Webster will put the group through the Shakespearean mill, Eva Le Gallienne on scenes from Ibsen, Sir Cedric Hardwicke on Shaw, Joseph Kramm on modern theatre from the method approach and Reginald Denham on modern sans the method.

Hanna is currently in London trying to pin down Cyril Ritchard on Restoration comedy.

R&H Producing a Ft. Knox Via Control Of All Shows; It's For Grandchildren

With the purchase of the "Oklahoma!" production and rights last week, Richard Rodgers and Oscar Hammerstein 2d now own all the shows on which they have collaborated, plus "Show Boat," which Hammerstein co-authored with the late Jerome Kern. Producer-authors share profits or royalties on some of the shows, but they hold the rights and have artistic and business control of all.

According to Rodgers, the acquisition of "Oklahoma" is in line with his and Hammerstein's general policy of creating future properties. Thus, although they're paying $851,000 in six installments over the next three-and-a-half years for the complete rights to the show, they're sacrificing immediate cash return for future royalties.

Another angle of the deal, however, is figured to be possible capital gains setup R&H may get in the pending sale of the "Oklahoma" screen rights to Magna Productions, reportedly for $1,000,000. Ordinarily, 40% of this amount would go to the Theatre Guild, original producer of the show, to be shared with its backers. However, as outright owners of the property, R&H will retain the entire amount, on which they'll presumably pay merely a capital gains levy.

After presenting "Oklahoma" for a return engagement on Broadway, beginning Aug. 31 at the

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Wally Cox's 2G a Wk. For '3 Men on Horse'

Wally Cox, touring the strawhat circuit in a revival of "Three Men on a Horse," is reportedly getting $750 a week, plus 50% of the theatre's profits for each engagement. Television comedian is understood averaging around $2,000 a week on the deal.

For the recent stanza at the Falmouth Playhouse, Coonamessett, Mass., for instance, the barn management netted $3,000 on the booking, so the "Mr. Peepers" video star dragged down $2,250 for the appearance.

Guy, A&C, Laine Prove They Love Yanks in Britain

After excellent critical acclaim of the last two shows at the Palladium, London, conclusion is being reached that the London show appraisers bear no anti-American bias. It had been feared that because of the critical panning of the Martin & Lewis show at the Palladium, and subsequent blasts at the British press by the comedians, that the newspaper boys might retaliate by panning all American talent playing top houses.

Such doesn't seem to be the case. Guy Mitchell was excellently received by press and public on the show following M&L. Abbott & Costello, on the current Palladium bill, also found favor in the theatrical columns. Conclusion is being reached that M&L just weren't the critics' type.

Great Britain at large still seems to be going in heavily for U. S. headliners. At the Empire, Glasgow, for example, Guy Mitchell had to put on extra matinees to accommodate ticket seekers who

(Continued on page 53)

Gene Kelly Home After Exemption on $280,000

Hollywood, Aug. 11.

Gene Kelly's 19 months overseas, ended when he returned home over the weekend, won him tax exemption on approximately $280,000 of $390,000 salary earned during that period. Loophole repeal passed by Congress exempted his $5,000 weekly salary from time of his departure, Dec. 30, 1951, through Jan. 1, 1953, plus $20,000 of amount earned since then.

Kelly was first actor to go overseas to take advantage of 18-month law.

New Drive-In With 42 Individual Film Screens Stirs Midwest Exhibs

Kansas City, Aug. 11.

A new design of a drive-in theatre which parks its patrons on the rim of a circle and provides an individual screen for each car was opened at Urbana, Mo., and already has created a major stir in the industry here. Only catch is that the new individual screen ozoner is limited to 42 autos or about 200 people.

The theatre is called the Multiscope Drive-In by its inventor-owner-operator, Tom Smith, 37, who has been operating the regular theatre at Urbana, 40 miles north of Springfield in the Missouri Ozarks, for the past four years. The new ozoner has had turnaway biz since the first night.

The projection booth is in the center of the circle, in this case 320 feet in diameter. It flashes a picture to each of 42 screens on the circumference, each serving a separate car which gets it, sound from a conventional drive-in post-speaker.

The screen is of transparent plastic, 30x40 inches, and in a frame of shadow-box style. The picture is thus flashed to the back of the screen. How it is done is Smith's secret, but a system of reflectors

(Continued on page 16)

Everyone Wants to Get Into 3-D Act; 'Inventors' Crawl Out of Woodwork

By FRED HIFT

Widescreen and 3-D activity is netting the film companies a flood of letters and phonecalls from "inventors" both here and abroad, all claiming to have solved the great technological riddles of the day.

Very few of the schemes hold any interest, and some are touted while still in the blueprint stage, but the studios aren't taking any chances. Nothing goes into the wastebasket without at least a cursory evaluation of its potential.

Execs admit, somewhat wearily, that they're having to hear the fire of the "crackpot" brigade but, as one put it, "So many things have happened in so short a time—things no one would have thought possible—that we're surprised at practically nothing." In some instances, companies have actually arranged demonstrations of proposed 3-D and other systems to get the more persistent of the inventors off their necks.

Proposals frequently have a Buck Rogersish quality, but occasionally they are down-to-earth attempts to improve on processes currently in use. Universal, for instance, soon will try out an idea which calls for two strip of film to be threaded into two projectors which are then aimed crosswise at a wide screen. Purpose is to achieve the Cinerama-type effect. Company let the inventor have his show sometime ago, but it didn't work out. He blamed the projector position, and now he's to have another go at it.

Possibility of achieving 3-D without glasses seems to fascinate most of the would-be innovators, execs say. There is the fellow who wants to place a sheet of polarizing material in front of the screen with the projectors mounted on the ceilings and shooting over it onto the regular screen. Patrons wouldn't need glasses but would have to keep their heads absolutely steady.

'Inspacian Depthdimension'

Then there is the "Inspacian Depthdimension," peddled by Melville Terwilliger, which claims to be "the only existing third-dimension type picture for unaided viewing on a practical basis" in TV and pix. Letter recently received by

(Continued on page 61)

B'way Biographies

(The Pressagent)

By Tom Weatherly

Don't be fooled
By the jaunty figure he cuts
While taking his star
And a feature writer
To lunch at Dinty Moore's
On the expense account.

Actually, he's one of the most
Miserable of men.
The trouble is,
He's always in the middle.
If he lands a story about his boss,
The producer,
Then the leading lady
Wants to know
Who the deuce he thinks
Is the star?
And if he concentrates
On her ladyship,
The producer starts making cracks
About love being
A wonderful thing,
But who do you think
Signs the salary checks?

Featured players always accuse him
Of ignoring them because he's
Enamored of some lady of the ensemble,
And the other ladies of the ensemble
Dislike him
For the same reason.

In other words,
If the play's a flop,
It's his fault,
And if it's a hit,
He's still the patsy.

Haymes' Deportation Hearing After Windup Of Sands, Vegas, Date

Los Angeles, Aug. 11.

Dick Haymes is still free to carry out his two-week booking at the Sands in Las Vegas, regardless of the Government's deportation order. Singer, under $500 bail, will return to L. A. for hearing on the Immigration Department's charges when he completes his nitery stand, starting tomorrow night (Wed.).

Haymes, born in Argentina of British and American parentage, faces two charges under the McCarran-Walter Immigration Act. One is that he became ineligible for naturalization as a U. S. citizen by avoiding the wartime draft through claiming neutral alien status. The other is that, as an alien, he was not eligible for readmission to this country after his recent visit to Hawaii.

DET. SUBPOENA ON 'TALENT DIRECTORY'

Hollywood, Aug. 11.

Shirley Lampkin, former secretary of the Professional Screen Guild, Inc., and daughter of its former president Jeff Taylor, was subpoenaed to appear today (Tuesday) before the Federal grand jury, Detroit. Simultaneously, it was learned postal inspector A. E. French is investigating operation of the outfit which headquarters here and has offices in many large cities. Outfit publishes an annual directory with pix of young hopefuls, for which they charged $35 each. The 1950 directory contained 2,000 pictures, including Margaret O'Brien, Elizabeth Taylor, Butch Jenkins. Investigators said none of these were authorized.

Outfit claims it works as a directory headquarters only, circulating listings to casting directors, model agencies and other talent purchasers.

HEIDT'S 1ST POST-TRUCE USO SHOW TOURS KOREA

Tokyo, Aug. 4.

First post-armistice USO show to play Korea will be Horace Heidt's "The American Way." Troupe was scheduled to arrive here this week for a 22-day tour of Japan and Korea.

Entire radio cast of 33 will be augmented by soldier entertainers, selected at auditions to be held wherever show appears. Tokyo will get only one show, Aug. 5, at Meiji Park outdoor amphitheatre.

HORACE HEIDT
FOR LUCKY STRIKE
Under Personal Management
JOHN LEER
111 Fifth Ave., New York

Texas 50G Gross For Soph's 50th

Houston, Aug. 11.

A socko $50 per plate dinner honoring Sophie Tucker's 50th anniversary in show business has been set for Aug. 20 at the Shamrock Hotel here. Event, expected to be one of the top affairs of the summer, will be attended by personalities from all over the country. Large Hollywood contingent is also expected.

Dinner for Soph, now regarded as an adopted Texan, was originally proposed as a day-and-date affair with her Golden Anniversary dinner which will take place at the Hotel Waldorf-Astoria, N.Y., Oct. 4, but idea of day-and-dater was nixed by the Jewish Theatrical Guild dinner committee which felt that two widely scattered affairs would hurt rather than help each other. Thus the compromise was reached. Glenn McCarthy, who built the Shamrock Hotel, is chairmanning the Houston event, and Charlie Giezendanner will co-chairman. The Emerald Room, where the dinner will take place, will be completely redecorated. Two automobiles will be given as prizes during the evening.

Planes will fly Hollywood and New York contingents to the dinner. Confirmed acceptances now include Mr. and Mrs. Edward G. Robinson, Gilbert Roland, Connie

(Continued on page 61)

Battle of the Hemline

By LUCETTE CARON

Paris, Aug. 5.

France has, at last, only two parties: the Dioristes and the anti-Dioristes. International fashion experts are living a historical and hysterical week: Christian Dior's whim is changing women's silhouets . . . and those who hesitated to take the trip, like Nieman-Marcus (Paris prices too high), may regret it.

The couture had to be given a shot in the arm, and Dior found the most spectacular way to do it, by what may prove the slickest publicity stunt of the year: he shortened the skirts. Horrified editors, buyers and manufacturers stormed his little office on the Avenue Montaigne, now the hottest spot in Paris, and asked him what was the big idea. Dior merely smiled, told them not to worry, they would very soon get used to it. Sure enough, next morning skirts did have a more normal look—was it an optical illusion, or could the little sewing girls have worked all night dropping the hems?

In the uproar over the hemline, one has lost sight of the silhouet. Dior shows two distinct types: the round, billowy, "cupola" line—barrel coats, hips and balloon skirts for small, very feminine women; and the long, thin "Eiffel Tower" (upside down) line—no hips, no stomach, no bulge. "Eiffel Tower," moaned Celanese's Norma Geer, "on me it would be the Arch of Triumph." "How about me," answered Mademoiselle's Betsy Blackwell, "in a 'cupola' I'd be a perfect Mrs. Five-By-Five!" Wisecracking apart, Dior's talent plays with those silhouets and the results are fascinating. His dresses are mostly

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Where'd You Get the Memory?

"Where'd you get the Guttenberg?", was a show biz wisecrack in yesteryear vaudeville and burlesque, referring to the palpably theatrical clothes of some trouper. This euphonism of another era of show business was recalled by vets with the passing of Sam Guttenberg, at 84, retired head of Louis Guttenberg's Sons, theatrical costumery founded in 1869 in Greenwich Village, N. Y., and whose rental stock of some 100,000 costumes now occupies three floors of a building in the Times Square area.

Another show biz stock phrase, with no counterpart today, had to do with theatrical scenery. "Where'd you get the Lee Lash?", referred to the olio drops in "one" with multi-advertisements of shops near to the theatre, perhaps one of the pioneer show biz "commercials," long before radio. Lee Lash was the scenery man.

In antithesis, "Get a load of that Urban" was a rave for some fancy scenery, referring to Florenz Ziegfeld's favorite designer, Josef Urban. Latter's handiwork, incidentally, is still a trademark of the Hotel St. Regis Roof, N. Y., originally called the Viennese Roof, with billing to Urban for the decor. His basic motif has been retained over the years, although touched up every season.

Minevitch's 2 N.Y. Nitery Cigar Store Indians On 'Tobacco Road' in Paris

Paris, Aug. 4.

When Borrah Minevitch came back here, after an extended stay in the U. S., he brought a bit of nostalgic early Americana with him in the form of two cigar store Indians, which he picked up, as a whim, in a defunct N. Y. nitery. The cigar-clutching statues showed up here intact, with only a jagged scratch on the epidermis of one of the redskins, to denote their manhandling on the trip to the Old World.

Minevitch called his insurance company. They sent an inspector from the Louvre, who was intrigued with the two works of early American folk art. There was even an offer made to get this for the Paris museum, but Minevitch had places for his two icons to grace—the entrances of his town apartment.

The Louvre sent one of their restorers to patch up the scratches on the stoical-looking Indians, who had done the "tobacco road" circuit, and are now enshrined here as fine examples of early-American handiwork.

WHEN SWING ST. (52D) WAS IN FULLEST BLOOM

Towanda, Pa.

Editor, VARIETY:

Anent proposed foldo of 52d Street, when I first hit N.Y. 30 years ago and bunked at the former 52d Street home of Kip Rhinelander (at that time the N. Y. clubhouse of Theta Delta Chi fraternity) those of us who sought the juice of the illegal grape and didn't feel fancy enough for "21" either went to Tony's—the old one where Heywood Broun usually hung out—or the Wing Club, a third-story joint hardby what is now DePinna's gentery. There were very few other popular speaks on the street then, but suddenly some 18 others bloomed, including No. 18 where my pal Jack White broke loose after midnight—right across from Barney Baruch's old town house.

One spot started charging $1 a highball, and it was only because Joe Frisco always "was on" for free there that anybody bought. Then later the more or less exclusive and original Onyx, where many a riff was born, opened—and burned down. And in 1935 the old street really came alive when Louis Prima, fresh from New Orleans, started blowing from a postage-stamp stage at the original Famous Door, with Red Norvo doing strange things to his woodpile with soft mallets. For a few years it was real and none of the bistros overcharged because usually the patrons were flat to start with. Tabs piled up like old-fashioned flinch decks. They'd cash your checks knowing even the penmanship wasn't good. Alas, now it is all ending—and not a moment too soon! *Pat Ballard.*

Strauss Waltzes On

Vienna, Aug. 4.

Eduard Strauss' concerts, in the arcades of city hall, are a highlight here during the dull summer season. Eduard is a grandnephew of Johann Strauss, Vienna's immortal "waltz king." He is sole heir to the famous name.

At present occupied as instructor at the Conservatory of the City of Vienna, Strauss arranges and directs concerts through Austria. Program of these concerts are "All Strausses."

Local Color, Not Cost Cut, O'Seas Pix Plus: Huston

Hollywood, Aug. 11.

John Huston, who has made "African Queen," "Moulin Rouge" and "Beat The Devil" overseas, says there's no longer any real financial advantage to foreign production. Here for few days to discuss cutting "Devil" with Humphrey Bogart who starred, and under whose indie Santana banner the film was made, Huston explained that technical help in foreign countries, notably Italy, is "very good in limited way." But other limitations, plus rising costs, have virtually eliminated onetime economy of overseas shooting. "Crews work like the very devil on a picture. They display great interest in picture itself but there is so much time lost in ineptness that there is no longer any appreciable budgetary difference. It's probably still possible, however, to save money on cheap pictures."

Italian crews don't take long lunch hours and work through until the day's shooting is completed. There are similar arrangements in Spain, to some extent also Austria, but in most other European countries two and the three-hour lunch periods are not uncommon.

While here Huston will huddle with Jose Ferrer on "Matador," which may be his next picture, possibly in Spain to take advantage of authentic locals. This, he says, is now the only good reason for shooting overseas. He indicated he may also make a picture in the Orient.

Lavish in praise of newer European talent, Huston says such actresses as Gina Lollobrigida and Suzanne Flon should be imported because "they are such good actresses, we need that kind of seasoning." Miss Lollobrigida, who costars in "Devil," could become "one of our great stars. She's an Italian Marilyn Monroe. She reminds me of a modern apartment building—the kind with balcony."

USO PITCH FOR COIN ON TREASURY STEPS

The first post-truce USO-Camp Shows produced unit that will entertain in Korea was called upon to perform a civilian chore in front of the Sub-Treasury Building in New York, prior to its departure next Monday (17). Unit entertained on the steps of that building as a start of the USO campaign in New York.

Organization is seeking $2,500,000 in New York as its part of the nationwide campaign to raise $19,600,000. On a nationwide basis, the USO campaign is tied in with the various Red Feather Community Chests. However, in New York, USO must go it alone since there is no Community Chest there and the Greater New York Fund, under terms of its charter, is not permitted to solicit funds for the purposes under which USO is mandated.

The first unit entertained a crowd estimated at 3,000 yesterday (Tues.) noon. The show, coincidentally enough, was emceed by Dorothy Wenzel, who performed a similar task for unit No. 975, the first unit to entertain in Korea after the outbreak of hostilities. Current unit is numbered at 1142, thus 167 entertainment packages have been sent out by USO-Camp

(Continued on page 63)

HUGHES TOOLS UP FOR 90% RKO?

20th's 'Hurt Pride' Over Majors' 'Let George Do It' C'Scope Stance

Execs at 20th-Fox are beginning to chafe under the industry's "Let George do it" attitude. Feeling around 20th is that it has stuck its neck out wide in pioneering CinemaScope and that it has reaped very little thanks in return from the other producers.

"I don't feel bad in the slightest about the attitude of the other studios," 20th prexy Spyros P. Skouras stated in N. Y. yesterday (Tues.). "Abroad, wherever we showed our CinemaScope reels, they were received enthusiastically and producers seemed to love the system."

Privately, however, 20th execs talk in not so conciliatory tones. There is a definite resentment over the fact that 20th is taking the risk, with the others just standing by and waiting for the outcome of the experiment before deciding whether to license the system. "With the exception of the equipment people, we've had no help from anyone," a 20th topper said.

It's this argument that is put forward by 20th in defending its continued leasing of the CinemaScope camera lenses for a maximum $25,000 per pic. "Why shouldn't we get a chance to get back at least a part of our huge expenses?" one 20th exec asked indignantly. "We've taken the risks

(Continued on page 18)

'Eternity's' 173G (1 Week) Breaks Straight Pic Mark From Here to Timbuctoo

Greatest single week's volume of business at one theatre on a straight film policy has been chalked up by the Capitol, Loew's first-run on Broadway, with Columbia's "From Here to Eternity," according to Eugene Picker, Loew's exec in charge of N.Y. theatre operations. He claims a gross of $173,000 for the initial week of the run ended last night (Tues.)

Col entry raked in $126,500 in its first five days, including unusually hefty weekend business, and capacity or near-capacity revenue continued Monday and yesterday.

This represents a worldwide high for any straight pic program, Picker declared.

Cap's previous high was registered in 1948 when Universal's "Naked City" took in $147,000 in a first week. "City" ran with a stageshow and played to a top of $1.50 during the week and $1.80 at weekends. "Eternity" is scaled to a $1.80 top throughout the week. Cap seats about 4,800.

ZUKOR'S OCT. JUNKET TO 8 EUROPEAN KEYS

Adolph Zukor, Paramount board chairman, will make a swing of about eight European capitals beginning early October, in connection with Par's Aug. 30-Dec. 5 sales drive which is billed "Adolph Zukor Golden Jubilee Salute."

To be accompanied by Par's foreign sales chief, George Weltner, Zukor will visit the company's key personnel and a number of exhibs abroad.

Terrytoon Mulls C'Scope And Technicolor Binge

Plans for turning out the first Terrytoon cartoons in CinemaScope and Technicolor are being mulled by producer Paul Terry. Contrary to 20th-Fox policy, however, Terry intends duplicating the shorts in standard versions for the world market.

Terrytoon outfit expects to start experimenting with CinemaScope lenses late this summer. Current sked calls for a total of 18 subjects to be available in 1954 with production on the first CinemaScoped shorts to start early that year.

Goldstein Guns Four

Hollywood, Aug. 11.

Leonard Goldstein is wasting no time in launching his 10-picture deal with 20th-Fox. Four of the 10 are slated to go before the cameras between Aug. 20 and 25.

Films and their directors are: "Gatling Gun," Rudy Mate; "Man in the Attic," Hugo Fregonese; "Three Young Texans," Henry Levin, and "Gorilla at Large," Harmon Jones.

COMPO's Drive For Year's Dues To Refill Till

Council of Motion Picture Organizations within the next 60 days will launch a new revenue drive to bolster the outfit's general fund. All exhib members will be asked to contribute a full year's dues, ranging from $10 to $100, in accordance with the seating capacity of each theatre. Exact amount of coin shelled out by exhibition will be matched by the film companies.

COMPO's board of directors is to meet shortly to map the new financing campaign. Money will be used for the most part to handle expenses for continuation of the trade's campaign to wipe out the 20% Federal admissions tax. Fund

(Continued on page 20)

U.S. Pix Sans Propaganda No. 1 Draw in Indonesia, Sez Visiting Minister

Hollywood, Aug. 11.

American films, "void of any form of propaganda," attract the biggest audiences to Indonesian theatres and are also an important factor in building good relations, Indonesia's secretary-general of the ministry of religious affairs, Mohamed Kafrawi, told the international committee of the Assn. of Motion Picture Producers, at a luncheon meeting in the Beverly Hills Hotel. He is here on a U.S. tour under State Dept. sponsorship.

Nearly every one of Indonesia's 5,000 islands has a film house, he reported. Pix are exhibited for minimum of three weeks at 25c for best seats. Because of the demand, the government is planning to launch a major visual education program using films in more than 400 high schools.

BRASS TO BUFFALO TO GLOM TODD-AO

Hollywood, Aug. 11.

Director Fred Zinnemann and cameraman Barry Stradling leave for Buffalo tonight (Tues.) to check in at the Todd-AO lab at the American Optical Co. plant to study the results of recent tests made in the 65m process.

Mike Todd, Joseph M. Schenck and Arthur Hornblow, Jr., take off for the east tomorrow (Wed.) to join Zinnemann and Stradling for a looksee.

Disney Back From Brit.

Walt Disney arrived in Gotham Monday (10) from England where he completed his newest feature, "Rob Roy."

Producer will remain east two weeks for confabs with RKO execs and members of his N. Y. organization. Then he heads for the Coast.

TAX CUSHIONER AND 1-MAN SHOW

Howard Hughes, who owns 26% of the RKO Pictures common stock, is angling to bring his holdings up to a minimum of 90% via a tender to buy out minority holders at a price of $6 per share, according to reports from usually accurate N. Y. and Hollywood financial sources.

If Hughes were to bring this to consummation, the 90% ownership would, under corporate law, free him to consolidate RKO's losses with the profits, before taxes, of his Hughes Tool Co., the outfit which manufactures oil drilling apparatus, aircraft and aircraft equipment, say observers. In other words, RKO's losses, for tax purposes, could be offset against the multi-million-dollar profits of Hughes Tool for as much as a period of four years under the carry back provisions of the tax laws.

Hughes now holds 1,015,620 RKO shares. To extend his ownership to 90% would require his acquisition of an additional 2,507,790 shares. At $6 per, this amounts to an investment of $13,046,740.

Heavy Trading

Tipoff anent the reported Hughes plan was seen in RKO trading on the N. Y. Stock Exchange within the past week. Volume was exceptionally heavy last Thursday (6) when 26,400 shares exchanged hands and again on Friday when 20,200 shares were traded.

Widely spread report had it that Hughes Tool was an active pur-

(Continued on page 16)

LOEW'S NEW 3G PACT FOR EDGAR J. MANNIX

Edgar J. Mannix, Loew's studio v.p., has been inked to a new employment pact which runs two years and becomes effective March 1, 1954. This is the expiration date of the exec's current contract.

New deal will give Mannix $3,000 per week in salary and $200 weekly for expenses. It could be renewed for an additional three years if the company and Mannix agree to such an extension by March 1, 1956.

SW Takeover of Cinerama, Set For Today, to Cost Fabian $2,562,637

Takeover by Stanley Warner of exhibition and production rights of Cinerama, expected to be finalized today (Wed.) following a hearing before Federal Judge Augustus A. Hand in Elizabethtown, N. Y., will cost the S. H. (Sid) Fabian Theatres a total of $2,562,637. Of this sum, $1,600,000 already has been paid to Cinerama Productions, from which SW is receiving a transfer of the rights to the process. This total represents obligations held by Cinerama Productions for equipment on hand and set for delivery by Cinerama, Inc., the equipment manufacturing company.

As soon as the Federal court finalizes the deal, with restrictions set by the Dept. of Justice, SW will pay Cinerama Productions an additional $962,637 for the remaining assets of Cinerama Productions. This will include the 700,000 shares held by Cinerama Productions in Cinerama, Inc., thus giving SW a 35% interest in the equipment company.

Stanley Warner will probably assume control of Cinerama, Inc. in conjunction with Reeves Soundcraft, the second largest holder of stock in Cinerama, Inc. Under the agreement between Cinerama

(Continued on page 16)

Popeye's Third Orb

Popeye, cartoon character of the Paramount shorts series, is going 3-D. One reeler titled "Popeye — the Ace of Space," done in Technicolor with that extra dimension, is being set by Paramount for special bookings during Labor Day week, in advance of its general release on Sept. 15.

Following its playoff in theatres equipped for 3-D, Par plan is to sell the briefie in conventional form for regular 2-D screens.

The Tax Veto And 2 'Villains' Of the Piece

On the Governmental side in the 20% tax situation, two Capitol Hill dwellers, in particular, emerged as the heavies, each, in his way, dealing severe blows to the film industry. Of the pro-repeal lawmakers, Sen. William Knowland (R., Cal.) did a surprisingly effective job of ushering the measure through the Senate without any encumbering amendments.

President Eisenhower, despite the fact his veto was the crusher, drew kudos from industry execs for his "fairness" and "attentiveness" in hearing the trade state its case.

Secretary of the Treasury George Humphrey, chief adversary, became the target of bitter, privately-stated trade comments. Film execs close to the tax scene complain that Humphrey, in pressing for rejection of the proposed tax relief, incorrectly pursued the thought that the repeal would have been inconsistent with the Administration's overall fiscal policy. The tradesters insist that as previously underlined, elimination of the 20% levy would enable thousands of

(Continued on page 6)

Exhibs, Filmgoers Are Now Shopping Around For Their 3-D Pictures

With an almost constant flow of stereopix emanating from the studios, the 3-D balloon is showing signs of deflating. It has already become a truism that a 3-D label is not, ipso facto, an indication of success. The mere fact that a picture is in 3-D no longer automatically draws patrons to the wickets or does it arouse exhibitor excitement. Studios, too, have discovered they cannot expect top grosses from all the deeples.

There's no question that exhibs

(Continued on page 15)

National Boxoffice Survey

Strong Pix, Cool Weather Boost Biz; 'Wagon' No. 1, 'Blondes' 2d, 'Cinerama' 3d, 'Bay' 4th

Fresh, stronger product plus a break in the torrid weather in the middle west is boosting trade this stanza. Most unusual part of current strength at first-run houses covered by VARIETY is the large amount registered by the four leading films. This foursome is grossing better than $1,000,000 in some 21 key cities.

"Band Wagon" (M-G) is taking over first place currently in an authoritative manner, playing in some 14 spots. It continues smash in fifth week at N. Y. Music Hall, with sixth session already set and more than $1,100,000 in prospect for first seven weeks.

"Gentlemen Prefer Blondes" (20th), No. 1 a week ago, is a strong second with some nine engagements, ranging from solid to terrific. "Cinerama" (Indie) is finishing third after being in second position last round.

"Thunder Bay" (U) is copping fourth money, with a fresh batch of bookings in eight or more cities. "Moon Is Blue" (UA) is holding high to grab fifth position while "Shane" (Par) is sixth.

"Stalag 17" (Par) is winding up seventh, with "Second Chance" (RKO), eighth. "South Sea Woman" (WB) is moving up to ninth spot. "Charge at Feather River" (WB), "All I Desire" (U), and "Houdini" (Par) round out the Golden Dozen in that sequence.

"Inferno" (20th) and "Vice Squad" (UA) are runner-up pix.

"From Here to Eternity" (Col) is standout of newcomers, of course, with its gigantic take at the N. Y. Capitol, where it broke the old 34-year-old record opening week. "Return to Paradise" (UA), still big in Chi, is sock in L. A. "Arrowhead" (Par), also new, is okay in Boston but NSG in Balto. "Sailor of King" (20th) looms light in Boston. "Sword and Rose" (RKO) is spotty in current round.

"So This Is Love" (WB), starting out this week, looms average in Washington, but opened strongly at N. Y. arty Normandie. "Twilight Women" (Lip) shapes good in Denver. "Sea Around Us" (RKO), also just getting under way, is okay in three keys.

"I, the Jury" (UA), which opens at N. Y. Criterion soon, is fine in Seattle. "Pickup on South St." (20th) shapes sturdy in Chi.

"Glory Brigade" (20th) looms big in Toronto. "City That Never Sleeps" (Rep), fancy in N. Y., is okay in Philly.

"Abbott-Costello Meet Jekyll-Hyde" (U) shapes good in Denver. "Maze" (AA) is fine in Louisville. "Powder River" (20th) looks perky in same city.

"Lili" (M-G) still is doing well in arty houses. "Sioux Uprising" (U) looms okay in Washington.

(Complete Boxoffice Reports on Pages 10-11)

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H'wood to Snub Venice Film Fete Unless Rules on Entries Change

American film companies aren't going to participate in next year's Venice film festival unless the rules for picking entries are changed. Pixites are burning over the way in which this year's fete preliminaries were handled and there is a determination not to let this happen again.

Venice problem was discussed at a special Motion Picture Export Assn. board meet in N. Y. Monday (10) with MPEA prexy Eric Johnston presiding. Apart from griping about the Venice procedure, the board also okayed a reduced 6,000,000 lire ($8,000) budget to publicize U. S. entries at the international shindig. Last year the companies allocated 8,000,000 ($10,000) for that purpose.

While it's MPEA's official decision to play the Venice game again this year, companies are dissatisfied with the arbitrary manner in which Hollywood films were picked. Out of the nine U. S. pix originally submitted to the Venice screening committee, only one—Paramount's "Roman Holiday"—was accepted. The other three which are to compete were requested by the Italians, in some cases against the better judgment of the American distribs.

Metro's Roman Burn

Metro, particularly, is burned up over the rejection of "Julius Caesar" because of "inferior acting, direction and costuming." Venice officials instead asked for and got "The Bad and the Beautiful." Other two films include "The Four Poster" (Col.) and "Pickup On South Street" (20th-Fox).

Board, which also heard a report on his Brazilian and Argentine trip from Robert Corkery, exec assistant to MPEA v.p. Ralph Hetzel, went into the whole question of film festivals but turned down a suggestion that the American companies withdraw from the Venice festival this year. It's pointed out that participation is closely tied to high-level politics and that an MPEA move of this kind may well jeopardize the Italian market.

Companies' foreign managers on Monday again brought up an old agreement not to participate in more than two film fetes a year, and a further understanding that Venice and Cannes competitions would be arranged on alternate years. This policy wasn't followed this year and appears practically unenforceable due to local rivalries.

Nat'l Theatres' OK Profits Key First B.O. Uptrend Since 1946

Hollywood, Aug. 11.

National Theatres consolidated net income for 39 weeks ending June 27 was $1,873,521 or 68c a share compared with $1,189,856 or 43c a share in the corresponding period last year, prexy Charles P. Skouras reported to stockholders. The third quarter income up to $314,992, or 13c a share, compared to last year's $54,591, or 2c a share. Theatre gross income for the quarter was up to $14,702,288, or $547,995 over last year, marking the first time since 1946 that the downward trend has been reversed in any one quarter.

Income for 39 weeks includes net profit, less income taxes, of $168,000 realized from dispositions of real estate, theatres turned loose for economic reasons or to comply with the Consent Decree.

MORE LANTZ 3-D SHORTS HINGE ON UI 3-D PROD'N

Hollywood, Aug. 11.

After producing his first 3-D cartoon, "Hypnotic Hick," to be released with Universal's 3-D feature, "Wings of the Hawk," Walter Lantz reports that he is not certain whether he will make any more depthies. If UI continues to produce 3-D features he will make 3-D shorts as companion pictures. Outside of that, he is not so sure.

Meanwhile, Lantz has augmented his cartoon staff by about 20% in the last month. He recently organized a new unit to handle commercial pictures apart from his cartoons.

BELL & HOWELL'S 16M RIGHTS TO C'SCOPE

Long-term deal under which Bell & Howell gets the rights to the CinemaScope tag in the 16m field has been signed between 20th-Fox prexy Spyros P. Skouras and C. H. Percy, B&H topper. Under the agreement, the optical outfit is to make its 16m anamorphic camera and projection lenses available to other equipment manufacturers in return for a royalty to CinemaScope Products, Inc., a 20th subsidiary.

Deal was hinted at recently when B&H demonstrated widescreen 16m in Chicago but was never officially announced. Confirmation of it appears in the August issue of the Dynamo, 20th house organ.

Under the arrangement, B&H is building for 20th special striping machines to put the four magnetic soundtracks on 35m release prints of CinemaScope pix.

Application of CinemaScope to narrow-gauge houses is seen of particular importance abroad if and when 20th conversion to CinemaScope in the foreign market becomes a reality. Wide use in sales and industrial pix is also seen. B&H 16m lens attachment is now available in limited quantity. It's said to be compatible with existing 16m equipment.

Court Sets Aside Footage to Hoppy, Orders Cash Bids

Hollywood, Aug. 11.

Superior Court Judge Newcomb Condee set aside the sale of some 200,000 feet of film to Hopalong Cassidy, Inc., on behalf of the estate of Harry (Pop) Sherman, ordering all interested parties to come into court Aug. 24 with "cash in hand" to enter competitive bidding.

Decision was a victory for Sherman's daughters, Teddi and Lynne, who had complained the sale of footage for $5,000 had been consummated before they were given sufficient notice. They said they would have bid more and indicated they had buyers who would up the ante. They also hinted the footage might be worth "up to $1,000,000."

Jacob Karp, Paramount attorney who's also executor of the Sherman estate, contended Paramount has an interest in the footage and would refuse to turn it over to anyone but Cassidy. "I don't see," Judge Condee responded, "how attorneys or executors for the estate can possibly worry about the estate getting more money." Karp contended there were conflicting interests, that it was possible the estate would wind up with nothing.

New Processes Healthy But Novelty Aspect Has Worn Off, Sez TOA's Starr

Although indicating that the new processes are healthy for the industry, Alfred Starr, prexy of Theatre Owners of America, declared last week that he doubted that any of the new techniques in themselves will help the boxoffice. "Injudiaciously used techniques will not get people into theatres," he said. "It will be the entertainment.

Starr noted that 3-D already had lost its novelty aspect and from now on not every depther will be a great success because it's in the new medium. "I'm doubtful of the boxoffice value of any projection technique per se," he emphasized.

While conceding that the new techniques properly presented may enhance pictures, exhib leader, who operates a chain of theatres in Tennessee, was particularly bitter over the use made of the new methods to date. He blasted widescreen that resulted in cut-off pic-

(Continued on page 18)

See White Collar Rift Vs. N.Y. Offices Settled

Indications are that a "settlement is in sight" of the hassle between N.Y. white collarite exchange employees and the film companies in negotiations for a new contract, a union spokesman said this week. Talks, which have been taking place for several months, have been marked by bitterness and strike threats as the filmery reps turned down the Motion Picture Homeoffice Employees Union, IATSE, demands for a wage hike.

Following a breakoff in confabs, negotiators met last Wednesday (5) at the request of IA prexy Richard Walsh, who had been weighing the union's request for strike permission. Walsh asked both sides "to try it once more." On the basis of last week's session, unionites are optimistic and expect the pact to be wrapped up following talks today (Wed.) and Friday (14).

Mass Mfg. Cuts C'Scope Lens Cost

Mass production of CinemaScope projection lenses both here and abroad has made it possible for 20th-Fox to reduce the price by $1,000, bringing the cost to exhibs down to $1,900 for a pair of long-throw lenses and $1,800 for the smaller houses. Former price was $2,875.

According to Spyros P. Skouras, 20th prexy in, N. Y. yesterday (Tues.), there are no plans for cutting the $3 per-square-foot cost on the Miracle Mirror screen or on the Magnaglow Astrolite screens which 20th is to bring out soon. Skouras and Al Lichtman, 20th distribution topper, indicated that, in their belief, the 20th-developed screens were still the best for CinemaScope. However Skouras thought that, by the time CinemaScope pix percolate down to the subsequent runs, screen cost will probably have been reduced.

Production of 20th's single strip sterophonic sound system should reach a level of from 750 to 1,000 units in October, Skouras disclosed, adding that RCA, Western Electric and many other manufacturers were cooperating in the de-

(Continued on page 18)

Four-Month Extension Of French-U.S. Pix Pact Covers Permits, Not Coin

Four months' extension of the Franco-American film agreement covers only the issuance of dubbing permits and doesn't perpetuate the flow of U.S. distrib earnings into the capital account for possible transfer, it's learned. Regular limited remittances continue.

Extension to the end of October was agreed to recently by the French government following the suggestion to that effect by Motion Picture Assn. of America prexy Eric Johnston. Latter indicated to the French that the added time would be welcome since it would permit formulation of definite French proposals for a new deal. The old pact expired June 30.

Under the terms of that agreement, the American companies were permitted to make deals for

(Continued on page 18)

UA SEEKS 'HENRY V' WIDESCREEN REISSUE

United Artists is negotiating with J. Arthur Rank to reacquire distribution rights to "Henry V" for a widescreen reissue run. UA's rights to the Olivier starrer ran out about six months ago.

UA execs recently had a few of the battle scene reels screened for them on widescreen and felt sufficiently enthusiastic over what they saw to start mulling the reissue. "Henry V," on its first-time round, grossed in excess of $2,000,000, despite a limited run.

N. Y. to Europe

Constance Carpenter
Lester Cowan
Arthur Davis
Samuel Schneider

Chretien's 'No Money, Just Principal'

Prof. Henri Chretien, inventor of the CinemaScope anamorphic lens, the basics of which are now in the public domain, "isn't interested in money," says 20th-Fox prexy Spyros P. Skouras. He indicated that Chretien had gotten "very little" for his lens from 20th but that he had turned down as much as $3,000,000 offered him by others.

Chretien didn't make a bad bargain, however. Not only did he get the exclusive lens manufacturing rights for France, but also has him on a retainer fee. In addition, the Frenchman gets a royalty of $1 for each CinemaScope lens produced anywhere. He originally got a $250,000 advance from 20th to get his lens manufacturing biz started.

NBC-TV's 'Today' Seeking Tieups With Local Cinemas on Film Sector

Pitch for tying local theatres into its five-minute film preview show on NBC-TV's "Today" is being made by Cameo Curtains, Inc., as part of a plan to give the Dave Garroway morning spread the "film page" appeal. Scheme, worked out by Nat Lorman of Product Service, Cameo ad rep, would supply theatres with trailers or blowups, calling attention to a forthcoming air plug. Houses also would get an extra plug during the week. This is seen heading off any exhib criticism of distrib participation in the show.

Lorman said Monday (10) that he had the assurances of all but Warner Bros. that footage would be made available for the segment. He expects to run three shows weekly in 31 markets, with the film itself on for only three minutes. Origination point will be the local station, with the excerpt fitting in with a forthcoming picture in the town.

Choice of clips has already been narrowed down because of American Federation of Musician demands which force elimination of musical backgrounds. Motion Picture Assn. of America's "Hollywood Parade" show, now being put together by ABC-TV, hit the same snag a short while ago, with AFM prexy James C. Petrillo standing pat on his demands for extra payments.

Lorman minimized the effect of this restriction, stating that, in any pic, he could find 8 to 12 minutes of climactic material that didn't require musical effects. He said 3-D was a problem, but that at least one distrib—RKO—had agreed to provide "flat" excerpts for the show. He added that, despite the free footage provided by the film distribs, the Cameo Curtain segment still runs up almost $100,000 in time charges alone for the first 13-week cycle.

Film execs say they are swamped with requests from local stations for footage and that, in many instances, they are granted. At 20th-Fox, for instance, clips go out fairly regularly to some 12 different shows, with neither granted any exclusivity arrangement.

NV'S NEW SUBSID FOR 3-D RESEARCH

Hollywood, Aug. 11.

To iron out problems still unsolved in 3-D technique, Milton L. Gunzburg has organized Natural Vision Research, Inc. Articles of incorporation, filed in Sacramento, call for experimentation in the field of three-dimensional equipment, both photographic and projectional.

New company is the third subsidiary of Natural Vision 3-D, of which Gunzburg is prexy. Others are Natural Sound Corp. and Natural Vision Theatre Equipment Corp.

Indie Chains Ax More 'Deadwood' As Coin Tightens

Indie circuits' move in dropping their non-paying fringe houses is gaining momentum with the tightening economic pinch. Smaller chains for some months have been going over their books to determine what theatres to ax. Execs say they are now being forced to act to cut out the deadwood.

Overall situation affects the indies more than the large circuits, which are in a better position to carry theatres that, for some time, have been losing propositions. Indie attitude is influenced by two major factors:

1. Many of them are short of cash and, 2. They feel the time has come to make a realistic approach and concentrate on money-making situations. Tied into this is the

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Ted O'Shea in Harness

E. K. (Ted) O'Shea, v.p. of Paramount Distributing Corp., has returned to his desk at the N. Y. homeoffice following a six-week layoff.

Exec convalesced from a recent illness and then took a brief vacation.

N. Y. to L. A.

Claude Dauphin
Bill Doll
Marta Eggerth
Cy Feuer
Van Heflin
G. W. Johnstone
Jan Kiepura
Jack Lloyd
Frank Loesser
Ernest H. Martin
Wilbur Stark
William L. Taub

Europe to N. Y.

Guy Bolton
Stewart Chaney
Walt Disney
S. P. Eagle
Mitchell J. Hamilburg
Audrey Hepburn
George S. Kaufman
Felix King
Jerry Lewis
Leueen MacGrath
Mary Ellen Moylan
Henri Salvador
Frederick C. Schang
Robert E. Sherwood
Frank Sinatra
Marian Svetlova
Florence Vandamm
Margaret Webster
Lazar Wechsler
Jerome Whyte

L. A. to N. Y.

Harry Ackerman
Jack Albertson
Rita Allen
Tony Aquaviva
Richard Barron
Tony Bavaar
MacDonald Carey
Joan Caulfield
Kelcy Danton
Yvonne DeCarlo
John Forsythe
Joni James
Phyllis Kirk
Otto Kruger
Doreen Lang
Russ Morgan
Charles C. Moskowitz
Gene Nelson
Michael O'Shea
Geraldine Page
Harry Pardee
Ann Robinson
Hubbell Robinson, Jr.
Charles Ruggles
Joseph M. Schenck
Nicholas M. Schenck
Herb Shriner
Abraham Sofaer
Ann Sothern
Bella Spewack
Sam Spewack
Archie Thomson
Dimitri Tiomkin
Mike Todd
Danton Walker
John K. West
Walter Winchell
Randy Wood
Fred Zinnemann

PUSSYFOOTING ON ARBITRATION

Coyne's 20% Postscript

Criticisms of the film industry in its effort to kill the 20% Federal admissions tax were answered by Robert W. Coyne, special counsel for the Council of Motion Picture Organizations, in N. Y. Monday.

To the charge that exhibitors would absorb all benefits from tax repeal, Coyne stated that theatres operating at a reasonable profit could be expected to pass on the tax savings to the public; theatres slightly in the red would take only enough of the tax com to bring themselves into a reasonable degree of economic security, and only houses deep in deficit would be the ones to add the entire tax revenue to their treasuries.

Also beneficial to the public, said the COMPO exec, would be the accommodation of theatres staying open via the tax assist. Unless this relief is forthcoming, he added, many areas will be left without even a single film house.

Coyne also countered blasts from non-industry sources, such as Treasury Secretary Humphrey, based on the tax repeal's alleged "inconsistency" with continuance of the excess profits levy. "This is like denying bread to one source because another cannot have cake," observed Coyne. He explained that those outfits subject to excess profits taxes obviously must be making money. In contrast, thousands of exhibs are strictly from red ink.

COMPO's Coyne Sees Most 'Marginals' Staying in Biz Despite Veto on 20%

Majority of the thousands of red-ink theatres, which had been looking to elimination of the 20% admissions tax as their only means of making an economic comeback, will "struggle along" in business despite President Eisenhower's veto of the proposed tax repealer, states Robert W. Coyne, special counsel for the Council of Motion Picture Organizations.

In other words, he emphasizes, there's not yet to be the wholesale folds of marginal houses which earlier predictions had accompanying loss of the tax battle.

Coyne reasons it this way: "Theatremen have taken great encouragement from the outcome of the tax campaign. They're encouraged because they have a voice in Washington and it's a voice heard with a roar.

"There's certain to be favorable action for us a few months from now and exhibitors, who under normal circumstances would close shop because of financial considerations, are going to do their utmost to hold on. They'll work with desperation but at least they'll keep their heads above water until we obtain our tax relief."

In nixing the tax-killing measure last week, Eisenhower stated: "The Treasury analysis has already progressed to the point where I can say that I will include a recommendation for a reduction in the

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Film, TV Conflict

Hollywood, Aug. 11.

When United Artists releases "No Escape" this month the public will be able to see two films with identical titles—one in the theatre and one in the home.

UA's "No Escape," recently completed, stars Lew Ayres, Sonny Tufts and Marjorie Steele. TV's "No Escape" was released by Film Classics in 1949 with Dean Jagger as topper. It was originally titled "C-Man."

AFM Sole Block To Closer Link Of Pix and TV

Demands by the American Federation of Musicians now loom as the biggest single factor blocking a closer tie between TV and the pic biz. Musicians, so far, have nixed all proposals for a compromise that would ease the financial load of film producers in these early stages of pix-TV cooperation, filmites report.

Latest to be hit by AFM terms is the five-minute show worked up by Cameo Curtains, Inc., for Dave Garroway's "Today" program on NBC-TV. Scheme involves excerpting feature pix, with three-minute segments to be presented at each morning session. Faced with the AFM position, Cameo has now been forced to drop any idea of using clips with musical backgrounds (see separate story).

Earlier, the Motion Picture Assn. of America's all-industry TV show ran into the same trouble, after having cleared the project with all other guilds and unions. MPAA show, which is put together by ABC-TV, won't use musicals and will have to avoid use of music on the soundtrack. It's understood that ABC, as a result, has encountered difficulties in compiling the pilot reel.

While a number of factors were

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Dangle Boston Symphony On Closed-Circuit Basis For Exhibs' Off Nights

Newly-organized theatre-TV outfit, Stadium Television Network, is peddling a series of symphony concerts by the Boston Symphony Orchestra to exhibitors with closed-circuit equipment. Company, headed by Edward L. Dorfman, an indie film producer and formerly veepee of United World Films, is asking theatres to sign up for a series of five concerts which would be presented on an off film night, either Monday or Tuesday. Dorfman's pitch also guarantees the appearance of a top longhair soloist with the Boston symph.

Stadium's spiel to exhibs is that the outfit would come into a city to presell the entire event on a subscription basis. If it fails to sell out at least half the house, theatres can back out without any obligation. Houses that sign up for the series are asked to plunk down a guarantee of about $200.

Exhib interest on the event is divided, with circuits pointing out that the reaction from local managers has varied from city to city. Detroit, for example, has shown tremendous interest. Several circuit execs indicated they might well try it on an experimental basis since the Boston symph plays as a hot attraction. Musical aggregation recently returned from a Switzerland tour and chalked up sock b.o. returns.

Col's 3-D for Stills Don't Need Goggles

Hollywood, Aug. 11.

New 3-D still camera, invented by Irving Copland and developed on the Columbia lot, was shown to 15 photographers from various studios. Its inventor says it will eventually process pictures on paper for magazine use without requiring goggles.

Thus far Columbia has used the camera on 8x10 and 11x14 color stills for display in theatre lobbies and company exchanges.

EXHIBS-DISTRIBS' WAIT-SEE STANCE

Although strongly advised by the Senate Small Business committee to settle trade differences through an arbitration system, the film industry is moving cautiously in attempts to revive the arbitration talks. Both distrib and exhib quarters have adopted a wait-see attitude, with most officials involved with the arbitration proceedings pleading for more time to make a thorough study of the Senate body's recommendations.

There have been no official overtures from either distrib or exhib forces, although it's acknowledged that informal discussions relating to the reopening of the talks have been held. There appears to be reluctance on the part of both sides to take the initiative in calling for a reconvening of the negotiators.

Distrib attitude is perhaps expressed in the view of Paramount general counsel Austin C. Keough, who was the chief spokesman for distribs before the Senate committee. Keough notes that the Senate committee's report strongly recommends that a responsible exhibitor organization take the initiative in reopening the arbitration talks.

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'Moon' Ban Draws K.C. Star's Ire

Kansas City, Aug. 11.

"Moon Is Blue" fell under the censor's ax here, but at the same time it brought a tirade against censorship of this kind from the Kansas City Star. In an editorial which appeared in the Saturday (8) afternoon edition the Star cited the "Moon" case as a general warning against undue censorship, following the recent banning here of the film.

The motion picture industry has done a good job of policing itself, and it was pointed out that there has been no wave of immoral films from which the public here needs be protected. For years there has been a question of why the city should spend taxpayers' money to censor motion pictures, the editorial declared.

"When it is not needed beyond all question censorship is an abuse of power. Now, for their money, the taxpayers are denied the right to see a good picture. The city is identified with a bit of silliness that stirs resentment against the whole idea of censorship," the editorial said.

After a recent screening, Mrs. Lora Williams, city censor, sug-

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'Don't Be Disheartened': Mpls.' Berger to Exhibs On TV Bogey, Ike's Veto

Minneapolis, Aug. 11.

The Senate Monopoly Subcommittee may be right about the exhibitor operating in a "sick" industry, as it states in its current report, but while still "ailing" it is recovering rapidly from the initial shocks from TV's inroads, is on the way back to good health and needs only such medicines as the 20% admissions tax repeal to get it squarely back on its feet.

That's the message of president Bennie Berger to North Central Allied members, urging them not to be disheartened by the subcommittee's conclusions or the "temporary setback" caused by the President Eisenhower's veto of the tax repeal bill.

Rallying his membership immediately upon the heels of current adverse developments and pessimistic appraisals, Berger, who owns and operates an 11-theatre circuit, has announced to NCA followers that "I'm still optimistic

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Femmes Coldshoulder Busty Dames, Brutality In Ads, Sez MPAA Gal

Film companies fail to tap an important segment of the women's audience, due to their refusal to give their ads the femme slant, says Marjorie Dawson, associate director of the Motion Picture Assn. of America's community relations department and editor of the Green Sheet. Latter is an evaluation of current films by various women's groups.

Mrs. Dawson is emphatic in denying that she has any direct criticism of the newspaper and mag ads created by the companies. Her point is they are great for male appeal, but fall down in their realization of what attracts women to the b.o.

She recently tried to do something about a state of affairs which, as she sees it, costs the industry millions in potential customers, but nothing came of a projected test. Mrs. Dawson recently wrote a long, detailed memo to the ad-pub heads of the distribs, outlining her views. Her main points were that women are highly subjective, living in an inner world of feeling; their reactions are distinctly personal; they enjoy vicarious living experiences and want to know how they, personally would react to given situations and they react differently to generalizations and abstractions.

Mrs. Dawson's main point is that a potential woman customer can hardly be expected to react with much interest to an ad showing a luscious blonde glamor gal in a

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Film Ant-ics

Hollywood, Aug. 11.

California has plenty of ants but none of them are big enough for George Pal's "The Naked Jungle," so the producer will head a crew to Barro Colorado, an island off the coast of Panama, late this month.

They will shoot colonies of soldier ants, the kind that strip South American jungles naked.

WB Faces Unique Tax Rap Because Of Divorcement

Unique aspect of Warner Bros. separation into distribution-production and theatre companies, effective now for three months, is that the picture company may be forced for the first time to shell out an excess profits tax at the end of this year. Federal revenue act stipulates that excess profits apply to all earnings over 85% of the average earnings of the best three years of 1946 to 1949.

During the peak years, which serves as a base, theatre company was chalking up the hefty profits while the picture company's returns were so-so. Under terms of the consent decree, forming two different companies, the new firm each accepted as their profit base the figures of the peak years. As a result, the picture company which may surpass the profit earnings of the 1946-49 average, may have to turn over a share of the extra coin to Uncle Sam. What makes the situation ironic is that in the years just prior to the February, 1953 official divorcement, the trend had reversed. The picture company was responsible for most of the profits while the theatre company's profits were hitting a new low.

For the first three months of its operation as a separate production-distribution company, Warner Bros. chalked up a net profit of $796,000 for the period ending May 30, 1953. This is first report issued by the company that does not include combined theatre returns. Theatre company, now known as Stanley

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Omaha Cops to Use 3-D Color on Identification

Omaha, Aug. 11.

Omaha police have taken a cue from Hollywood, and are beginning photo identification by color. And 3-D color photos will be added as soon as the city coffers kick up the coin. Police Commissioner Harold Caldwell describes the new color system as "a major advancement in police techniques."

Henceforth, pix of major criminals, murder scenes and bad accident sites will be taken via the special camera. Kept on file on color slides, the pic should then leave no doubt as to complexion, hair and identifying scars.

Michael Rose Buys Out Perlin in B'way Holiday

Michael Rose has taken over full ownership of the Holiday Theatre, Broadway first-run, via a buyout of Irving Perlin. Rose and Perlin had been pards on a 50-50 stock ownership basis.

Under the new setup, Rose has reset the screen, redesigned the marquee and is effecting other changes, including a personnel overhaul. Also, Rose is now booking pix for the house. No shift from the straight pic policy is intended.

Exhib Roasts U For 'Continual Plugging' Of U Pix in Newsreels

Pittsburgh, Aug. 11.

Long-standing custom of the various newsreels, in trailerizing product of their parent companies from time to time, has drawn ire of an official of Allied Motion Picture Theatre Owners of Western Pennsylvania. In this instance Universal is singled out in particular for a roasting from Richard P. Morgan, exhib organization's executive secretary.

"We have received a great many complaints recently," Morgan discloses in the group's current bulletin, "regarding the practice by Universal of continually plugging forthcoming pictures in their newsreel. This is a particular bad practice as applied to a split or bidding situation, as one exhibitor should not be expected to use his screen to advertise a picture which his competitor may get."

Morgan offers no suggestion as to how the alleged practice can be eliminated for, he explains, "it has long been a source of complaint by exhibitors and Universal seems to have paid little attention to the complaints over the years. Some other companies are also guilty of this."

POLAROID SEES RED IN 'REWORKED' SPECS

Polaroid Corp. is doing a king-size burn against a N. Y. company allegedly "reworking" Polaroid cardboard 3-D viewers into permanent specs. The beef is directed against exhibs using these glasses.

Polaroid maintains that not only are its patents involved but its viewers are sold with the restriction that they are "for one use only by a single member of the audience." Reworking operation, says Dr. Elkan R. Blout, Polaroid's associate director of research, also throws the viewers out of line and endangers the whole future of 3-D, since anyone using such specs is apt to see "ghosts."

It's Polaroid's contention that the eyepieces from standard viewers are being cut out and reassembled in plastic frames. In Chicago last week, the Board of Health prohibited the reuse of 3-D viewers due to the hazards of eye infection.

Island in the Sky

John Wayne topping solid men-and-planes drama; b.o. outlook excellent.

Hollywood, Aug. 7.

Warner Bros. release of Wayne-Fellows production. Stars John Wayne; co-stars Lloyd Nolan, Walter Abel, James Arness, Andy Devine; features Allyn Joslyn, James Lydon, Harry Carey, Jr. Directed by William A. Wellman. Screenplay, Ernest K. Gann from his novel of same title; camera, Archie Stout; aerial cameraman, William Clothier; editor, Ralph Dawson; music, Emil Newman. Previewed July 28, '53. Running time, 108 MINS.

Dooley	John Wayne
Stutz	Lloyd Nolan
Col. Fuller	Walter Abel
McMullen	James Arness
Moon	Andy Devine
J. H. Hondy	Allyn Joslyn
Murray	James Lydon
Hunt	Harry Carey, Jr.
Stankowski	Hal Baylor
Lovatt	Sean McClory
D'Annunzia	Wally Cassell
Walrus	Gordon Jones
Capt. Turner	Frank Fenton
Major Dilson	Robert Keys
Lt. Cord	Sumner Getchell
Sgt. Harper	Regis Toomey
Miller	Paul Fix
Gidley	Jim Dugan
Rene	George Chandler
Fitch	Louis Jean Heydt
Wilson	Bob Steele
Swanson	Darryl Hickman
Gainer	Touch Connors
Hopper	Carl Switzer
Stanwish	Cass Gidley
Breezy	Guy Anderson
Ogden	Tony DeMario

An articulate drama of men and planes has been fashioned from Ernest K. Gann's novel, "Island In the Sky" and it is a picture that will attract boxoffice attention. With John Wayne heading the cast, it has name importance to get it off the ground initially and entertainment merit to sustain it thereafter.

The Wayne-Fellows production was scripted with care by Gann for aviation aficionado William A. Wellman to direct, and the latter gives it sock handling to make it a solid piece of drama revolving around an ATC plane crash in Arctic wastes and the efforts of the small crew to stay alive until it can be rescued.

The situation's heavy drama is kept on a believeable level and there is enough natural humor flowing from characters and situations on the search side of the plot to ease the tension created in the development. The film moves back and forth very smoothly from the tight action at the crash site to the planning and execution of the search, the sequences being smartly correlated to sustain a suspense feel. It's a slick job by all concerned and there's only one portion of the presentation open to critical comment. That's the midway intermission, assertedly necessary because of the type of stereophonic sound used. The break causes the drama's spell to fade and it takes some time for it to grab hold again after the intermission is over. Also the break makes the 108 minutes of footage seem longer than normally, because otherwise the film has a strong grip on the viewer through a good story, well-told and acted.

Wayne and the cast of male co-stars and featured players are perfectly at home in their characters, each giving the picture a little something extra to make it entirely satisfactory entertainment. Wayne is the ATC pilot downed with his crew, James Lydon, Hal Baylor, Sean McClory and Wally Cassell, in a an uncharted section of Labrador. How he holds them together during five harrowing days before rescue comes on the sixth is grippingly told. Each of the players has a chance at a big scene and delivers strongly.

On the rescue side of the story such competents as Lloyd Nolan, Walter Abel, James Arness, Andy Devine, Allyn Joslyn, Harry Carey, Jr., and Carl Switzer shine, each giving the story and individual wallop that's just right, whether for a chuckle or drama. Femmes are lesser-lights, but good. Playing in these back-home scenes are Ann Doran, as Devine's wife; Dawn Bender, as Lydon's wife, and Phyllis Winger, a girl-friend. Other cast members, too, come through as excellent contributors to the overall merits.

The snow-covered Donner Lake area near Truckee, Calif., subbed for the story's Labrador locale and provides a frosty, shivery dressing to the picture. Both the lensing by Archie Stout and the aerial photography by William Clothier are important factors in the drama and thrills. The editing is well-valued and the score by Emil Newman topnotch. Title derives from the fancy that pilots are men apart, their spirits dwelling on islands in the sky. *Brog.*

NLD's New Exec Sec

Rev. Thomas F. Little has been upped from assistant exec secretary to exec secretary of the National Legion of Decency, Catholic film review organization.

He succeeds the late Monsignor Patrick J. Masterson.

Plunder of the Sun

Moderately entertaining meller lensed in Mexico; okay names, spotty prospects.

Hollywood, Aug. 6.

Warner Bros. release of Wayne-Fellows production, produced by Robert Fellows. Stars Glenn Ford, Diana Lynn, Patricia Medina; features Francis L. Sullivan, Sean McClory, Eduardo Noriega, Julio Villareal, Charles Rooner, Douglas Dumbrille. Directed by John Farrow. Screenplay, Jonathan Latimer; based on novel by David Dodge; camera, Jack Draper; editor, Harry Marker; score composed and conducted by Antonio D. Conde; song, E. Fabregat. Previewed July 31, '53. Running time, 81 MINS.

Al Colby	Glenn Ford
Julie Barnes	Diana Lynn
Anna Luz	Patricia Medina
Thomas Berrien	Francis L. Sullivan
Jefferson	Sean McClory
Raul Cornejo	Eduardo Noriega
Cbaldo Navarro	Julio Villareal
Capt. Bergman	Charles Rooner
Carter	Douglas Dumbrille

This Mexican-located and filmed adventure melodrama delivers only a moderate amount of entertainment. The production by the Wayne-Fellows unit for Warner Bros. release has atmosphere and mood aplenty, highly interesting settings and an okay plot, but misses out on needed suspense because of a flashback presentation that fails to maintain audience pull. Business promises to be spotty, although the name combination of Glenn Ford, Diana Lynn and Patricia Medina will aid bookings.

Oaxaca, Mexico, and the Zapotecan ruins nearby provide the principal camera locations, and the Latin atmosphere is colorful and authentic. Good use of the settings is made in the production, but the treatment of the David Dodge novel mitigates against these values somewhat. Plot is one that could have been played in logical sequence for suspense-building, but the Jonathan Latimer script backs into the story via flashbacks. Under these circumstances, John Farrow's direction is hard put to maintain overall interest, although most of the individual scenes have a good meller punch.

Performances by the three stars are generally competent, as are those turned in by the featured players. Miss Lynn's character and the treatment she gets from Ford for her man-chasing is rather adult. Sullivan's obese heavy is properly menacing and McClory stands out as cheerful sort of villain who makes things tough for the hero. Good Latin types are delivered by Eduardo Noriega and Julio Villareal.

The effectiveness of Jack Draper's excellent photography was lost in the wide-screen projection used at the preview, the focus being too soft and blurry. A Latune, "Sin Ella," by E. Fabregat, is used as a background piece. Scoring by Antonio D. Conde has the proper mood for the meller-plot. *Brog.*

Stand at Apache River

(COLOR)

Frontiersmen versus redskins in slow-paced, talky, outdoor actioner; routine changes.

Hollywood, Aug. 11.

Universal release of William Alland production. Stars Stephen McNally, Julia Adams, Hugh Marlowe; features Jaclynne Greene, Hugh O'Brian. Directed by Lee Sholem. Story and screenplay, Arthur Ross, based on the novel, "Apache Landing," by Robert J. Hogan; camera (Technicolor), Charles P. Boyle; editor, Leonard Weiner. Previewed Aug. 4, '53. Running time, 76 MINS.

Lane Dakota	Stephen McNally
Valerie Kendrick	Julia Adams
Colonel Morsby	Hugh Marlowe
Ann Kenyon	Jaclynne Greene
Tom Kenyon	Hugh O'Brian
Grebier	Russell Johnson
Hatcher	Jack Kelly
Cara Blanca	Edgar Barrier
Deadhorse	Forrest Lewis

Routine chances loom for this outdoor actioner that pits frontiersmen against redskins. It is slowly-paced and overly talky in the development and fails to shake up enough red-blooded entertainment to satisfy the regular western feature fan.

The Technicolored production by William Alland is plotted around a stage station at a river crossing where eight men and women are besieged by a small band of Apaches. The story and screenplay by Arthur Ross, based on Robert J. Hogan's novel, "Apache Landing," isn't very articulate or logical, and the attempt to give meaning to the assorted characters fails to come off with any satisfactory results. Lee Sholem's direction hasn't much point in this spotty treatment.

Stephen McNally portrays a tough sheriff bringing in a wounded prisoner, Russell Johnson. They along with Julia Adams, travelling west to marry a rancher; Hugh Marlowe, a cavalry officer; Jaclynne Greene, the dissatisfied wife of station-keeper Hugh O'Brian; Jack Kelly, who is trying to persuade her to run away with him, and Forrest Lewis, grizzled operator of the river ferry, make up the group under siege from the redskins led by Edgar Barrier. Tempers are frayed and lives are lost before the Indians are killed off and McNally takes up his interrupted trip with the prisoner. Under the stress of battle, he and Miss Adams have fallen in love, so the ending has its romantic note.

The performances are adequate to the ill-stated characters, the players not having much chance to get into their roles. Technical credits are good, surrounding the presentation with expert outdoor values. Charles P. Boyle did the excellent color lensing. *Brog.*

3 Girls from Rome

Cutting down "Ragazze di Piazza di Spagna" (Girls of the Piazza di Spagna) from 96 to 85 minutes for the U.S. market, IFE has enhanced pic with a canny dubbing job. It should certainly improve the picture's general-release potentials, above and beyond the arties.

As VARIETY's *Tubb* first opined April 2, 1952, this picture of three girls in quest of romance, in modern Rome, is "nicely paced" and has "a generous share of humor (which) should make it OK for good returns in U.S. The three comely newcomers (Lucia Bose, Cosetta Greco and Liliana Bonfatti) may add additional exploitation value." Adding still more is the good English-dubbing job, a sound investment for top foreign-languagers wanting to latch onto the general U.S. domestic playdates. *Abel.*

Great Jesse James Raid

(SONG—COLOR)

Mild western feature in color for program dating.

Hollywood, Aug. 7.

Lippert Pictures release of Robert L. Lippert, Jr., production. Stars Willard Parker, Barbara Payton, Tom Neal, Wallace Ford; features James Anderson, Jim Bannon, Richard Cutting, Barbara Woodell. Directed by Reginald Le Borg. Screenplay, Richard Landau; camera (Ansco color), Gilbert Warrenton; editor, Carl Pierson; music, Bert Shefter; song, Shefter & Lou Herscher. Previewed Aug. 6, '53. Running time, 73 MINS.

Jesse James	Willard Parker
Kate	Barbara Payton
Arch Clements	Tom Neal
Ellas Hobbs	Wallace Ford
Jerrette	James Anderson
Bob Ford	Jim Bannon
Sam Wells	Richard Cutting
Zee	Barbara Woodell
Mrs. Angus	Mary Treen
Soapy Smith	Earl Hodgins
Jesse James (as youth)	Tom Walker
Brunette	Joann Arnold
Redhead	Helene Hayden
Todd	Steve Pendleton
Morgan	Bob Griffin
Anderson	Robin Morse
Sheriff	Ed Russell
Cavalry Officer	Rory Mallinson

Only a mild dose of outdoor action is served up in this western and it will have to be satisfied with general program dates in the regular market. The Ansco color makes it attractive pictorially, but the slow pace of the unfoldment and the lack of a sock climax are against sustained interest.

The handling makes a stab at being imaginative, without much success because of the story development and ponderous dialog. Reginald Le Borg's direction is overly leisurely, too, and what action there is comes through at spotty intervals. Willard Parker plays Jesse James, living in hunted retirement as Tom Howard. He is sought out by Jim Bannon, appearing as Bob Ford, to aid in the theft of $300,000 in gold from a Colorado mine. Plot shows how Parker gets some henchmen together and the robbery is progressing until they discover Bannon has scheduled a doublecross. Windup has only Parker and Bannon still alive, without the gold, riding off in opposite directions.

Parker can't make much of the passively-written James character and the others fare no better. Barbara Payton, now plump, portrays the dancehall girl friend of Ford's and sings "That's the Man For Me" listlessly. Tom Neal does a neurotic gunman and Wallace Ford a Bible-quoting powder man. James Anderson, Bannon, Richard Cutting and Barbara Woodell are the other principals involved to little avail.

Gilbert Warrenton's color lensing is excellent, as is the Bert Shefter score. Production supervision by Robert L. Lippert, Jr., spends the budget allotment propery for physical values but [illegible] on story treatment. *Brog.*

Down Laredo Way

Below average western for the moppet trade.

Republic release of Rudy Ralston production. Stars Rex Allen; features Slim Pickens, Dona Drake. Directed by William Witney. Screenplay, Gerald Geraghty; camera, John MacBurnie; editor, Harold Minter; music, Stanley Wilson. Tradeshown, N.Y., Aug. 5, '53. Running time, 54 MINS.

Rex Allen	Rex Allen
Slim Pickens	Slim Pickens
Narita	Dona Drake
Valerie	Marjorie Lord
Cooper	Roy Barcroft
Taffy	Judy Nugent
Judge Sully	Percy Helton
Chip Wells	Clayton Moore
Joe	Zon Murray

"Down Laredo Way," Republic's latest Rex Allen starrer, is a slow moving western with scant appeal for action fans. Story is tailored so obviously to moppet tastes that audiences in more mature brackets are just about ruled out. Picture, however, may be used as filler material in the twin-bill market.

Prime difficulty with this entry is the illogical script which Gerald Geraghty has whipped up. Not only is the yarn short on gunplay but other basic sagebrush ingredients have been neglected as well. Save for a couple of fisticuff encounters, Allen never has full opportunity to display his prowess. Likewise, chases are also held to a minimum in footage replete with dialog.

Allen and his sidekick, Slim Pickens, pitch in to help eight-year-old Judy Nugent after her acrobat-father is killed in a high-pole fall. Indirectly responsible for the accident is his discovery that his femme partner, Marjorie Lord, is involved in diamond smuggling. After a myriad of complications, the moppet is saved from the clutches of a wicked self-styled judge and the true culprits are rounded up.

Story is so far-fetched that the cast has two strikes on it before the cameras rolled. Allen is stymied by the implausible plot as are the other principals. Pickens supplies routine comedy relief, Dona Drake does as best she can as a gypsy who befriends young Miss Nugent while the latter is only so-so as the orphan. Miss Lord is a stock menace and Clayton Moore has little to do as the father who's killed.

William Witney's direction puts little pep into the proceedings. Physical values provided by associate producer Rudy Ralston are in keeping with those found in the average Rep programmer. John MacBurnie's camerawork is standard as are Harold Minter's editing. Stanley Wilson's score and sundry other technical credits. *Gilb.*

The Phantom Stockman

(AUSTRALIAN)

Sydney, Aug. 4.

Universal release of Platypus Film production. Directed by Lee Robinson. Stars Chips Rafferty. Screenplay, Lee Robinson; camera, George Heath. At Victory, Sydney. Running time, 67 MINS.

The Sundowner	Chips Rafferty
The Dancer	Henry Murdoch
Kim Marsden	Jeanette Elphick
Mr. Stapleton	Guy Dolman
Frank McLeod	Max Osbiston
Himself	Albert Namatjira

Run-of-mill outdoor adventure pic with Aussie locale, this looks okay for duals for some situations. Little chance in the U. S.; but maybe a possibility in Great Britain on the novelty angle. Chips Rafferty is somewhat of a name here after his "Overlanders" for Ealing.

Story offers nothing new. Rafferty plays a Robin Hood role for so-so results. He tracks down cattle thieves, a murderer and finally wins a gal's heart. Locale is set around the famous Alice Springs zone, the Arizona of Australia. Film's highlight is the appearance of the noted Aboriginal painter Albert Namatjira.

Cast mainly has been recruited from local legit and radio with no standouts. Femme lead Jeanette Elphick will not set the film world on fire with her performance in this film. Photography is firstclass. Otherwise, production values are not so good even from a local slant. *Rick.*

Beiderseits Der Rollbahn

(On Both Sides of Roll Way)

(GERMAN-DOCUMENTARY)

Berlin, Aug. 4.

Urban release of Certus production. Directed and written by Anton Graf Bossi-Fedrigotti. Editors, Guenther Jonas and Gert Stegemann; music, Rudolf Perak. At Delphi Palast, Berlin. Running time, 105 MINS.

This is the first West German full-length documentary film on the last war. Pic, which is composed of excerpts from German and Allied war newsreels, has a good chances of gaining local box-office attention. One ballyhoo peg is the showing of never published war footage, such as scenes from the Reich's tribunal (1944) against the men involved in the plot to kill the Nazi chieftain and inside shots of the German-beleaguered city of Leningrad (1942). Film also seems likely to lure American ticket buyers.

"Roll Way" tees off with a quick closeup of the situation in 1939 at the outbreak of the war and Hitler's campaigns in Poland. The victories in Norway, Denmark, France and in Russia plus his defeats by the Soviets are followed up by the invasion and finally the big retreat of the Teutonic forces on all fronts until the Reich's end. The West Berlin freedom bell is ringing in the fadeout giving hope that peace and freedom, instead of war, will dominate the future in Germany.

Although this film appears occasionally overlong, it is altogether an interesting war report. The film's weak point is its text. This spoken narrative occasionally tends, even if not intended, to show the German soldiers in Russia as an unconquerable forces that were defeated mainly because of the Fuehrer's stupid command.

Direction is not clearcut. Musical score adds to the mood. *Hans.*

Das War Unser Rommel

(That Was Our Rommel)

(GERMAN-DOCUMENTARY)

Berlin, Aug. 4.

Constantin release of Consta production. Directed and written by Fritz Beierlein, Irnfried Freiherr v. Wechmar, Capt. B. H. Lidell Hart, David MacDonald. Commentator, Hermann Speelmanns; music, Gustav Adolf Schlemm. At Capitol, Berlin. Running time, 79 MINS.

This German documentary is another effort to cash in on the local "Rommel" interest which was mainly created by "Desert Fox" (20th-Fox) last year. Pic should be a real money-maker here. It also appears to have some U. S. possibilities although there is actually nothing new about this one.

German and English newsreels have been used for this report on the much talked-about German marshal. It depicts his desert war, tank battles, the taking of Tobruk, his pitch for Egypt and, finally, the retreat after his defeat at El Alamein.

This film makes a friendly pitch for Rommel. The accompanying comment, he was defeated solely because of fresh forces thrown against him, also stirs up mixed opinions. Technical contributions are average. *Hans.*

Tax Veto

Continued from page 3

theatres to remain in operation, thus contributing corporate, personal income and other tax revenues more than compensating for Treasury's loss of admissions money. "We were called out on Humphrey's technical error," squawked a filmite.

Chiefly responsible for the reams of adverse publicity for the trade was Rep. Robert W. Kean (R., N.J.), according to the trade beefs. The industryites are particularly riled anent Kean's potshots at the business which were not "germane" to his basic argument against the tax. Kean had pitched that repeal of the 20% tax would have been inconsistent with the extension of the excess profits levy. Hurting the trade on the public relations front was Kean's surprising blast re theatremen's varying attitudes toward passing tax-saving benefits on to the public. Kean flatly stated the public was not to gain at all. This was the argument widely picked up in the press and consequently was especially detrimental to the business, say the Hollywood observers.

Sen. Knowland's Position

Some suspicion had it that Knowland was particularly sympathetic to the industry's tax position because of loyalties to interests (the major studios) in his home state of California. This was dispelled by insiders. They relate that Knowland felt the repeal measure to be fully justified and he would have felt no differently regardless of which industry was involved.

Robert W. Coyne, special counsel for the Council of Motion Picture Organizations, relayed the experience which he, H. A. Cole and Pat McGee (latter two head the industry's tax committee) had in a private session with the President. "We were given a 25-minute interview and the chance to present our case fairly," Coyne said this week. He added: Eisenower's attention was intense, there were no phone calls, no rustling of paper, no interruption of any kind." Coyne presented the major part of the oral argument for tax repeal to the President and brief followup statements were thereupon made by Cole and McGee.

SCRAMBLE ON FOR WAR THEMES

Despite High Weekly Draw, Pix Aimed At Negro Audiences Don't Pay Off

Although attendance at this country's Negro houses is hitting a weekly average of about 3,500,000, production of quality pix aimed specifically at that audience sector doesn't pay off, Alfred E. Starr, Theatre Owners of America prexy, said in N. Y. last week.

Starr, who operates more than 50 colored-patronage houses as part of his circuit, said he had at one time tried his hand at making films that might appeal particularly to Negro patrons, but that the experiment hadn't panned out.

"According to our experiences, anyone who spends more than $50,000 on a pic destined for colored situations just can't recoup his investment," he opined.

Current estimates put the number of Negro theatres in the U. S. at about 500, a slight increase over last year. This includes not only the south, where race segregation is enforced, but also "self-segregation" in various northern keys like Philadelphia, Pittsburgh, New York, etc. Overall Negro market is estimated at $13,000,000,000, of which the pix biz is said to get a disproportionately small share. According to Starr, attendance at his theatres fluctuates to approximately the same extent as it does at other houses.

"We have found that colored patrons seem to stay away from the drive-ins," Starr commented. "You might say of a lot of white people in that group that they

(Continued on page 16)

Exhibs to Fight Tax on Goggles

Exhibs are keeping a watchful eye on states which have sales tax statutes on their books to prevent them from slapping a tax on specs for 3-D pictures. Although the revenue authorities haven't extended the levies to the glasses yet, there have been reports from several areas that the move might be made.

In Pennsylvania, for example, the state tax law still hasn't been completely clarified. In Virginia, a revenue commissioner has notified theatres in one city that the selling of 3-D viewers comes within the scope of the state's retail merchant's license. This law is based upon payment of a tax relating to the amount of gross sales in a one-year period on certain items. Virginia exhibs have been told that such a license is necessary where the viewers are sold. Theatre men still haven't obtained the license and are awaiting additional rulings from higher authorities.

Exhib orgs are telling their members to report any cases of state or municipal attempts to get in the act on the 3-D films so that the encroachment can be fought on a broad basis.

24 More Films Slated To Be Lensed Abroad

Hollywood, Aug. 11.

Total of 24 American films are definitely slated for filming abroad, either wholly or in part, during the last five months of 1953. With others likely to be added to the list, indications are that overseas filming during the August-December period will surpass that of the first seven months of the year.

Major studio schedules call for 16 productions outside the U.S. Lineup includes Metro, with four; 20th-Fox, four; Columbia, 3; UI and Republic, two apiece, and Paramount, one. Indie producers account for the other eight. Lineup of films to be made, completely or partially away from home, follows:

Metro—"The Flame and the Flesh," "Knights of the Round Table" and "Quentin Durward," in

(Continued on page 15)

U Ups Arthur Doyle

Arthur Doyle, Universal's managing director in Japan, has been named to succeed Herbert L. Tonks as Far East supervisor, according to Americo Aboaf, U v.p. and general sales manager. Tonks has resigned.

U's Tokyo post will be taken over by Wallace Orr, currently Singapore manager, who will act as assistant to Doyle. Latter will make his headquarters in Tokyo.

Allied Continues Fight Vs. Bidding

Bidding on films, which came about as a result of the exhibitor complaints which led to the consent decrees, continues to come under heavy attack from theatre sources. Richard P. Morgan, executive secretary of the Allied Motion Picture Owners of Western Pennsylvania, for example, terms bidding as "the single most destructive and unnecessary practice in the industry today."

Morgan feels that once a distrib has licenced a sufficient number of pix under bidding to determine the relative grossing possibilities of the houses involved, bidding may be discontinued and the pictures alloted in a lawful manner.

He warns, however, that no distrib will "voluntarily give up the gravy train," and that exhibs will have to demand that it be discontinued.

"Don't kid yourself," Morgan informs exhibs, "even if you are taking product away from your competitor, the only one making any money out of it is the distributor."

Koster Sees CinemaScope Ringing Wedding Bells Between Pix and Legit

Marriage between screen and stage techniques via CinemaScope was predicted in N. Y. yesterday (Tues.) by Henry Koster, director of 20th-Fox's first CinemaScope release, "The Robe." Koster leaves Friday (14) for a European jaunt and expects to return in time for the Sept. 16 "Robe" preem at the Roxy Theatre, N. Y.

While in Europe, Koster will discuss CinemaScope with European producers who, he said, are "somewhat confused on what the technique of the future will be." The director is skedded to visit his hometown of Berlin for the first time in 20 years.

Koster said he is currently reading the script for 20th's projected pic on Sir Walter Raleigh. He thought Hollywood would have to readjust to the new medium and that this would involve a good deal of experimentation and study. 3-D, he said, is "a little on the fading side."

In filming "The Robe," Koster indicated that he encountered no difficulties in following the Biblical account. While the pic has Judas confessing his betrayal, scene showing a Jew offering him 30 pieces of silver was deleted from the script.

UI Policy Parley

Hollywood, Aug. 11.

Edward Muhl, new veepee in charge of production at Universal-International, called a meeting of the studio's top personnel to review studio operations and to map policies for future progress.

Attending the meeting were Nate J. Blumberg, Board chairman; David A. Lipton, veepee; James Pratt, production executive; Morris Weiner, studio, and contract producers, writers and players.

'ETERNITY' CUES CYCLE RENEWAL

Hollywood, quick to latch on to a cycle story-wise, appears ready to embark on a new war picture binge as a result of the sock reception for Columbia's "From Here to Eternity."

News of the b.o. record "Eternity" was chalking up in its opening week at the Capitol, N. Y., stirred Coast and New York story departments to searching story department files for appropriate yarns with a military background. Metro's homeoffice literary men, acting on a hurried call from Coast headquarters, virtually ransacked their N. Y. shelves last week in the hope of coming up with a hot military-flavored property.

Studios' flirtation with war yarns is not a new trend and, like all cycle pictures, has had its ups and downs. Of course, it takes a solid b.o. winner to renew interest. At one time the theory was that the public, tired of the actuality of war, took a dim view of seeing it reenacted on celluloid. Flurry of war yarns immediately after World War II brought the cycle to a low ebb, but it went through a complete resurrection following Metro's successful "Battleground" in 1948. While some of the subsequent war pix did okay at the b.o.,

(Continued on page 15)

H'wood Junkets Boff Chi Preems

Chicago, Aug. 11.

World and regional preems staged here with personal appearances of Hollywood personalities are starting to pay dividends in extra figures for distribs and exhibitors alike. Recent upswing in grassroots promotion has brought more stars and ceremony to Chi than it has had in years, and the big payoff is encouraging more of the same.

In the past month, at least seven pix bowed in this way, showing off over a dozen personalities in the Windy City. TV is helping to hypo an interest in films as the hometown channels are fraught with guest interview shows, all eager to bring forth the Hollywood element. Radio and the press are also receptive to the point of saturation with promotional material each time a p.a. is made.

Not only do the appearances boost the pix but help develop the popularity of new names in the hinterlands. Most conscientious studio cashing in on Chi's susceptibility is Universal, which brought in three femmes during the past two weeks in advance of their pictures—in fact, before the films had been placed for first-run in the city.

9 of WB's Next 20 Releases To Be Indies, Many Made Off the Lot

Extent to which Warner Bros. is relying on indie product to expand its release slate is sharply pointed up in the company's distribution plans from August to February, 1954. Out of 20 pictures set for release during that period, nine films are the product of indies. Company's policy, to a partial extent, is to finance the indie productions, many of which are made off the WB lot. This system, while helping to fill out the release schedule, enables the company to cut down on costly studio overhead. WB apparently is also going in for complete buyups, as demonstrated in its acquisition of the Hal Chester-Jack Dietz "Beast From 20,000 Fathoms."

Included in the 20 pictures set for release from August to February are three 3-D films, a small number considering WB avowed policy of going all 3-D. Only one of the stereopix, the still uncompleted "The Phantom Ape," is a Warner-made film, the other two stemming from indie sources. "The Moonlighter" is a Joseph Bernhard production, while "Hondo" was made by Wayne-Fellows Productions. Company apparently is moving to clear its slate of its backlog of films before embarking completely on its 3-D and all-medium program.

Product from indie sources in addition to the two aforementioned

(Continued on page 15)

Par's Canadian Shifts

Toronto, Aug. 11.

Because of his health, Thomas Dowbiggin, veteran distribution figure in Canada, is stepping out of the Paramount branch manager's post in Montreal. Easing the pace, he'll continue with the exchange as consulting sales manager.

Robert Murphy has been upped to the Montreal job, shifting from branch manager in Vancouver, in a shuffle announced by Gordon Lightstone, Par's managing director in Canada. Robert Lightstone, former salesman, succeeds Murphy in Vancouver.

20th's $7,000,000 From Drive-Ins

Rising importance of the drive-in field is reflected in the 20th-Fox estimate that 17.3% of its domestic revenue for July was contributed by the ozoners. Drive-in rentals collected by 20th during the first half of 1953 were 29% higher than those brought in last year.

According to William C. Gehring, exec assistant general sales topper, 20th should reap about $7,000,000 from outdoor situations this year. Estimate is said to be on the conservative side if for no other reason than it doesn't take into account the extended ozoner season in non-southern areas.

Latest count put the number of drive-ins in the U. S. and Canada at 3,787 an increase of 22.7% over last year. In the case of 20th, the seven southern territories, with a total of 1,330 ozoners, account for one third of the distrib's total ozoner biz.

More Frequent Confabs By TOA Urged by Levy; Would Copy CEA's Plan

Suggestion that the Theatre Owners of America take a leaf out of Britain's Cinematograph Exhibitors Assn. book by holding more frequent sectional meets was made last week by Herman Levy, TOA general counsel, following his return from a tour of England and Scotland.

Levy found the CEA not only "very strong" but also "much closer to its sources of supply, that is, distributors, than exhibitor associations in this country." He felt that these frequent and well-attended meetings were a major

(Continued on page 18)

M-G Sets 5-Day Coast Prod. O.O.

Metro has moved into high gear in setting up arrangements to bring domestic and international sales reps to the studio for a five-day "See for Yourself" session starting Aug. 31 to hypo interest in the company's fall release program. Sales confab will be followed by special screenings for exhibs in 100 selected cities. Latter plan differs from the company's "See for Yourself" exhibit last year which saw Metro transport important exhibs to the studio for a look-see at the product.

A total of 85 execs is expected to descend on the company's Culver City headquarters, with the cost for transportation and housing expected to run to about $125,000. Plans are to screen as many as three pictures a day in order to leave two days open for sales confabs at the Ambassador Hotel in Los Angeles.

Pictures to be shown are "Easy to Love," "Fort Bravo," "Kiss Me, Kate," "The Long, Long Trailer," "Take the High Ground," "All the Brothers Were Valiant" and "Mogambo," plus excerpts from the two as yet uncompleted CinemaScope films, "Knights of the Round Table" and "Rose Marie."

The trade screenings of "Mogambo," first in the series of films to be shown to exhibs over a period of several weeks, are being arranged to take place, wherever possible, in theatres equipped with widescreen and stereophonic sound. Showings are planned during the morning hours prior to opening of the houses to the public.

Attending the studio conferences will be sales execs from the overseas offices, a special group of homeoffice execs, M-G's sales managers, district managers and branch managers, and field reps of the exploitation-promotion department.

Stevens' Stint on 'Cantor'

Hollywood, Aug. 11

"Cantor Story," completed four months ago, goes back into work at Warners for at least one added scene with George Stevens taking over direction as a personal favor to producer Sid Skolsky.

Picture was originally directed by Alfred E. Green. Keefe Brasselle stars.

Briefs From the Lots

Hollywood, Aug. 11.

Corinne Calvet was paid $40,000 for calling off her multiple-picture contract with 20th-Fox . . . **Wayne Morris** signed by Allied Artists for four films to be produced by **Vincent M. Fennelly** in the next year . . . **Pat O'Brien** signed to co-star with **Vera Ralston** and **Forrest Tucker** in Republic's "Jubilee Trail." . . **Chuck Connors** snagged a pivotal role in Allied Artists' "Dragonfly Squadron." . . . **Gordon Douglas** assigned to direct "Helen of Troy" at Warners, with negotiations in progress with **Tyrone Power** as male lead . . . **Jean Pierre Aumont** signed to star in English and French versions of "Versailles," to be produced by **Sacha Guitry** in Paris.

King Bros., currently washing up "Carnival Story" in Germany, will make another European picture, "The Boy and the Bull," this time in Spain . . . UI built a fabricated set on the lot and shipped it to Canada so that "Saskatchewan," which has only one interior sequence, will be shot completely on location . . . **Paula Corday** returns to the RKO lot to play a Parisian interpreter in "The French Line." . . . Paramount resumed production of **Danny Kaye's** "Knock On Wood," shut down for two weeks because of a leg injury sustained by **Patricia Denise** . . . **John Williams** checked in from N.Y. to repeat his stage role in the film version of "Dial M For Murder" at WB.

Next **Albert Zugsmith** production for Columbia release will be "The Great Green Og," to be followed in November by "B Girl." . . . **Yma Sumac** drew a featured role in Paramount's "Legend of Incas," starring **Charlton Heston** . . . **Hugo Haas** slated Oct. 12 as starting date for his next indie production, "Hit and Run," based

(Continued on page 15)

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JOAN FONTAINE
JACK PALANCE
CORINNE CALVET
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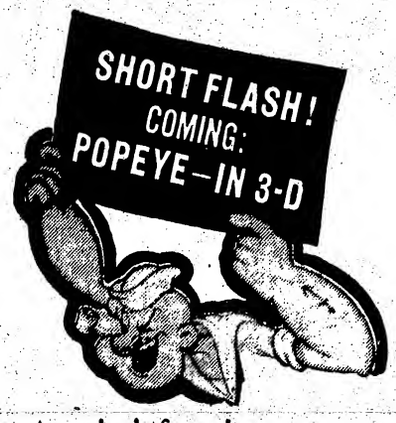

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Paramount Shorts

HOUDINI · SHANE · STALAG 17 and ARROWHEAD

New Pix, Big H.O.s Lift L.A.; 'Shane' Hep $26,500, 'Paradise' Lush 16½G, 'Moon' 16½G, 6th, 'Blondes' 29G, 2d

Los Angeles, Aug. 11.

Seven new bills and socko holdovers are bolstering first-run trade here this session. Big news among newcomers is "Shane," on popscale run after an 8-week prerelease, upped-price run. It shapes hefty $26,500 in two first-runs plus sock $58,500 for showings in one nabe and four ozoners.

Showcasing of "Return To Paradise" at Fox Wilshire is nifty $16,500, including preem coin. "Master of Ballantrae" shapes modest $10,000 in two conventional theatres but nice $45,000 in seven drive-ins. Okay $24,000 is seen for "White Witch Doctor" on initial popscale run in four situations.

"Sword and the Rose" is somewhat disappointing with $21,000 in two Paramount houses. "O. K. Nero" is nice $5,000 at Globe. "Man From Alamo" looms fair $13,000 in two sites.

After biggest weekend take of run, "Cinerama" is heading for smash $38,500 in 15th week at the Hollywood. Second frame of "Gentlemen Prefer Blondes" is solid $29,000 at the Chinese. "Stalag 17" looks good $11,000 for fourth week at Beverly Hills. "Moon Is Blue" is neat $16,500 for sixth Four Star week.

Estimates for This Week

Fox Wilshire (FWC) (2,296; 80-$1.50)—"Return to Paradise" (UA). Socko $16,500. Last week, "White Witch Doctor" (20th) (5th wk-6 days), $2,700.

Orpheum, Fox Hollywood (Metropolitan-FWC) (2,213; 756; 74-$1)—"Shane" (Par). Hefty $27,000 or near. Last week, second run.

Wiltern, United Artists (SW-UATC) (2,344; 2,100; 70-$1.10) — "Master of Ballantrae" (WB) and "Big Break" (Indie). Modest $10,000. Last week, "Sea Devils" (RKO) and "Below Sahara" (RKO), $8,200.

Los Angeles, Hollywood Paramounts (AB-PT-F&M) (3,300; 1,430; —"Sword and Rose" (RKO) and "Prowlers Everglades" (RKO). Disappointing at $21,000. Last week, "Charge Feather River" (WB) (3d wk), $18,800.

Globe (FWC (782; 70-90) — "O. K. Nero" (IFE) and "Behind Closed Shutters" (IFE). Nice $5,000. Last week, "Twilight Women" (Lip) and "Slasher" (Lip) (2d wk-6 days), $2,400.

Los Angeles, Iris, Uptown, Loyola (FWC) (2,097; 814; 1,715; 1,248; 70-$1.10) — "White Witch Doctor" (20th) and "Great Jesse James Raid" (Lip). Okay $24,000. Last week, "Kid Left Field" (20th) and "Glory Brigade" (20th), $19,000.

Loew's State, Egyptian (UATC) (2,404; 1,538; 70-$1.10) — "Man From Alamo" (U) and "Penny Princess" (U). Fair $13,000. Last week, "Sioux Uprising" (U) and "Twonky" (UA), $16,600.

Chinese (FWC) (2,048; $1-$1.80) —"Gentlemen Prefer Blondes" (20th) (2d wk). Solid $29,000. Last week, $38,000.

Palace, Vogue, Ritz; (Metropolitan-FWC) (1,212; 885; 1,370; 70-$1.10)—"Thunder Bay" (U) (2d wk). Medium $12,000. Last week, $21,800.

Downtown, Hawaii (SW-G&S) (1,757; 1,106; 70-$1.10)—"Ride Vaquero" (M-G) (2d wk). Light $10,000. Last week, $17,000.

Hillstreet, Pantages (RKO) (2-752; 2,812; 95-$1.50) — "Second Chance" (RKO) and "Tarzan and She-Devil" (RKO) (3d wk). Neat $19,000. Last week, $23,300.

Beverly Hills (SW) (1,612; 80-$1.50)—"Stalag 17" (Par) (4th wk). Fine $11,000. Last week, $12,400.

Four Star, Rialto (UATC-Metropolitan) (900; 839; 80-$1.20)—"Moon Is Blue" (UA) (6th wk). Smooth $16,500. Last week, $18,000.

Fine Arts (FWC) (631; 80-$1.50) —"Sea Around Us" (RKO) (6th wk). Okay $3,500. Last week, $4,300.

Hollywood (SW) (1,364; $1.20-$2.80)—"Cinerama" (Indie) (15th wk). Great $38,500. Last week, $37,700.

Broadway Grosses

Estimated Total Gross
This Week $747,400
(*Based on 23 theatres*)
Last Year $605,200
(*Based on 18 theatres*)

Seek Seat Tax Repeal

Des Moines, Aug. 11.

Jerome B. Greenbaum, district manager for Central States Theater Co., here has asked the city council at Clinton, Ia., to abolish a 15c a seat city tax levied on houses in Clinton.

Both the Rialto and Capitol in Clinton are operated by Central States. The tax has been in effect for 21 years.

'Chance' Lively $14,000, Indpls.

Indianapolis, Aug. 11.

Biz is fairly brisk at most first-run situations here this stanza, stimulated by a cool snap. "Band Wagon" at Loew's looks to lead with a sock take. "Second Chance," first 3-D pic at Circle, also is big. "Charge at Feather River," in second round at Indiana, is holding up solidly. "Bad Blonde" looks okay at Lyric.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 65-95)—"Second Chance" (RKO) and "Below Sahara" (RKO). Big $14,000. Last week, "All I Desire" (U) and "Take Me to Town" (U), oke $9,000 at 50-76c scale.

Indiana (C-D) (3,200; 65-95)—"Charge Feather River" (WB). Nice $10,000 after smash $19,000 opener.

Keith's (C-D) (1,300; 50-76)—"Sweethearts on Parade" (Rep) and "Big Bonanza" (Indie). Mild $4,000. Last week, "Trader Horn" (M-G) and "Sequoia" (M-G) (reissues), $3,500.

Loew's (Loew's) (2,427; 50-76)—"Band Wagon" (M-G). Sock $15,000. Last week, "Main St. to Broadway" (M-G) and "Affairs Dobie Gillis" (M-G), $8,000.

Lyric (C-D) (1,600; 50-76)—"Bad Blonde" (Lip) and "Bachelor in Paris" (Lip). Okay $5,500. Last week, "Law and Order (U) and "Cairo Road" (Indie), $6,000.

'Bay' Denver Topper, Big 22G, 'Wagon' 12G

Denver, Aug. 11.

"Thunder Bay," showing in two theatres, is proving the top coin-getter here this stanza, with very big total: "Moon Is Blue," still running strong in fourth stanza at Aladdin, will stay a fifth week. "Band Wagon" also looms great this round, and holds over. "Abbott-Costello Meet Jekyll and Hyde" is fairly good in two drive-ins and at the Paramount.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85) — "Moon Is Blue" (UA) (4th wk). Fine $7,000. Stays on. Last week, $7,500.

Broadway (Wolfberg) (1,200; 50-85)—"Band Wagon" (M-G). Terrific $12,000 or over. Last week, "Story of 3 Loves" (M-G) (2d wk), $6,500.

Denham (Cockrill) (1,750; 50-85) —"Houdini" (Par) (2d wk). Off to good $8,000. Last week, $12,000.

Denver (Fox) (2,525; 50-85) — "Thunder Bay" (U) and "Murder Without Tears" (AA). Robust $18,000. Last week, "White Witch Doctor" (20th) and "Bandits of Corsica" (UA), $16,000.

Esquire (Fox) (742; 50-85) — "Thunder Bay" (U) and "Murder Without Tears" (AA). Big $4,000 or better. Last week, "White Witch

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'Bay' Bright $11,000 In Omaha; 'Lili' Lofty 6G

Omaha, Aug. 11.

New bills are helping biz here this week, "Lili" being considered outstanding at State. "Thunder Bay" looks nice at Orpheum. But "Inferno" is rated disappointing at the Omaha.

Estimates for This Week

Brandeis (RKO) (1,100; 76-$1)—"Charge Feather River" (WB) and "Flame Calcutta" (Col) (2d wk). Neat $6,000 or close after $10,000 opening stanza.

Omaha (Tristates) (2,100; 76-$1) —"Inferno" (20th). A bit disappointing at $8,500 for 3-Der, considering hiked prices. Last week, "City of Bad Men" (20th) and "Thief of Venice" (20th), $7,000 at 50-76 scale.

Orpheum (Tristates) (3,000; 50-70)—"Thunder Bay" (U). Fine $11,000. Last week, "Farmer Takes Wife" (20th) and "Dangerous Crossing" (20th), ditto.

State (Goldberg) (865; 50-76)—"Lili" (M-G) and "Stronghold" (Lip). Hefty $6,000. Last week, "Arena" (M-G) and "Scandal at Scourie" (M-G), $4,500.

'Wagon' Sockeroo $21,000, St. Louis

St. Louis, Aug. 11.

Natives are swarming aboard "The Band Wagon" at Loew's this round with biggest gross in weeks being rolled up. The break in the long hot spell here, finds biz holding up well. "All I Desire" shapes very strong at Ambassador. "Sea Devils" looks mild at the St. Louis. "Sea Around Us" shapes lusty in two small-seaters. "South Sea Woman" just wound a solid week at the Fox.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75) —"All I Desire" (U) and "Sweethearts on Parade" (Rep). Nice $14,500. Last week, "Farmer Takes Wife" (20th) and "Sheltering Palms" (20th) (2d wk), $14,000.

Fox (F&M) (5,000; 60-75)—"White Witch Doctor" (20th) and "City Never Sleeps" (Rep). Opened today (Tues.). Last week, "South Sea Woman" (WB) and "Loose in London" (AA), solid $15,000.

Loew's (Loew) (3,172; 50-75)—"Band Wagon" (M-G) and "Bandits of Corsica" (UA). Sock $21,000. Last week, "Main St. To Broadway" (M-G) and "Scandal at Scourie" (M-G), $17,500.

Pageant (St. L. Amus.) 1,000; 90)—"Sea Around Us" (RKO) (2d wk). Good $3,000 after $4,500 opening stanza.

St. Louis (St. L. Amus.) (4,000; 75) —"Sea Devils" (RKO) and "Below Sahara" (RKO). Mild $12,000. Last week, "City of Bad Men" (20th) and "Glory Brigade" (20th), $11,500.

Shady Oak (St. L. Amus.) (800; 90)—"Sea Around Us" (RKO) (2d wk). Nice $3,500 after initial session got $4,500.

'WAGON' TERRIF 21G, TORONTO; 'MOON' 20G

Toronto, Aug. 11.

Wham sessions loom for "Band Wagon" and "Moon Is Blue" this week, the pair running neck-and-neck for town's top boxoffice. "Glory Brigade" also is neat in two houses while "All I Desire" shapes good.

Estimates for This Week

Crest, Downtown, Glendale, State (Taylor) (863; 1,059; 955; 698; 35-60)—"Lone Hand" (U) and "Loose in London" (AA). Nice $14,000. Last week, "Cry of Hunted" (M-G)

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'Blondes' Enlivens Cincy, Wham 23G; 'Houdini' Slick 11G, 'Vice' OK $8,000

Cincinnati, Aug. 11.

Downtown biz outlook this round is brightened by the standout showing being made by "Gentlemen Prefer Blondes" at the Albee. It's city's top grosser in a long time for a flat film. "Houdini" is setting up the Palace for a pleasing session. "Vice Squad" shapes satisfactorily for the Capitol. "Vanquished" looms moderate at Keith's. "Shane" is holding strongly on its third downtown stanza, being second moveover week at the Grand.

Estimates for This Week

Albee (RKO) (3,100; 75-$1)—"Gentlemen Prefer Blondes" (20th). Huge $23,000 and best flat-picture biz here for some time. Last week, "Stalag 17" (Par), $17,000.

Capitol (RKO) (2,000; 55-85)—"Vice Squad" (UA). Solid $8,000. Last week, "Main St. To Broadway" (M-G) and "Murder Without Tears" (AA), $6,500.

Grand (RKO) (1,400; 75-$1)—"Shane" (Par) (m.o.) (2d wk). Strong $10,000 after $13,000 last week.

Keith's (Shor) (1,500; 55-85)—"Vanquished" (Par). Moderate $5,500. Last week, "Kid From Left Field" (20th), $5,000.

Palace (RKO) (2,600; 55-85)—"Houdini" (Par). Slick $11,000 or close. Last week, "Ride Vaquero" (M-G), $9,500.

L'ville Cool, Biz Hot; 'Blondes' Smash 16G, 'Wagon' Big 12G, 'Maze' 9G, 2d

Louisville, Aug. 11.

With relief from the heat wave appreciated by local patrons, biz is back in stride at the downtown film houses. Leading the city is "Gentlemen Prefer Blondes" at the Rialto with smash session. The State's "Band Wagon," helped by some mainstem exploitation stunts, also is big. "Maze" on b.o. at the Mary Anderson is doing great.

Estimates for This Week

Kentucky (Switow) (1,200; 50-75)—"Powder River" (20th) and "Treasure Golden Condor" (20th). Perky $4,500. Last week, "All I Desire" (U) and "Fast Company" (M-G), $6,000.

Mary Anderson (People's) (1,200; 75-99)—"Maze" (AA) (2d wk). Great $9,000 after initial stanza's $12,000.

Rialto (Fourth Avenue) (3,600; 75-99) — "Gentlemen Prefer Blondes" (20th). Smash $16,000 or near. Last week, "Scared Stiff" (Par), $17,000.

State (Loew's) (3,000; 50-75)—"Band Wagon" (M-G) and "Flame Calcutta" (Col). Big $12,000. Last week, "Dangerous When Wet" (M-G) and "Bandits Corsica" (UA), $9,000.

Key City Grosses

Estimated Total Gross
This Week $2,548,300
(*Based on 21 cities, and 204 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,530,100
(*Based on 23 cities, and 201 theatres.*)

'Paradise' Big 19G, Philly; 'Bay' 18G

Philadelphia, Aug. 11.

Cool, rainy weekend is putting first-run biz over the top this stanza. "Return To Paradise" is one of the standouts with sock takings at the Midtown. It is doing comparatively better than "High Noon," another Gary Cooper starrer, enjoyed opening week at a larger house. "Band Wagon" looms loud at Randolph while "Thunder Bay" shapes nice at the Fox. Some of newcomers are taking the play away from holdovers. However, "Gentlemen Prefer Blondes" continues very big in third Stanley week.

Estimates for This Week

Arcadia (S&S) (625; 85-$1.20)—"Young Bess" (M-G) (6th wk). Oke $4,500. Last week, $7,000.

Boyd (SW) (2,360; 50-99)—"Melba" (UA) (2d wk). Sour $9,000. Last week, $12,000.

Fox (20th) (2,250; 50-99)—"Thunder Bay" (U). Nice $18,000. Last week, "Glory Brigade" (20th), $15,000.

Goldman (Goldman) (1,200; 50-99)—"Inferno" (20th). NSH $10,000. Last week, "Vice Squad" (UA) (3d wk), $9,000.

Mastbaum (SW) (4,360; 50-99)—"Ride Vaquero" (M-G) (2d wk). Slow $13,000. Last week, $19,000.

Midtown (Goldman) (1,000; 85-$1.30)—"Return to Paradise" (UA). Socko $19,000. Last week, "Main St. to Broadway" (M-G), $10,000.

Randolph (Goldman) (2,500; 99-$1.30) — "Band Wagon" (M-G). Bangup $31,000. Last week, "Second Chance" (RKO) (2d wk), $11,000.

Stanley (SW) (2,900; 90-$1.25)—"Gentlemen Prefer Blondes" (20th) (3d wk). Fancy $17,000. Last week, $24,000.

Stanton (SW) (1,473; 50-99)—"City That Never Sleeps" (Rep) and "Perilous Journey" (Rep). Okay $8,500. Last week, "Abbott-Costello Meet Jekyll Hyde" (U) and "Column South" (U), $12,000.

Trans-Lux (T-L) (500; 99-$1.50) —"Moulin Rouge" (UA) (21st wk). Fine $7,000. Last week, same.

World (G&S) (500; 50-99)—"Twilight Women" (Lip) and "Bachelor in Paris" (Lip). Oke $3,000. Last week, shuttered.

'Alamo' Hot $7,000, Port.; 'Moon' Mellow 11G, 2d

Portland, Ore., Aug. 11.

Biz is still perking at first-runs despite outdoor competition. "Man From Alamo" shapes fast at Broadway while "Arena" is nice at Liberty. "Moon Is Blue," running almost same as opening week at Mayfair, looms smash. "Salome" is back on pop-price run but not creating too much exitement at the Paramount.

Estimates for This week

Broadway (Parker) (1,890; 65-90) —"Man From Alamo" (U) and "Tarzan and She-Devil" (RKO). Fast $7,000. Last week, "Thunder Bay" (U) and "Lady Wants Mink" (Rep), $7,400.

Guild (Parker) (400; 90)—"Lili" (M-G) (12th wk). Sock $2,800 to set all-time house record. Last week, $2,200.

Liberty (Hamrick) (1,875; 95-$1.10)—"Arena" (M-G) and "Affairs of Dobie Gillis" (M-G). Fine $11,000. Last week, "Main St. To Broadway" (M-G) and "Night Without Day" (RKO), $7,300.

Mayfair (Evergreen) (1,500; 90-$1.25)—"Moon Is Blue" (UA) (2d wk). Lusty $11,000. Last week, same.

Orpheum (Evergreen) (1,500; 90-$1.25)—"Shane" (Par) (3d wk). Big $9,500. Last week, $10,500.

Paramount (Evergreen) (3,400; 65-90)—"Salome" (Col) and "One Girl's Confession" (Col). Oke $6,500 on popscale run. Last week, "Inferno" (20th) and "Cow Country" (AA), $7,400.

'Wagon' Sturdy $14,000, K.C.; 'Feather' Boff 11G, 'Desire' Oke at $13,000

Kansas City, Aug. 11.

Some big money is being garnered here by "Band Wagon" at the Midland and "Charge at Feather River" in the Paramount. Excellent holdover coin is being gathered by "Inferno" at the Esquire, "Importance of Being Earnest" at the Vogue and "Lili" at the Kimo. Weather has broken off from its previous torrid temperatures and is running pleasantly mild.

Estimates for This Week

Apollo (Fox Midwest) (1,050; 50-75) — "Chandra Lekha" (Indie). Moderate $3,500. Last week, subsequent-run.

Esquire (Fox Midwest) (820; 65-90)—"Inferno" (20th) and "Woman Almost Lynched" (Rep) (2d wk). Fat $3,500. Will hold again. Last week, $6,500.

Kimo (Dickinson) (550; 65-85)—"Lili" (M-G) (13th wk). Oke $2,000, and will hold again. Last week, same.

Midland (Loew's) (3,500; 50-75)—"Band Wagon" (M-G) and "Serpent of the Nile" (Col). Rich $14,000, and holds. Last week, "Main St. To Broadway" (M-G) and "Affairs Dobie Gillis" (MG), $11,000.

Missouri (RKO) (2,650; 50-75) — "Master of Ballantrae" (WB) and "Neanderthal Man" (UA) moderate $5,000. Last week, "South Sea Woman" (WB) and "No Time for Flowers" (RKO), ditto.

Paramount (Tri-States) (1,900; 75-$1) — "Charge Feather River" (WB). Sock $11,000, and will go a second. Last week, "Houdini" (Par), $8,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"All I Desire" (U) and "Along Came Jones" (Indie) (reissue). Okay $13,000. Last week, "City of Bad Men" (20th) and "Was a Male War Bride" (20th) (reissue), $12,000.

Vogue (Golden) (550; 65-85) — "Importance Being Earnest" (U) (2d wk). Great $2,500. Will go a third. Last week, $3,000.

'Kid' Fine 9G, Seattle; 'Jury' Bangup $11,000

Seattle, Aug. 11.

Seafair week brought lots of people to town but first-runs are not benefitting to any real extent. In fact, few of the newcomers are showing any strength with several holdovers helping give a decent overall total for city. "Kid From Left Field" is rated nice at Coliseum while "I, the Jury" also looms fine at Paramount. "Shane" still is very strong at the Fifth Avenue in fourth round while "Moon Is Blue" shapes smash at Music Box, for virtually same total as on second week.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-$1.25)—"Lili" (M-G) (4th wk). Solid $4,000. Last week, $4,200.

Coliseum (Evergreen) (1,829; 65-90)—"Kid From Left Field" (20th) and "Glory Brigade" (20th). Nice $9,000. Last week, "War Paint" (UA) and "Man Tangier" (UA), $6,800.

Fifth Avenue (Evergreen) (2,366; 90-$1.25)—"Shane" (Par) (4th wk).

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'Bay' Plus Paul-Ford Rousing $68,000, Chi; 'Master' Socko 21G; 'Cinerama' Huge 47G, 'Blondes' Torrid 36G, 2d

Chicago, Aug. 11.

Brace of three new entries is doing nothing sensational to stir up Loop traffic, but five second-rounders continue to exert a big pull. Brisk session is being hypoed by 35,000 American Legion members in for conclave here, and weekend pace was fast at all major houses.

Biggest new bill is "Thunder Bay" at the Chicago, aided by stageshow topped by Les Paul-Mary Ford, with a terrific $68,000 likely. "Master of Ballantrae" and "Last Posse" are hitting a smash $21,000 at United Artists.

Second round of "Cinerama" is building to huge $47,000 at Palace, where it is getting a terrific reception. "Gentlemen Prefer Blondes" shapes torrid at Oriental in first holdover round. "Pickup on South St." coupled with "Hitch Hiker" looms potent at the Roosevelt, also in second. "Return to Paradise" still is sturdy in third round at State-Lake. Seventh stanza of "Moon Is Blue" is sock at Woods.

Estimates for This Week

Chicago (B&K) 3,900; 98-$1.25) —"Thunder Bay" (U) with Les Paul-Mary Ford onstage. Resounding $68,000. Last week, "I The Jury" (UA) (2d wk), $55,000.

Grand (RKO) (1,200; 55-98)—"Pitfall" (Indie) and "Port Sinister" (RKO). Just okay $8,500. Last week, "Dangerous Crossing" (20th) and "Babes in Bagdad" (UA), $10,000.

Monroe (Indie) (1,000; 55-98)—"Main St. to Broadway" (M-G) (2d wk). Mild $5,000. Last week $8,500.

Oriental (Indie) (3,400; 98-$1.25) —"Gentlemen Prefer Blondes" (20th) (2d wk). Torrid $36,000. Last week, $48,000.

Palace (Eitel) (1,570; $1.20-$3.60) —"Cinerama" (Indie) (2d wk). Capacity $47,000. Last week, $45,000.

Roosevelt (B&K) (1,500; 55-98)—"Pickup on South St." (20th) and "Hitch-Hiker" (RKO) (2d wk). Fast $20,000. Last week, $27,000.

State-Lake (B&K) (2,700; 98-$1.25)—"Return to Paradise" (UA) (3d wk). Lively $32,000. Last week, $30,000.

Surf (H&E Balaban) (685; 98)—"5,000 Fingers" (Col) (2d wk). Good $5,000. Last week, $6,000.

United Artists (B&K) (1,700; 55-98—"Master of Ballantrae" (WB) and "Last Posse" (Col). Brisk $21,000. Last week, "Maze" (AA) and "Fort Vengeance" (AA) (2d wk), $16,000.

Woods (Essaness) 1,073; 98-$1.25) —"Moon Is Blue" (UA) (7th wk). Sock $25,000. Last week, $22,000.

World (Indie) (587; 98)—"Seven Deadly Sins" (Indie) (6th wk). Potent $5,000. Last week, same.

Ziegfeld (Lopert) (485; 98) —"Lili" (M-G) (9th wk). Lively $4,300. Last week, same.

Esquire (H&E Balaban) (1,400; 95—"Tonight at 8:30" (Indie) (2d wk). Holding at $9,000 after sock $12,500 opener.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Wagon' Fast at $17,500, Balto; 'Blondes' Torrid 23G, 'Arrowhead' NG 9G

Baltimore, Aug. 11.

Fresh product is providing a needed hypo to film grosses here this week. "Gentlemen Prefer Blondes" is great at the Hipp. "Band Wagon" at Century is also smash. "Arrowhead" looms dull at Stanley. "Inferno" is making some headway at the New and is holding for a second round.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70 —"Band Wagon" (M-G). Smash $17,500. Last week, "Ride Vaquero" (M-G) (2d wk), $5,800.

Hippodrome (Rappaport) (2,100; 25-90; —"Gentlemen Prefer Blondes" (20th). Socko $23,000 or over. Last week, "Thunder Bay" (Col) (2d wk), $7,000.

Keith's (Schanberger) (2,400; 25-70 —"Blueprint for Murder" (20th). Starts today (Tues.) after third week of "Houdini" (Par) did okay $7,000.

Little (Rappaport) (310; 25-90)—"Gazzarri" (UA). Sturdy $5,400. Last week, "Tight Little Island" (U) (reissue), $3,000.

Mayfair (Hicks) (980; 20-70)—"Francis Covers Big Town" (U). Opens tomorrow (Wed.) after "Law and Order" (U) grossed unexciting $4,500.

New (Mechanic) (1,800; 25-70)—"Inferno" (20th) (2d wk). Starts second week today (Tues.) after okay $8,000 opener. In ahead "Af-

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'Arrowhead' Nice 20G in Mild Hub

Boston, Aug. 11.

"Band Wagon" which opened Saturday at Orpheum and State, following an intensive radio and TV campaign, shapes as a real comer. "Arrowhead" at Paramount and Fenway looks fine in current round. "Inferno" is slow at Met. "Sailor of King" shapes mild at Astor. "Mission Over Korea" is rated fairish at the Boston.

Estimates for This Week

Astor (B&Q) (1,500; 65-95)—"Sailor of King" (20th). Nabbed crix nod but very little biz. Mild $5,000. Last week, "5,000 Fingers" (Col) (2d wk), $2,200.

Boston (RKO) (3,000; 50-90)—"Mission Over Korea" (Col) and "Bachelor in Paris" (Lip). Fairish $9,500. Last week, "Abbott-Costello Meet Jekyll-Hyde" (U) and "Eyes of Jungle" (Indie), $9,000.

Exeter (Indie) (1,300; 60-$1)—"Queen Is Crowned" (U) (10th wk). Still holding steady at $4,500 after $4,800 for ninth.

Fenway (NET) (1,373; 50-90)—"Arrowhead" (Par) and "Dangerous Crossing" (20th). Fast $5,000. Last week, "No Escape" (UA) and "Magnetic Monster" (UA), $3,200.

Memorial (RKO) (3,000; 50-90)—"Thunder Bay" (U) and "Trail Blazers" (UA) (2d wk-5 days). Fine $3,000 after biz $15,000 for first.

Metropolitan (NET) (4,367; 50-90) —"Inferno" (20th) and "Great Jesse James Raid" (Indie). Slow $14,000. Last week, "Stalag 17" (Par) and "4-Sided Triangle" (Indie) (2d wk), $14,500.

Orpheum (Loew's) (3,000; 50-90) —"Band Wagon" (M-G). Opened fairly strong Saturday (8). Last week, "Main St. To Broadway" (M-G) and "Affairs Dobie Gillis" (M-G), good $15,000.

Paramount (NET) (1,700; 50-90) —"Arrowhead" (Par) and "Dangerous Cross" (20th). Fine $15,000. Last week "No Escape" (UA) and "Magnetic Monster" (UA), $9,500.

State (Loew's) (3,500; 50-90)—"Band Wagon" (M-G). Opened good Saturday (8). Last week, "Main St. To Broadway" (M-G) and "Affairs Dobie Gillis" (M-G), fair $7,500.

'Sioux'-Vaude Okay 19G, D.C.; 'This Is Love' 11G, 'Chance' Stout 10G, 3d

Washington, Aug. 11.

Downtown houses are doing nice biz considering the weather. Most of current releases are holding for long runs. The Playhouse and Dupont, day-dating "Moon Is Blue," have experienced successively increasing revenues every week. "So This Is Love" is rated so-so at the Warner. "Sioux Uprising" with vaude is okay at Capitol. "Second Chance" at Keith's, "Band Wagon" at the Palace and "Stalag 17" at the Columbia are holding strongly.

Estimates for This Week

Capitol (Loew's) (3,434; 55-95) —"Great Sioux Uprising" (U) with vaude. Oke $19,000. Last week, "Main St. To Broadway" (M-G) plus vaude, $22,000.

Columbia (Loew's) (1,174; 55-85) —"Stalag 17" (Par) (5th wk). Fat $7,500. Holds. Last week, $8,500.

Dupont (Lopert) (372; 55-$1) —"Moon Is Blue" (UA) (4th wk). Juicy $6,200, and apparently getting stronger. Last week, $6,000.

Keith's (RKO) (1,949; 90-$1.25)—"Second Chance" (RKO) (3d-final

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'ALAMO' LUSTY $8,000 IN PROV; 'WAGON' 13G

Providence, Aug. 11.

State's "Band Wagon" is town topper this week, with other stands a bit spotty. On the nice side are Albee's "Man From the Alamo" and Strand's "Houdini." "Inferno" looms only so-so at Majestic.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Man From Alamo" (U) and "Iron Crown" (Indie). Nice $8,000. Last week, "City That Never Sleeps" (Rep) and "Spaceways" (AA), $6,000.

Majestic (Fay) (2,200; 44-65)—"Inferno" (20th) and "Cow Country" (AA). Even though 3-D, this is only so-so at $6,500. Last week, "The Maze" (AA) and "Roar of Crowd" (AA), $11,000.

State (Loew's) (3,200; 44-65)—"Band Wagon" (M-G) and "Woman They Almost Lynched" (Rep). Nice $13,000. Last week, "Main St. To Broadway" (M-G) and "Affairs Dobie Gillis" (M-G), fair $9,000.

Strand (Silverman) (2,200; 44-65) —"The Juggler" (Col) and "Siren of Bagdad" (Col). Opened Monday (10). Last week, "Houdini" (Par), fine $8,500.

'Blondes' Great $32,000, Frisco

San Francisco, Aug. 11.

Oakland transportation strike is sloughing biz on Market Street here this stanza with the exception of a few spots. One of these is "Gentlemen Prefer Blondes," which is smash at the vast Fox. Another is "Band Wagon," which is rated big at the Warfield. Third pic going against the trend is "Stalag 17," great at St. Francis. "Charge at Feather River" looms fine in second Paramount round while "Second Chance" is holding nicely in third Golden Gate week.

Estimates for This Week

Golden Gate (RKO) (2,850; 95-$1.25)—"Second Chance" (RKO) and "Tarzan and She-Devil" (RKO) (3d wk). Nice $10,000. Last week, $14,500.

Fox (FWC) (4,651; 90-$1.25)—"Gentlemen Prefer Blondes" (20th). Sock $32,000 or near. Last week, "Inferno" (20th) and "Dangerous Crossing" (20th), $13,500.

Warfield (Loew's) (2,656; 65-95) —"Band Wagon" (M-G). Big $20,000. Last week, "Main St. To Broadway" (M-G), $14,000.

Paramount (Par) (2,646; 95-$1.25) —"Charge Feather River" (WB) (2d wk). Nice $16,000. Last week, $26,000.

St. Francis (Par) (1,400; 74-$1) —"Stalag 17" (Par). Great $14,000 or close. Last week, "Sword And Rose" (RKO) (2d wk), $8,000.

Orpheum (No. Coast) (2,448; 65-95)—"Great Sioux Uprising" (U) and "Five Angles Murder" (Col). Mild $11,000 or near. Last week, "Stranger Wore Gun" (Col) and "Spooks" (Col), $14,000.

United Artists (No. Coast) (1,207; $1-$1.25)—"Moon Is Blue" (UA) (7th wk). Sturdy $10,500. Last week, $11,000.

Stagedoor (A-R) (370; $1-$1.50) —"Hans Christian Andersen" (RKO) (25th wk). Big $2,700. Last week, $3,000.

Clay (Rosener) (400; $1)—"Seven Deadly Sins" (Indie) (9th wk). Good $2,800. Last week, $2,800.

Larkin (Rosener) (400; 65-85)—"Mr. Potts To Moscow" (Indie) (2d wk). Okay $2,700. Last week, $3,000.

Vogue (S. F. Theatres) (377; $1-$1.20)—"Forbidden Games" (Indie) (4th wk). Big $2,600. Last week, $3,700.

'Bay' Big $10,000, Mpls; 'Inferno' Torrid $9,000, 'Band Wagon' Loud 10G

Minneapolis, Aug. 11.

Only three newcomers downtown currently but all are doing well while five holdovers still are strong. Result is that the Loop's overall total is high this session. "Band Wagon," "Thunder Bay" and "Inferno" comprise the trio of fresh entries that have the turnstiles clicking. It's the fourth week for "Second Chance," the third for "Shane" and second for "Stalag 17," all boxoffice champs.

Estimates for This Week

Century (Par) (1,600; 65-85)—"Stalag 17" (Par) (m.o.). Brisk $7,000. Last week, "Main St. To Broadway" (M-G), $3,000.

Gopher (Berger) (1,025; 65-85)—"Houdini" (M-G) (3d wk). Okay $3,000. Last week, $5,000.

Lyric (Par) (1,000; 65-85)—

(Continued on page 20)

B'way's New (In The Money) Look: 'Eternity' Record 173G, 'Master'-Stage 70G, 'Wagon' 150G, 'Blondes' 103G

The past cool weekend with rain Sunday (9) proved a windfall for film business on Broadway this stanza. Although only two newcomers figure in the week's total take, both are contributing to the overall trade of the session. Warmer weather Monday and yesterday (Tues.) is not harming the boxoffice as much as would be expected, with out-of-town visitors again helping.

"From Here to Eternity" at the Capitol is the week's standout, with a mammoth $173,000, to establish a new all-time record. This tops the Cap's old mark held by "Naked City," established in 1948, by $26,000.

"Master of Ballantrae" with Ella Fitzgerald, Bobby Sherwood band, others, onstage, hit a big $70,000 in the first week at the Paramount, winning a holdover.

Despite being in its fifth week, "Band Wagon" with stageshow looks to hit a terrific $150,000 at the Music Hall. Already set for a sixth week, pic is certain to top $1,000,000 in its first seven stanzas. "Gentlemen Prefer Blondes" with iceshow onstage is proving another b.o. champion at the Roxy. It wound up with a socko $103,000 for its fourth round last night (Tues.), and is now booked to go six weeks.

"Stalag 17" continues great at the Astor with $31,500 for the sixth session. It opens its seventh week today, with an indefinite run sure at its present gait. "Second Chance" held at good $13,000 for third frame at the Criterion. "Stranger Wore a Gun" dipped to mild $8,000 in second week at the State, with "Latin Lovers" replacing today.

"City That Never Sleeps" and vaude are heading for fancy $23,000 at the Palace. "Moon Is Blue," day-dating at the Victoria and Sutton, finished the fifth stanza with a great $32,500 total for both houses. "Dream Wife" slid off to fair $15,000 in second week at the Rivoli.

"Cinerama" continues at virtual capacity, with a smash $49,000 likely for the current (10th) session at the Warner. "Julius Caesar," also in 10th round, likewise still is smash with $15,000 at the Booth.

"The Cruel Sea" opened its regular run strongly yesterday (Tues.) at the Fine Arts after a gala preem Monday (10) night. "So This Is Love" also teed off big yesterday at the Normandie. "War of Worlds" opens tomorrow (Thurs.) at the Mayfair after a profitable run of five weeks and six days with "Scared Stiff."

Estimates for This Week

Astor (City Inv.) (1,300; 70-$1.80) —"Stalag 17" (Par) (7th wk). Sixth stanza ended last night (Tues.) continued going great guns with $31,500 after smash $32,500 in fifth week. Continues on indef.

Baronet (Reade) (430; 90-$1.50) —"Mlle. Desiree" (Indie) (reissue). Opened Saturday (8). In ahead, "Volcano" (UA) (3d wk-5 days), was mild $2,800 after $3,700 for second round.

Booth (Shubert) (723; $1.20-$2.40)—"Julius Caesar" (M-G) (10th wk). Current week ending tomorrow (Thurs.) looks to hold at smash $15,000 after $15,500 for ninth round. Continues on.

Capitol (Loew's) (4,820; 70-$2.20) —"Here To Eternity" (Col) (2d wk). Initial session ended last night (Tues.) soared to huge $173,000, new all-time high, with raves from crix and slightly upped scale all along line helping. Fact that house boosted to $1.80 scale earlier on weekdays and went seven shows daily helped. Loge seats are $2.20. Is assured of very long run judging from initial week. Previous record of $147,000 was made in March, 1948, by "Naked City" (U). Theatre ran eight shows Saturday, with final showing starting after 2 a.m. (Sun.). "City" hit the old high when the Cap was using stageshows.

Criterion (Moss) (1,760; 50-$1.80) —"Second Chance" (RKO) (4th wk). Third round ended last night (Tues.) held at good $13,000 after $17,500 for second. "I, the Jury" (UA) due in Aug. 21.

Fine Arts (Davis) (468; 90-$1.80) —"Cruel Sea" (U). Opened Monday (10) night with special preem, regular run starting yesterday (Tues.). In ahead, "Fanfan the Tulip" (Indie) (14th wk), was fine $3,500 after $4,600 for 13th week.

Globe (Brandt) (1,500; 50-$1.50) —"Inferno" (20th). Opened yesterday (Tues.). In ahead, "Sea Devils" (RKO) (2d wk-5 days), $6,000 after light $7,000 opener.

Guild (Guild) (440; $1-$1.80)—"Queen Is Crowned" (U) (10th wk). Ninth round ended Saturday (8) was sturdy $7,500 after $8,500 for eighth week.

Holiday (Rose) (950, 70-$1.80)—"Houdini" (Par) (6th wk). Current stanza ending today (Wed.) looks like solid $8,000 after $9,500 for fifth week. Stays on.

Mayfair (Brandt) (1,736, 50-$1.50) —"Scared Stiff" (Par) (6th wk-6 days). Winding up at about $12,000, okay, after $15,500 for fifth week. "War of the Worlds" (Par) opens tomorrow (Thurs.).

Normandie (Normandie Theatres) (592; 95; $1.80) —"So This Is Love" (WB). Opened yesterday (Tues.). In ahead "Started in Paradise" (Rank) (3d wk-4 days), off to $2,200 after oke $4,800 for second week.

Palace (RKO) (1,700; 75-$1.40)—"City That Never Sleeps" (Rep) and vaudeville. Week ending tomorrow (Thurs.) shapes to reach fancy $23,000 or near. Last week, "Gun Belt" (UA) with vaude, $20,000.

Paramount (AB-P) (3,644; 80-$1.80)—"Master of Ballantrae" (WB) with Ella Fitzgerald, Bobby Sherwood orch, Geo Shearing, Mr. Ballantine onstage (2d wk). Initial frame ended last night (Tues.) was big $70,000. In ahead, "Charge Feather River" (WB) with Les Paul-Mary Ford, Russ Case orch topping stage bill (3d wk), $57,000.

Paris (Indie) (568; 90-$1.80) —"Seven Deadly Sins" (Indie) (14th wk). The 13th stanza ended Sunday (9) held at fancy $7,000 after $7,500 for 12th week.

Rivoli (UAT) (2,092; 70-$1.80) —"Dream Wife" (M-G) (3d wk). Initial holdover round ended last night (Tues.) was fair $15,000 or near after $22,000 opener. "Sword and Rose" (RKO) opens Aug. 19.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.40) —"Band Wagon" (M-G) and stageshow (5th wk). Continues amazing gait with smash $150,000 for current session ending today (Wed.) after $156,000, over hopes, for fourth week. Now looks to stay through Labor Day. "Wagon," which will have grossed more than $793,000 with current (5th) week, seems certain of topping $1,000,000 mark if it continues through the seventh week, as now appears likely.

Roxy (Nat'l Th.) (5,886; 50-$2.20) —"Gentlemen Prefer Blondes" (20th) with iceshow onstage (5th wk). Fourth stanza ended last night (Tues.) held at socko $103,000 after $108,000 for third week. Set to go six weeks.

State (Loew's) (3,450; 85-$1.80)—"Latin Lovers" (M-G). Opens today (Wed.). In ahead, "Stranger Wore Gun" (Col) (2d wk), slid to mild $8,000 after $12,500 opener.

Sutton (R & B) (561; 95-$1.80)—"Moon Is Blue" (UA) (6th wk). Fifth round ended last night (Tues.) held at big $11,500 after $12,000 for fourth week. Continues on.

Trans-Lux 60th St. (T-L) (453; 90-$1.50) —"Sea Around Us" (RKO) (6th wk). Fifth week ended Monday (10) was fine $6,000 after $7,200 for fourth frame.

Trans-Lux 52d St. (T-L) (540; 90-$1.50)—"Lili" (M-G) (23d wk). The 22d round ended Monday (10) climbed to socko $7,500 after $6,300 for 21st week.

Victoria (City Inv.) (1,060; 70-$1.80)—"Moon Is Blue" (UA) (6th wk). Fifth week ended last night (Tues.) still was solid $21,000 or near after $17,500 for fourth stanza.

Warner (Cinerama Prod.) (1,600; $1.20-$3.60) —"Cinerama" (Indie) (10th wk). Current session ending tomorrow (Thurs.) pushed up to smash $49,000, virtually capacity, after $48,500 for ninth week.

'South Sea' Sultry 20G, Det; 'Wagon' Loud 17G, 'Blondes' Wow 22G, 2d

Detroit, Aug. 11.

Biz is brisk again this week. "Shane" is holding big in second week at the Michigan. "Vice Squad" looks fairly good at the Fox. "South Sea Woman" shapes socko at the Palms. "Gentlemen Prefer Blondes" is booming great in second round at the United Artists. "Band Wagon" is getting a loud ride at the Adams.

Estimates for This Week

Fox (Fox-Detroit) (5,000, 80-$1) —"Vice Squad" (UA) and "Stolen

(Continued on page 20)

THE BIGGEST ATTRACTION IN THE INDUSTRY TODAY!

High Tax, Freight Fee Shutter 72 Arg. Theatres; 100 Ops Seek Aid

Buenos Aires, Aug. 4.

Problems of exhibitors upcountry have forced 72 small-town houses to shutter this year, in districts near the big towns of Rosario, Santa Fe and Cordoba.

To combat these problems, 100 provincial exhibitors have banded together to form a cooperative, as this is the type of association most favored by President Peron. They have enlisted aid from the latter's friend, the minister of technical affairs, Senor Mende, appealing to him to get them relief from excessive taxation and other evils.

Worst problem is the high railway freight they must pay on shipment of cans of films to their town, which in many cases come to much more than can be grossed in their particular village in a week.

Then again there is the taxation—70 centavos for splitting between the Eva Peron Foundation and the Argentine Motion Picture Assn. On top of this, there is a tax of at least 5 centavos charged by the local municipality. In most cases, taxes alone amount to more than the minimum which the people of that district can afford to pay for entertainment, leaving no possibility of margin for the exhibitor.

Another problem is the difficulty of obtaining carbons; in small towns, exhibition is sometimes conducted under such handicaps that the screen is almost entirely dark. Efforts are being made to adapt the invention of a local technician, who has a device known as Economax, which allows regeneration of waste carbons.

One of the fiercest squawks put up by the exhibitors is against the native producers, who are attempting to "squeeze" them by charging high rentals on the native pictures. The hinterland is the best market for the native fare, since audiences are less enlightened and are unable to understand foreign lingo films. Exhibitors claim that, instead of a rental system, the producers should now accept a percentage basis.

The exhibitors claim that the government should afford them some sort of assistance, since in many far-flung districts the pic house provides supplementary education.

Tokyo Strippers Aqua-Conditioned

Tokyo, Aug. 4.

Tokyo's Nichigeki Theatre has attempted to make the performers in its two theatres as comfortable as the air-conditioned audience during the current hot spell. Both the main theatre and the fifth floor burlesque house are featuring during August an onstage aquacade.

Performers in the main theatre are traditionally attired in bathing suits. Upstairs the chorines are more comfortable, as their costumes are G-strings of rhinestones. Mirrors are used on both stages to enable the audience to view the mermaids in action.

The main floor show has less appeal for foreigners, being sandwiched in between a typical Japanese motion picture and newsreels. The fifth floor Music Hall presents its regular cast in the roles of sea-clad soap bubbles, water flowers, octopuses, pirates and bathing beauties. The fragility of the an ephemeral soap bubble in no way hampers Mary Matsuba in a torrid mambo.

Another stripper, Miyoko Yoshiba, climbs out of the depths to a wire stretched precariously over the heads of the audience, where she struggles to get down to the Music Hall costume of a Geisha, in what is an innovation for Japan at least—a strip on a wire.

UA's Cohen Abroading

Samuel Cohen, foreign publicity director of United Artists, left last week on an inspection tour of the company's promotional operations in England and the Continent.

He'll be back in N. Y. Sept. 8.

26,000,000 Mexicans Go To 2,459 Cinemas Once a Mo.

Mexico City, Aug. 4.

Film attendance in Mexico is broken down by the pic trade's own bank, the Banco Nacional Cinematografico, at once-a-month attendance on the average by the some 26,000,000 inhabitants. But at that, the bank stresses, pix are Mexico's outstanding paid public amusement. Theatres number 2,459 and seat 1,591,000, the report shows.

But the trade here challenges the bank's assertion that Mexican pix play only about one-third of the 2,459 houses. Filmites contend that, while imported pix, particularly American, crowd screens here and in other big towns, Mexican films dominate in the provinces, where customers know little English.

Mexican pix have grossed $70,000,000 since 1948, but it cost $31,350,000 to produce those films, the bank revealed.

1st Commercial TV Web Preems In Japan Aug. 15

Tokyo, August 4.

Japan's first commercial television network will begin operation from its Tokyo station, JOAX, Saturday (15). The "for cash" skein is the second video net for the country. It joins the quasi-government-controlled NHK, the Orient's first television station, which began regular daily casts Feb. 1 this year.

"JOAX will be the anchor station of the Nippon Television Network in Japan," NTN prexy Matsutaro Shoriki said. He pointed out that the Tokyo transmitter, most powerful in the Orient, will be capable of beaming programs throughout a radius of 80 miles and predicted "good" reception up to 150 miles.

In contrast to NHK, government-controlled net, which gets its income from government subsidies and a 55c a month tax on each receiver, NTN's sole revenue source will be from advertisers. Rates will be $42 for 30 seconds, $65 for one minute, $835 for an hour.

To lure advertisers, NTN plans to install about 25 large-screen sets (27 in.) and 15 21-inchers in public places, strategically located to catch hundreds of viewers. NTN believes the number of viewers in Japan per receiver will stabilize at 25 to 30 for some time. Thus, they point out, an advertiser may multiply the number of registered sets in his business area by 30, and attain the number of consumers viewing his ad.

The new station, now almost completed, is being built under the supervision of Unitel, Inc., guided by Unitel prexy William S. Halstead, and Dr. Walter Dushinsky, American TV consultant to the United Nations. JOAX is being groomed as a tourist attraction, with a 300-feet high elevator being constructed inside its 436-ft. tower. Lift will take tourists to what will be the highest spot in Tokyo, with full panoramic view of the city and Mt. Fuji.

Formby Back After 18 Months' Illness

Southport, Eng., Aug. 4.

George Formby, w.k. English comic, returned to stage work here after an absence through ill-health of 18 months. He is playing to holiday audiences at the Garrick. His health broke down during London debut in the Emil Littler musical, "Zip Goes A Million."

On a health trip to South Africa, the comedian tuned up with some entertaining. He is a native of Lancashire, north-of-England area, which has turned out Gracie Fields, Stan Laurel, G. H. Elliott, Ted Ray and the late Tommy Handley.

Mixed Pix Pain Spain

Madrid, Aug. 4.

Filmites here are squawking because Spain will be represented at the Venice Film Festival by two pix with foreign personnel. Local pix people think Spain should be represented by a completely national production.

Pix selected are "God's War," directed by Rafael Gil and distributed by Cifesa, which stars French actor Claude Laydu, and "Hangmen," directed by Hungarian Ladislao Vajda, and starring Rossano Brazzi, Emma Penella and Fosco Giachetti, an Italo-Spanish coproduction venture.

Aussies See Pix Biz Upbeat With Sept. Tax Slash

Sydney, Aug. 4.

Overdue tax reduction by the Robert Menzies Liberal Party government next month will put additional millions of dollars into circulation and give populace more spending coin. Hence Aussie showmen see a healthy span ahead with American and British product. Record coin from wool will also see solid coin circulating from September through to Yuletide.

Currently, biz has been spotty with only the strong ones surviving lengthy runs. Rank's "A Queen Is Crowned" has been a terrific biz-getter from coast-to-coast and should come out year's winner. "Call Me Madam" (20th) is a top click, with Metro's "Three Loves" likely to swing into the top-bracket class. "Titanic" (20th) is playing dual houses and should score payable span. "Hans Christian Andersen" (RKO) and "Salome" (Col) debut this weekend after big exploitation campaign.

In Melbourne, "Cruel Sea" (BEF) is powerful in 5th stanza, with "House of Wax" (WB) holding in third week. "Julius Caesar" (MG) is solid in 5th week, with "Snows of Kilimanjaro" (20th) in strong debut.

In Adelaide, standout is Par's "Son of Paleface" in 6th week. Metro's "I Love Melvin" looks okay for moderate span.

In Brisbane, strongest pix are "Lili" (MG), "Importance of Being Earnest" (BEF) and "House of Wax" (WB).

With the Aussie population nearing the 9,000,000 mark, plus a heavy tax downbeat, showmen here are looking for plush box-offices.

'Chocolate Coon' Elliott, Vaude Minstrel in U.S., On Brit. Farewell Tour

Glasgow, Aug. 11.

G. H. Elliott, Lancashire-born entertainer, longtime familiar figure as the "Chocolate-Colored Coon" on vaude bills, is at the Empire here on his farewell tour. He has lately been taking things easy, doing four weeks' work and having one week's rest. Dancing singer began career in vaude so young that he's repeatedly credited here with being over 80; actually he's just over 69.

When he was under 10, his family emigrated to the U. S. George Henry Elliott became a professional boy soprano, singing on bills with his mother. In New York, he learned soft-shoe dancing and started "coon singing" with a minstrel troupe in Dayton, O. When the family returned to England, he colored up regularly for his routine, making "Lily of Laguna" famous.

Now he has decided to retire, playing to good biz on tour of British halls.

EARL OF DERBY'S PITCH FOR COMMERCIAL TV

Prescott, Eng., Aug. 4.

The 35-year-old Earl of Derby is championing the cause of commercial TV. The earl, whose home is at Prescott, is to act as the first president of the newly-formed Popular Television Assn.

Supporters of the new body include Lords Balfour and Brabazon, actress Valerie Hobson, Sir Compton Mackenzie, and Sir Ian Fraser.

Cuba Revolt Kills 70, Headlines Scream But U.S. Tourists Still Come

Havana, Aug. 4.

Americans don't seem to worried about the possibility of receiving rum spiked with bullets. Despite an uprising, which has already taken over 70 lives in Cuba and is still sputtering, Havana hotels report no undue number of reservation cancellations. The biggest of them all, the Nacional, even noted an increase in business over that usually done around this time of the year.

One hotel official remarked: "Americans are beginning to take Cuban revolutions like Balkan revolutions. They happen too often to be taken seriously."

Of course, the latest revolt was limited to the other end of the island from Havana, but Americans usually thinks of Cuba as a single small unit. In the past, when the bullets have flown, so have the tourists.

Even in less disturbed periods, northerners heading for Cuba via Miami, usually change their minds after looking at the Miami papers. These delight in carrying scare stories and headlines about Cuba which would have made Dillinger detour around the island. (After all, the crackers appreciate the Yankee dollars as much as the Cubanos do, and why let the furriners get them?)

Actually, the latest uprising has had little visible effect on Havana. The people are a little quieter, stores are a little emptier, cops tote rifles in addition to revolvers and billies. But the beaches are as sun-bathed as ever, the bars are as omnipresent and well-stocked as always, and the nitery shows are just as flashy and sexy as the tourists expect. The press, radio and newsreels are being censored for the first time in a long time, but tourists can't read Spanish.

When first reports of the revolt were reaching Havana, and before censorship was fully instituted, the America circuit was coincidently showing "Crisis." This opus portrays the life and final overthrow of a not-so-imaginary Latin dictator. The lines spoken in the picture evoked bitter laughter in the audience.

Marion Gering to Film 'Tito' in Yugo Next Spring

Film rights to Vladimir Dedijer's biography, "Tito," have been acquired by Marion Gering, indie producer-director who heads G-L Enterprises, and Los Angeles businessman Charles Spellman. Present plans, it was disclosed in New York last week, call for the venture to go before the cameras in Yugoslavia next spring with Gering holding directorial reins.

Co-producer will be Dejan Obradovic, prexy of Avala Film of Belgrade. An American star reportedly will portray the Yugoslavian dictator. Meantime, Gering is in Alexandria where he's shooting location scenes for his upcoming Joan Bennett starrer, "Storm Over the Nile." His "Tito" project presumably would be done after completion of "Nile." Latter is being made in association with Miguel Salkind.

Fear Arg. Film Dearth, Release 36 Vs. 18 in Prod.

Buenos Aires, Aug. 4.

If Argentine film producers continue rushing releases of their product at the present rate of a picture a week, they may wind up with a dearth of films.

This year, only 18 pictures have been produced by the few native studios still in operation, whereas 36 have been released in the first six months of the year. This means there will be no reserve available for end of summer, when production ebbs still lower.

This partly accounts for reopening of the bankrupt studios and for acceleration of granting of bank credits for production and of entertainment czar Raul Apold's schemes for hypoing native production.

The Industrial Credit Bank has already authorized credits to the "Big Five" group of producers, enlisted by Apold as top representatives of the local industry. These have now signed deeds of incorporation and have leased the Mapol Studios on a permanent basis.

The Five—Luis Cesar Amadori, Hugo del Carril, Lucas Demare, Mario Soffici and Daniel Tinayre—will continue producing independently as well as in the group. Each producer has undertaken not to occupy the studios for more than a minimum of 18 months on each picture.

Daniel Tinayre is to tee off production under the new setup, making "International Train," a private eye story.

The major studios are in a race to cash in on the present scarcity of American material, and which their product to the screen. For instance, Sono Film began making "Lei Paisano" last May, to cash in on the popularity of Italian warbler Nicola Paone. The picture was released in Buenos Aires on July 15, a quickie record for this country.

Bard's Stratford-Avon Theatre Shows Surplus

London, Aug. 11.

With boxoffice receipts for the last financial year ended March 28 amounting to $475,266, the Shakespeare Memorial Theatre at Stratford-on-Avon wound up with a surplus of $6,450 on the year's operation. The general reserve fund has now been built up to approximately $400,000.

At the annual meeting of the governing board held at Stratford last week, Winthrop Aldrich, the American Ambassador in London, was elected a governor. Other members of the governing board include Douglas Fairbanks, Jr., and Walter S. Gifford.

West Berlin Prod. In High With 7 Pix

Berlin, Aug. 4.

West Berlin film studios are running at full capacity. Seven pix are currently in production. Latest addition is "Dawn of Love," produced by Algefa. Pic stars Carl Edmond, known here as Willy Kichberger, who returned from Hollywood after an absence of 15 years.

Another newcomer to Berlin is Victor Vaca, an American living in Paris. He is currently directing "Way Without Return." Pic stars Ivan Desney, a French actor. Another guest director is Steve Sekelly. His film, "Empire of China," a CCC production, stars Sadja Tiller.

Swedes Map 4-Hr. Tinter By Nobel-Winner Undset

Stockholm, Aug. 4.

Swedish film producers are planning pix slated for the coming season. Sveriges Ponsfilm will make a Swedish giant production akin to "Gone With The Wind." The company plans to produce a film from the best selling novel, "Christian Lavransdatter," by Sigrid Undset.

The novel, which is in three parts, more pages than "GWTW," will result in a film of four hours running time, directed by Arne Mattsson and will be made in color. The novel is said to be the main reason for Miss Undset getting the Nobel prize in literature several years back.

Same producer also plans to make "Salka Valka," by Laxness, in Iceland early in 1954.

Sandrew-Bauman Film is planning a film based on a novel by authoress Moa Martinson, "Livets Fest" ("Gay of Life"), for which the screenplay is written by Miss Martinson with Ivar Ahlstedt

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Tokyo's Nichigoki Theatre has attempted to make the performers and two theatres as comfortable as the air-conditioned audience during the current hot spell. Both the main theatre and the fifth floor burlesque house are featuring during August an onstage aquacade.

Performers in the main theatre are traditionally attired in bathing suits. Upstairs the chorines are more comfortable, as their costumes are G-strings of rhinestones. Mirrors are used on both stages to enable the audience to view the mermaids in action.

The main floor show has less appeal for foreigners, being sandwiched in between a typical Japanese motion picture and newsreels. The fifth floor Music Hall presents its regular cast in the roles of soap-clad soap bubbles, water fleas, octopuses, pirates and bathing beauties. The fragility of being an ephemeral soap bubble in no way hampers Mary Matsuboya in a torrid mambo.

Another stripper, Miyoko Yoshinaga, climbs out of the depths to a wire stretched precariously over the heads of the audience, where she struggles to get down to the proper Music Hall costume of a Geisha, in what is an innovation for Japan at least—a strip on a wire.

UA's Cohen Abroading

Samuel Cohen, foreign publicity director of United Artists, left last week on an inspection tour of the company's promotional operations in England and the Continent.

He'll be back in N. Y. Sept. 8.

26,000,000 Mexicans Go To 2,459 Cinemas Once a Mo.

Mexico City, Aug. 4.

Film attendance in Mexico is broken down by the pic trade's own bank, the Banco Nacional Cinematografico, at once-a-month attendance on the average by the some 26,000,000 inhabitants. But at that, the bank stresses, pix are Mexico's outstanding paid public amusement. Theatres number 2,459 and seat 1,591,000, the report shows.

But the trade here challenges the bank's assertion that Mexican pix play only about one-third of the 2,459 houses. Filmites contend that, while imported pix, particularly American, crowd screens here and in other big towns, Mexican films dominate in the provinces, where customers know little English.

Mexican pix have grossed $70,000,000 since 1948, but it cost $31,350,000 to produce those films, the bank revealed.

1st Commercial TV Web Preems In Japan Aug. 15

Tokyo, August 4.

Japan's first commercial television network will begin operation from its Tokyo station, JOAX, Saturday (15). The "for cash" skein is the second video net for the country. It joins the quasi-government-controlled NHK, the Orient's first television station, which began regular daily casts Feb. 1 this year.

"JOAX will be the anchor station of the Nippon Television Network in Japan," NTN prexy Matsutaro Shoriki said. He pointed out that the Tokyo transmitter, most powerful in the Orient, will be capable of beaming programs throughout a radius of 80 miles and predicted "good" reception up to 150 miles.

In contrast to NHK, government-controlled net, which gets its income from government subsidies and a 55c a month tax on each receiver, NTN's sole revenue source will be from advertisers. Rates will be $42 for 30 seconds, $65 for one minute, $835 for an hour.

To lure advertisers, NTN plans to install about 25 large-screen sets (27 in.) and 15 21-inchers in public places, strategically located to catch hundreds of viewers. NTN believes the number of viewers in Japan per receiver will stabilize at 25 to 30 for some time. Thus, they point out, an advertiser may multiply the number of registered sets in his business area by 30, and attain the number of consumers viewing his ad.

The new station, now almost completed, is being built under the supervision of Unitel, Inc., guided by Unitel prexy William S. Halstead, and Dr. Walter Dushinsky, American TV consultant to the United Nations. JOAX is being groomed as a tourist attraction, with a 300-feet high elevator being constructed inside its 436-ft. tower. Lift will take tourists to what will be the highest spot in Tokyo, with full panoramic view of the city and Mt. Fuji.

Formby Back After 18 Months' Illness

Southport, Eng., Aug. 4.

George Formby, w.k. English comic, returned to stage work here after an absence through ill-health of 18 months. He is playing to holiday audiences at the Garrick. His health broke down during London debut in the Emil Littler musical, "Zip Goes A Million."

On a health trip to South Africa, the comedian tuned up with some entertaining. He is a native of Lancashire, north-of-England area, which has turned out Gracie Fields, Stan Laurel, G. H. Elliott, Ted Ray and the late Tommy Handley.

Mixed Pix Pain Spain

Madrid, Aug. 4.

Filmites here are squawking because Spain will be represented at the Venice Film Festival by two pix with foreign personnel. Local pix people think Spain should be represented by a completely national production.

Pix selected are "God's War," directed by Rafael Gil and distributed by Cifesa, which stars French actor Claude Laydu, and "Hangmen," directed by Hungarian Ladislao Vajda, and starring Rossano Brazzi, Emma Penella and Fosco Giachetti, an Italo-Spanish coproduction venture.

Aussies See Pix Biz Upbeat With Sept. Tax Slash

Sydney, Aug. 4.

Overdue tax reduction by the Robert Menzies Liberal Party government next month will put additional millions of dollars into circulation and give populace more spending coin. Hence Aussie showmen see a healthy span ahead with American and British product. Record coin from wool will also see solid coin circulating from September through to Yuletide.

Currently, biz has been spotty with only the strong ones surviving lengthy runs. Rank's "A Queen Is Crowned" has been a terrific biz-getter from coast-to-coast and should come out year's winner. "Call Me Madam" (20th) is a top click, with Metro's "Three Loves" likely to swing into the top-bracket class. "Titanic" (20th) is playing dual houses and should score payable span. "Hans Christian Andersen" (RKO) and "Salome" (Col) debut this weekend after big exploitation campaign.

In Melbourne, "Cruel Sea" (BEF) is powerful in 5th stanza, with "House of Wax" (WB) holding in third week. "Julius Caesar" (MG) is solid in 5th week, with "Snows of Kilimanjaro" (20th) in strong debut.

In Adelaide, standout is Par's "Son of Paleface" in 6th week. Metro's "I Love Melvin" looks okay for moderate span.

In Brisbane, strongest pix are "Lili" (MG), "Importance of Being Earnest" (BEF) and "House of Wax" (WB).

With the Aussie population nearing the 9,000,000 mark, plus a heavy tax downbeat, showmen here are looking for plush boxoffices.

'Chocolate Coon' Elliott, Vaude Minstrel in U.S., On Brit. Farewell Tour

Glasgow, Aug. 11.

G. H. Elliott, Lancashire-born entertainer, longtime familiar figure as the "Chocolate-Colored Coon" on vaude bills, is at the Empire here on his farewell tour. He has lately been taking things easy, doing four weeks' work and having one week's rest. Dancing singer began career in vaude so young that he's repeatedly credited here with being over 80; actually he's just over 69.

When he was under 10, his family emigrated to the U. S. George Henry Elliott became a professional boy soprano, appearing on bills with his mother. In New York, he learned soft-shoe dancing and started "coon singing" with a minstrel troupe in Dayton, O. When the family returned to England, he colored up regularly for his routine, making "Lily of Laguna" famous.

Now he has decided to retire, playing to good biz on tour of British halls.

EARL OF DERBY'S PITCH FOR COMMERCIAL TV

Prescott, Eng., Aug. 4.

The 35-year-old Earl of Derby is championing the cause of commercial TV. The earl, whose home is at Prescott, is to act as the first president of the newly-formed Popular Television Assn.

Supporters of the new body include Lords Balfour and Brabazon, actress Valerie Hobson, Sir Compton Mackenzie, and Sir Ian Fraser.

Cuba Revolt Kills 70, Headlines Scream But U.S. Tourists Still Come

Havana, Aug. 4.

Americans don't seem to worried about the possibility of receiving rum spiked with bullets. Despite an uprising, which has already taken over 70 lives in Cuba and is still sputtering, Havana hotels report no undue number of reservation cancellations. The biggest of them all, the Nacional, even noted an increase in business over that usually done around this time of the year.

One hotel official remarked: "Americans are beginning to take Cuban revolutions like Balkan revolutions. They happen too often to be taken seriously."

Of course, the latest revolt was limited to the other end of the island from Havana, but Americans usually think of Cuba as a single small unit. In the past, when the bullets have flown, so have the tourists.

Even in less disturbed periods, northerners heading for Cuba via Miami, usually change their minds after looking at the Miami papers. These delight in carrying scare stories and headlines about Cuba which would have made Dillinger detour around the island. (After all, the crackers appreciate the Yankee dollars as much as the Cubanos do, and why let the furriners get them?)

Actually, the latest uprising has had little visible effect on Havana. The people are a little quieter, stores are a little emptier, cops tote rifles in addition to revolvers and billies. But the beaches are as sun-bathed as ever, the bars are as omnipresent and well-stocked as always, and the nitery shows are just as flashy and sexy as the tourists expect. The press, radio and newsreels are being censored for the first time in a long time, but tourists can't read Spanish.

When first reports of the revolt were reaching Havana, and before censorship was fully instituted, the America circuit was coincidently showing "Crisis." This opus portrays the life and final overthrow of a not-so-imaginary Latin dictator. The lines spoken in the picture evoked bitter laughter in the audience.

Marion Gering to Film 'Tito' in Yugo Next Spring

Film rights to Vladimir Dedijer's biography, "Tito," have been acquired by Marion Gering, indie producer-director who heads G-I Enterprises, and Los Angeles businessman Charles Spellman. Present plans, it was disclosed in New York last week, call for the venture to go before the cameras in Yugoslavia next spring with Gering holding directorial reins.

Co-producer will be Dejan Obradovic, prexy of Avala Film of Belgrade. An American star reportedly will portray the Yugoslavian dictator. Meantime, Gering is in Alexandria where he's shooting location scenes for his upcoming Joan Bennett starrer, "Storm Over the Nile." His "Tito" project presumably would be done after completion of "Nile." Latter is being made in association with Miguel Salkind.

Fear Arg. Film Dearth, Release 36 Vs. 18 in Prod.

Buenos Aires, Aug. 4.

If Argentine film producers continue rushing releases of their product at the present rate of a picture a week, they may wind up with a dearth of films.

This year, only 18 pictures have been produced by the few native studios still in operation, whereas 36 have been released in the first six months of the year. This means there will be no reserve available for end of summer, when production ebbs still lower.

This partly accounts for reopening of the bankrupt studios and for acceleration of granting of bank credits for production and of entertainment czar Raul Apold's schemes for hypoing native production.

The Industrial Credit Bank has already authorized credits to the "Big Five" group of producers, enlisted by Apold as top representatives of the local industry. These have now signed deeds of incorporation and have leased the Mapol Studios on a permanent basis.

The Five—Luis Cesar Amadori, Hugo del Carril, Lucas Demare, Mario Soffici and Daniel Tinayre—will continue producing independently as well as in the group. Each producer has undertaken not to occupy the studios for more than a minimum of 18 months on each picture.

Daniel Tinayre is to lee off production under the new setup, making "International Train," a private eye story.

The major studios are in a race to cash in on the present scarcity of American material, and which their product to the screen. For instance, Sono Film began making "Lei Paisano" last May, to cash in on the popularity of Italian warbler Nicola Paone. The picture was released in Buenos Aires on July 15, a quickie record for this country.

Bard's Stratford-Avon Theatre Shows Surplus

London, Aug. 11.

With boxoffice receipts for the last financial year ended March 28 amounting to $475,266, the Shakespeare Memorial Theatre at Stratford-on-Avon wound up with a surplus of $6,450 on the year's operation. The general reserve fund has now been built up to approximately $400,000.

At the annual meeting of the governing board held at Stratford last week, Winthrop Aldrich, the American Ambassador in London, was elected a governor. Other members of the governing board include Douglas Fairbanks, Jr., and Walter S. Gilford.

West Berlin Prod. In High With 7 Pix

Berlin, Aug. 4.

West Berlin film studios are running at full capacity. Seven pix are currently in production. Latest addition is "Dawn of Love," produced by Algefa. Pic stars Carl Emmig, known here as Wally Eichberger, who returned from Hollywood after an absence of 15 years.

Another newcomer to Berlin is Victor Vicas, an American living in Paris. He is currently directing "Way Without Return." Pic stars Ivan Desney, a French actor. Another guest director is Steve Szekely. His film, "Empress of China," a CCC production, stars Nadja Tiller.

Swedes Map 4-Hr. Tinter By Nobel-Winner Undset

Stockholm, Aug. 4.

Swedish film producer are planning pix slated for the coming season. Nordisk Tonefilm will make a Swedish giant production akin to "Gone With The Wind." The company plans to produce a film from the best selling novel, "Christian Lavransdatter," by Sigrid Undset.

The novel, which is in three parts, more pages than "GWTW," will result in a film of four hours running time, directed by Arne Mattsson and will be made in color. The novel is said to be the reason for Miss Undset getting the Nobel prize in literature several years back.

Same producer also plans to make "Salka Valka," by Laxness, in Iceland early in 1954.

Sandrew-Bauman Film is planning a film based on a novel by authoress Moa Martinson, "Livets Fest" ("Gay of Life"), for which the screenplay is written by Miss Martinson with Ivar Ahlstedt.

"HAS LEO BEEN DRINKING? HE'S SO HIGH!"

NO, dear friends, here's what's making him so GLEEFUL!

"BAND WAGON" IS A NATIONWIDE SMASH!

Not only at Radio City Music Hall where in the 5th week of a long run it's M-G-M's Biggest Musical in 2 years, but everywhere it's the same. For instance, Biggest M-G-M Musical in 2 years in Philadelphia and Atlantic City. Washington, D. C. second week continues to be top M-G-M musical in 2 years. Toronto sensational, best M-G-M musical in 12 months. Pittsburgh and Rochester terrific. In first 54 spots happy patrons are climbing aboard. Hitch "The Band Wagon" to your theatre for a long and merry run!

"LILI" IS A DILLY!

Every new date adds further to the fame of M-G-M's enchanting Technicolor Musical. At press time the Toronto opening is close to house record and in New York its 21st week is best since the 15th. Long runs continue in N.Y., Kansas City, Portland, Chicago, Buffalo, Houston, Cincinnati, Seattle, Oakland, as the list of extended engagements mounts. A showmanship delight that pays off.

THE FANS LOVE "MAIN ST. TO BROADWAY"!

Names make boxoffice news and in the first 39 engagements of this Lester Cowan production the folks are flocking to see the greatest assemblage of top show business personalities ever. A love story that's socko for the fans. An exploitation gold-mine.

LANA'S "LATIN LOVERS" LOOKS LOVELY!

Exciting trade forecast for M-G-M's next big Technicolor Musical with the "Bad and Beautiful" girl in a racy romance of gay Rio.

YOU'LL REMEMBER SEPTEMBER!

Trade talk is HIGH about the "SEE FOR YOURSELF" Trade Previews for exhibitors in 100 cities following M-G-M's "SEE FOR YOURSELF" Sales Meeting at the Studio, where 10 Big Pictures, largest number of top attractions ever produced for consecutive release, will be screened.

Inside Stuff—Pictures

That the loophole in the U. S. tax law which permits earners an exemption on foreign income if they remain abroad for at least 17 months in an 18-month period would be closed was predicted as early as last January by theatrical attorney Arthur F. Driscoll (O'Brien, Driscoll & Raftery) in a VARIETY anniversary story interpreting certain Government tax regulations. He noted that the "most popular current method" of reducing taxes is that followed by performers, etc., who journey overseas. "There has been recent agitation for a change in the law to eliminate this tax-saving opportunity . . ." he added. The Journal of Accountancy, incidentally, reprints excerpts from his piece in its current August issue. Meantime, the White House has a bill before it which would prevent film stars and others from avoiding U. S. income tax on their foreign earnings. Measure was passed shortly before Congress adjourned Aug. 3.

Film industry took on the expense and trouble of changing the sound track for the two-reelers used in the Washington campaign for repeal of the 20% admissions tax. After the film had been completed it was discovered that Rep. Robert W. Kean's name had been mispronounced in a couple of spots and it was deemed wise to make the proper corrections.

As the tax fight progressed, it developed that Kean was the arch opponent of the repeal measure. Correctly pronounced, Kean rhymes with bane.

Based on the Girl Hunt Ballet in Metro's "The Band Wagon," Russ Grant, of Loew's flackery, has written a satire on Mickey Spillane stories. Yarn, entitled "Slaughter at the Cinema," by Mickey Spillbrain, is being mailed to film editors and other members of the press. Booklet, listed as a Charnel House publication, describes contents as "a short short story of sin, sex and sixshooters, inspired by those Mickey Spillane characters in the Girl Hunt Ballet in M-G-M's Technicolor musical, 'The Band Wagon.'"

U. S. Immigration & Naturalization officials' decision to deport the 64-year-old Nick Circella, former Al Capone henchman, recalls the Browne-Bioff era in the picture business when Circella was more familiarly known as Nick Dean. He was one of the mob who shook down the picture business for $1,000,000 under threat of pulling the projectionists from the theatres. George Browne and Willie Bioff controlled the boothmen's union. All were convicted.

Deborah Kerr's appearance on "What's My Line" Sunday night (9) marked the actress' television debut. TV guest shot resulted from a new-found freedom stemming from Miss Kerr's new Metro contract. Pact, a three-picture deal, allows the English thesp to make TV appearances as well as appear in Broadway shows. She's in New York now to begin rehearsals in the Robert Anderson play, "Tea and Sympathy," which Playwrights Co. will present.

Literary problem caused by the similarity of two stories by James Michener has been ironed out after conferences between Metro's Edward J. Mannix and Paramount's Don Hartman. When Paramount bought "The Bridges at Toko-Ri" it discovered that the story line resembled that of "Panther Squadron 8," previously acquired by Metro. As a result of the discussions, the studios will work out the plots so that they won't look alike on the screen.

Oldtime method of shooting a motion picture script in continuity was revived by Aubrey Schenck and Howard W. Koch in the filming of "Beachhead" in Hawaii. Entire film will be shot that way. Schenck explained: "All of our 66 locations are not more than 10 miles from our base. By doing it this way we are getting splendid performances from the cast and a smoother, stronger way of telling the story."

Samuel Goldwyn has a full-page ad in tomorrow's (Thurs.) international edition of the N. Y. Times which heralds future playdates for "Hans Christian Andersen" in theatres throughout Europe and Africa. In addition to the theatre listing, ad focuses on a likeness of Jean-marre, who costars with Danny Kaye and Farley Granger.

Under terms of the deal between Metro and the Shuberts for the Booth Theatre, N. Y., where "Julius Caesar" is on display on a two-a-day basis, Annie Oakleys are completely barred. To meet requests of newsmen, execs and other VIPs, M-G must buy the tix at boxoffice prices.

Some upcoming Paramount production is skedded for lensing in prexy Barney Balaban's backyard. Exact site is the chief exec's boat landing at Mamaroneck, N. Y., where there'll be eight days of location shooting for Billy Wilder's "Sabrina Fair." Humphrey Bogart, Audrey Hepburn and William Holden have the leads.

Warner Bros. will offer something new in the line of preem activities when it unveils "The Beggar's Opera" at the Baronet Theatre, N. Y., Aug. 24. It'll be a five o'clock opening for the British-made film and tea and crumpets will be served.

Briefs from the Lots

Continued from page 7

on an original by **Herbert O. Phillips**

Barbara Stanwyck, currently committed to Metro's "Executive Suite," will star in "Eye Witness," to be filmed at Motion Picture Center in October with **Joseph Kaufman** as executive producer, **Chester Erskine** as producer and **Roy Rowland** as director . . . **Ben Hersh**, recently with Norma Productions, returned to Edward Small Productions as production supervisor . . . Allied Artists changed "Tabloid" back to its original title, "Hot News." . . . **Sol Lesser** negotiating with **Fortune Gordien**, discus champ, as a possible successor to **Lex Barker** in the "Tarzan" series . . . UI bought "Miss Pinky Eyes," tale of a femme spy written by **Doris Geller.**

Barry Sullivan pacted for feature role in "Miss Baker's Dozen" at Metro . . . **Barbara Britton** will team with **John Hodiak** in Allied Artists' "Dragonfly Squadron." . . . **Aubrey Schenck** and **Howard Koch** pacted **Frank Lovejoy** to star in "Cloud For Murder." . . . **Leonard Goldstein** bought "McCluskey and the Word," authored by **John Newtny** . . . **Harry Lauter** drew a role in UI's "Yankee Pasha."

Paul A. Fralic moves from Columbia Studios Sept. 1 to become treasurer of Color Corp. of America . . . **Julius Epstein** signed to screenplay "Hotel Tallyrand," to be produced by **Julian Blaustein** at 20th-Fox . . . **David Hempstead** bought "How to Get Rich," new novel by by **John Harkins.**

John Payne will star in "Fort Laramie," **Ted Richmond** production at UI . . **Gene Kelly** returned from Europe to wind up "Invitation to the Dance" at Metro . . **John Hedloe** joined **John Hodiak** and **Barbara Britton** in "Dragonfly Squadron" at Allied Artists . . . "Movie Stunt Man" is new tag on **Bernard B. Ray's** indie, "Hollywood Stunt Man." . . Paramount picked up **Pat Crowley's** option for another year . **Gene Markey** resumes indie production with his own novel, "Kingdom of the Spur," to be filmed in Mexico.

Buddy Adler drew production reins on Columbia's "A Stretch on the River," based on a novel by **Richard Bissell** . **Bruce Bennett** going into indie production with his own story, "Cross Cut," in which he will star . Allied Artists assigned **Wayne Morris** to star in "Cheyenne Territory," to be produced by **Vincent M. Fennelly** . . . **Robert L. Jacks** assigned to produce "Man in the Attic" and "Gorilla at Large" for **Leonard Goldstein's** Panoramic Productions.

Exhibs Shopping

Continued from page 3

and filmgoers are shopping. With a sufficient supply of deepies around, theatremen as well as the public are selecting those which offer the best value. This is sharply pointed up by the variance in the grosses chalked up by different 3-D films.

In essence, the 3-D picture has assumed the same category as the conventional flat picture. Exhibs and the public will buy the picture—not 3-D. The entry of stereopix into the commonplace phase is leading some exhibs, especially nabe ops, to reconsider plans to retool for 3-D. With 3-D's novelty value over, they feel they can compete by having a sock conventional picture.

Some industryites feel that the real test of 3-D will come with the issuance of Columbia's "Miss Sadie Thompson," starring Rita Hayworth, and Metro's "Kiss Me Kate." Suggestion has been that the true value of 3-D can be tested with these films, the first truly "A" pictures made in the medium. To evaluate if 3-D offers an added b.o. plus in the present market, idea has been advanced that Col and Metro experiment in issuing the films in both the 3-D and 2-D versions in different areas and to compare the b.o. results.

War Themes

Continued from page 7

none achieved the success of "Battleground." Since the M-G film, there has been a sporadic issuance of military films, but "Eternity" apparently proved the clincher that a war yarn, seasoned with sex, can draw patrons to the turnstiles.

Korea Leads Roost

Hollywood, Aug. 11.

With 13 already completed, one lensing in Korea, two more rolling this week and three others slated, the nation's theatres will get their heaviest schedule of war pix in several years during the fall—winter release season. Majority were either finished or well through pre-production planning before signaturing of Korean truce. Ten cover the Korean conflict, eight World War II, and one, Metro's "High Ground," depicts training of civilian Army.

Hal Wallis-Joseph Hazen have "Cease Fire" lensing in Korea under Owen Crump's direction. Metro and Allied Artists start "Jet Squadron," respectively, both Air Force yarns, this week. Indie producer Carl Krueger completed "Sabre Jet" and plans "Mig Alley" in October.

Other Korean films are Republic's "Angels Over Korea," Columbia's "Mission Over Korea," "Combat Squad," "Shy Commando." Allied Artists plans November lensing on "Hold Back the Night." Columbia has total of eight films entirely or partially relating to war, including "Big Jump," "El Alamein," "China Venture," "Caine Mutiny," "From Here to Eternity." Also in line-up is the Schenck-Koch Indie "Beachhead" and Metro's "U.S.S. Canopius," rolling around first of year.

24 More Films

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England; "The Prodigal," in Egypt.

Twentieth-Fox—"River of No Return," Canada; "The Night People," Germany; "We Believe in Love," Italy; "The Egyptian," Egypt.

Columbia—"River of the Sun," Brazil; "Richard the Lion Hearted," England; "The Human Beast," Canada.

UI—"Saskatchewan" and "The Far Country," Canada.

Republic—"Hell's Half Acre," Hawaii; "Trouble in the Glen," Scotland.

Paramount — "The Naked Jungle," Panama.

Eight indies on the foreign production list are:

Robert Stillman, "The Americano," Brazil; Sam Spiegel, "The Witness," France; Bert Friedlob, "The Untamed," South Africa; Tony Owen, "Duel in the Jungle," South Africa; King Brothers, "The Boy and the Bull," Spain; Warwick, "The Black Knight," England; Allen Dowling, "The Sea Is a Woman," Central America; Hal Chester, "The Terrorist," Italy.

Studios' 'Play It Safe' With 3-D; Pix Themes Shun Offbeat Slant

Swing to 3-D and widescreen, coupled with the reduction in output, has diminished the studios' appetite for offbeat themes in pix. Accent now is on giving added appeal to films turned out according to a true and tried formula that appears assured of b.o. draw.

Story editors in N. Y. say this explains the considerable number of projected remakes. The way the studios figure is that, with the novelty provided by the new systems now being used, it's safer to stick to story material that offers the least likely risk and is best fitted to the requirements of individual systems.

Thus, for a while at least, pix lensed in the new widescreen processes will be of the type that take the fullest advantage of pictorial scope to impress on the audience the visual drama of the new widescreen. That means a predominance of Biblical stories, historical dramas and outdoor adventure yarns. Observers maintain that this pattern will be followed not only because it is pictorially most effective, but also because it will take the studios some time to get the feel of the new processes.

Exhib comment generally is that they don't care whether a film is offbeat or not, as long as it has b.o. appeal. Some, however, feel strongly that Hollywood's excursions into unexplored territory in the pre-widescreen days hurt the biz and were rarely justified by the results.

NT's 115th All-Purposer

Hollywood, Aug. 11.

Installation of a giant panoramic screen at the Los Angeles Theatres gives the National Theatres chain a total of 115 houses equipped with new all-purpose screens capable of handling all types of projection. Theatre's screen is largest panoramic in state, measuring 54 feet wide, 30 feet high.

Circuit still has more than 100 houses to equip with large screen as well as a number to be fitted for CinemaScope.

'Let Me See,' Two-Reel Short Produced by USC, Cops SPG College Prize

Hollywood, Aug. 11.

"Let Me See," two-reel color documentary filmed by students of Southern California U's School of Cinema, has copped first prize in a collegiate competition sponsored by the Screen Producers Guild. Pic, along with the two runners-up for the First Intercollegiate Awards, will be screened here at a special invitational preview Aug. 23.

Winners were announced by SPG prexy Carey Wilson. "Let Me See" details the activities of a school for blind children. The two other pix are "Art and Seeing," impressionistic two-reeler produced at Minnesota U, and "Treasure In a Garbage Can," done by students at California U.

Herb Skoble, named by Herbert Farmer, acting head of the USC Cinema Dept., as the student who contributed most to "Let Me See," will receive the SPG gold award medallion for the school. Following the Aug. 23 ceremonies, he will spend five days on major lots, studying production methods, projection advances and other aspects of film-making with industry heads.

According to Wilson, the competition and others to follow will "bring fresh blood to our industry that is vital to all crafts and all skills if we are to continue and grow."

143 Gratis P.A.'s

Hollywood.

Hollywood. Coordinating Committee booked a total of 101 film players for 143 appearances on 53 patriotic and public service programs during July, according to figures given out by George Murphy, prexy.

During the first seven months of this year HCC has arranged 1,579 appearances for 480 players in 355 events.

'Moon' Ban

Continued from page 5

gested two short deletions in the film before getting its seal of approval. In an appeal the picture then was banned by a 3 to 2 vote of the appeal board. Mrs. Williams' position is an appointive one in the department of welfare.

The editorial took the case apart in some detail. "To the mystification of some excellent motion picture critics the film was denied the approval of the Eric Johnston office which has led to spotty banning by city and state censors, including Kansas. In their judgment the Johnston office and the censors consistently pass somewhat racier pictures. One possible explanation is the Johnston office need for an occasional disapproval to justify its existence."

The legit version of "Moon" played here last winter, and there was no criticism of its morals then, according to the Star. The film's dialog was described as following the play "with a little of the cautious toning down that is usual for motion picture producers."

'Moon's' Moveover

San Antonio, Aug. 11.

Showing at the Aztec for two weeks, "Moon Is Blue" has been moved over for two more weeks at the Empire here. Film is also being held over for a third week at the Tower, Dallas.

'Cinerama' in 21st Week, 350,000 Draw, Breaking All Known Det. Records

Detroit, Aug. 11.

"This Is Cinerama," currently in its 21st week at the Music Hall, is the new all time record holder in Detroit's 48 years of motion picture history.

Previous record holders were "Neptune's Daughter" (U), starring Annette Kellerman, at the Detroit Opera House in 1914, and "Gone With the Wind," which played the Wilson Theatre (now Music Hall) and United Artists in 1940 for 19 weeks.

"The Singing Fool" at the Adams in 1928-29; "The Jolson Story," at the Adams and Downtown, and "Hamlet" at the Cinema in 1948, ran for 15 weeks each. In 1907, Edward Hollaman's film version of the "Passion Play" stayed 14 week at the old Royal Theatre.

"This Is Cinerama" will count its 350,000th customer here this week, a total agreed by advance sales. The announced expected run of six to 12 months made by Lester Isaac, veepee and general manager of Cinerama Productions Corp., in advance of the opening March 23 no longer seems as fantastic as it did to many at that time.

WB's Schneider to Brit.

Warner Bros. veepee Samuel Schneider, top boxoffice executive, sails today (Wed.) aboard the Queen Mary for London.

During his four-week trip abroad, Schneider will visit the company's offices on the Continent.

WB's Indies

Continued from page 7

3-D films includes "Plunder in the Sun" and "Island in the Sky" both Wayne-Fellows, "Diamond Queen" Melton Productions, "Beggar's Opera" to which company acquired American rights from Sir Alexander Korda, "A Lion Is in the Streets" with James Cagney, "Blowing Wild" (United State Production) and "It's Majesty O'Keefe" (originally a Norma Production but later taken over by WB).

Future plans also point to Warners playing an important role in the financing of indies. Company is set to bankroll "Giant," from Edna Ferber's bestseller. Although there's no indication relating to financing, WB will take on for release two Leland Hayward properties, "Mr. Roberts" and possibly "The Old Man and the Sea."

Exhibs Cutting Runs Too Short, Distribs Squawk

With theatre business continuing the uptrend that began in early summer, particularly in key runs and the more important subsequent-run locations, some distribution executives are doing a burn over allegedly inadequate playing time being given some of their bigger pix by exhibs.

In the last six weeks especially, film men complain, theatre owners have had an unusually large availability of pix of the money-making calibre. Because of this strong supply, the theatre ops are running an important pic only one week, assert some distribs, whereas that same type of money-making film would be held over three days to an additional full week.

Offering an example, one major company v.p. said this week that a southern exhibitor drew $17,000 in a week's run of a current release. At that same house a week's gross of $10,000 is considered good. But the exhib refused to hold the pic beyond the initial week's engagement because he had a choice of other new product to bring in immediately.

Situation does not apply, of course, to the larger first-runs, where the extent of a film's run is determined by the weekend gross each week.

The film company beefs tie in with the sought-after "new order" in pic playoffs, that is, longer runs for the fewer pix which Hollywood expectedly will turn out.

Mpls. Nabe Bars Smallfry, Comm'l Pix and Trailers, Giving Adults a Break

Minneapolis, Aug. 11.

Having found that the policy has paid off at the Dale, its St. Paul nabe house, Rubenstein & Kaplan in reopening their local Arion, which the Paramount circuit relinquished upon expiration of its lease, are banning children and adolescents unless accompanied by their parents.

At the Arion, too, all commercial films, including trailers for coming attractions, are being eliminated. Owners say they're foregoing the revenue from the screen ads in the belief that the public resents the latter. As far as trailers for ensuing shows are concerned, they feel they're unessential because the pictures played are subsequent runs and the public knows about them anyway.

Misbehaving moppets and adolescents spoiled adults' enjoyment of pictures at the St. Paul Dale, driving many of the elders away. The management reached the conclusion that the noisy smallfry and juniors were as much to blame as TV and other factors for declining patronage. A substantial boxoffice pickup followed when the youngsters were made persona non grata. This result led to the owners' decision to expend a sizable sum in facelifting the Arion and reopening it after it was tossed back into their lap.

Clear Business Debts In Lake-Toth Bankruptcy

Los Angeles, Aug. 11.

Veronica Lake and her former husband, Andre de Toth, were absolved of all mercantile liabilities by Reuben G. Hunt, referee in bankruptcy, although Government tax liens still remain.

When the bankruptcy petition was filed two years ago, the pair listed liabilities of $156,573 and assets of $168,050, including a home valued at $120,000. House was sold later for $55,000.

Unlimited Run for 'Robe'

Chicago, Aug. 11.

Midwest bow of "Robe" and CinemaScope is slated for the State-Lake Theatre in the fourth week of September, one week after the New York premm. Pic has permit for an unlimited run.

Columbia's "From Here to Eternity" goes up before Judge Sam Perry's court Thursday (13) for extended-run permission.

Need Special Approach, Budget to Sell British Pix in U.S., Sez U Exec

Ad budget and approach for selling British pix "must take into account the limitations of the audience," says Jeff Livingston, Universal's eastern ad manager and a specialist in plugging British imports.

In the beginning, U had made the mistake of giving British films the same ad treatment as other important Hollywood pix with national appeal, Livingston explained.

"We found out that we were overspending and that our efforts to reach the mass audience were wrong," he said. "Take 'Great Expectations,' for instance. We booked it into the Music Hall and poured thousands of dollars into exploitation. Today, we know we should have concentrated on the 2,000 to 3,000 specialized houses where the patrons seek out the product."

In line with its experience, U now spends $35,000 tops for promoting and exploiting its British releases, compared to the $200,000 it might shell out to launch an important American film. All its British films are given a New York sendoff along art theatre lines. In the case of a pic like "The Cruel Sea," which preemed at the Fine Arts, N. Y., Monday night (10), two types of ad campaigns were mapped out, one for specialized situations and the other for a regular run. In that case, U is prepared to hike the budget commensurate with the pic's popular acceptance.

Livingston said that U. S. newspapers are a great help in putting over British imports "since practically all of the critics are more or less openly on our side."

This has helped in charting the steady progress of U's J. Arthur Rank releases with the market widening steadily, Livingston claimed. None of the British ad campaigns is being used here. One of U's difficulties is getting satisfactory stills from the British studios.

PICERNI OUT DIPS WB LIST TO NEW LOW OF 6

Hollywood, Aug. 11.

With amicable dissolution of Paul Picerni's contract, Warner Bros. list of exclusive pactees hit an all-time low with only six on the roster. They are Doris Day, Gordon MacRae, Virginia Mayo, Joan Melton, Merv Griffin and Dolores Dorn.

Picerni's pact was in its fourth year. He asked out, dissatisfied with roles offered him after romantic lead in "House of Wax."

Lloyd Ritchie Agenting For Publicists Guild

Hollywood, Aug. 11.

Lloyd Ritchie, assistant business agent and secretary-treasurer of Motion Picture Costumers Local 705, IATSE, has been named business agent of Publicists Guild, succeeding John Bowman. He's checking in Aug. 17 for two weeks of orientation with Bowman. Latter leaves Sept. 4 with family for Majorca, where he'll write a second novel. His first was "Isle of Demons."

Ritchie is veteran in trade union field. He helped organize costumers, beginning with chapter at Western Costume in 1935, and has had extensive experience organizing the independent film and television field, into which publicists are anxious to move.

Bob Selig Reelected

Denver, Aug. 11.

Robert W. Selig, executive assistant to the president of Fox Inter-Mountain Theatres, was reelected president of the board of trustees of the University of Denver. This is Selig's sixth consecutive term as head of the largest privately-endowed institution of higher learning between St. Louis and the Pacific Coast.

The U. of Denver was founded in 1864 before Colorado was a state. Its two-campus student body of 8,500 comes from every state in the union and 42 foreign countries.

Hughes Tools Up

Continued from page 3

chaser of the RKO issue. Contradicting this, however, were Wall Street traders who related that orders for the RKO investments had come in from scattered sources across the country, not from one individual or group.

Close-hand observers say they see indications that Hughes intends to call a special meeting of stockholders to present the $6 offer.

If such a deal goes through it clearly would rank as one of the most spectacular stock transactions in recent film industry history. For it would give one individual, Hughes, absolute control, in contrast with the usual stock voting control, of a major pic corporation.

Financial men further point out that it would put Hughes in a position where he could also dispose of the company in any way he saw fit, unencumbered by threat of dissident minority stockholder hassles in court. Conjecture in this respect centres around the possibility of liquidating the company which, it's figured, could bring Hughes as much as $18 per share in a matter of a couple of years. Biggest tangible items for the auction block if this were the case would be the tremendous library of pix, plus the Culver City and Hollywood studios.

Still another phase of the speculation concerns a quick sale of the entire corporation.

Regardless of the outcome of all this, it's said apparent that Hughes can be expected to engage in some bold maneuvering if RKO is to be converted into a paying proposition in the not too distant future. Pic outfit is continuing heavily in the red this year after 1952's loss of over $10,000,000.

Goldshoulder

Continued from page 5

situation of which she either doesn't approve or in which she cannot very well imagine herself.

"The psychology of this is all wrong," she says. "The so-much emphasized shape of a woman's body in an ad may do fine for the men, but it's unlikely to intrigue other women."

Another shortcoming, in Mrs. Dawson's eyes, is the emphasis on brutality in the ads, since this approach rarely attracts women customers. She cites the dropoff in matinee trade as proof to support her argument.

Mrs. Dawson, also director of the MPAA's Children's Film Library, is currently asking the companies for good prints on a sufficient number of suitable pix to keep the library supplied through '54. Reasoning is that, once the companies switch over to new systems, it may be difficult to get them to supply the old films. Mrs. Dawson estimates that there are at present between 4,000 and 5,000 theatres running kiddie matinees or Saturday morning shows.

"We want to put together a library of films that'll make TV look sick," she says.

Indie Chains

Continued from page 4

realization that 3-D and widescreen systems will demand a considerable cash outlay. The smaller circuits are particularly concerned over this since, following the war, they invested large monies in refurbishing and decoration of houses, some of which will now have to be shuttered.

Theatre ops are discouraged over the fact that, almost regardless of what they may do to make a situation more attractive, public response is limited. At the same time they are cognizant that now, more than ever, the physical state is if audiences are to be retained.

One circuit exec relates that it is becoming increasingly difficult to get banks to grant mortgages on theatres and that equipment dealers are no longer as liberal in extending credits. He disclosed that his chain, which has closed seven situations in recent weeks, all losing between $200 and $400 a week, had attempted to negotiate a $130,000 mortgage on a remodeled house in a good location and had been turned down by the banks. He said that was an indication of the lack of confidence in the future of the b.o.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (11)

1953 High	1953 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
15⅞	13⅝	Am Br-Par Th	118	14¾	14⅛	14¾	+ ¾
45¼	38¼	CBS, "A"	81	46⅜	44	45¼	+ ¾
45¼	38½	CBS, "B"	15	46	44½	46	+2
16¼	11⅝	Col. Pic.	196	16⅝	15⅛	16⅛	+ ⅞
12⅛	8¾	Decca	47	9¼	9⅛	9⅛	— ⅛
47	41⅝	Eastman Kdk	165	43⅜	42⅜	43⅜	+ ½
14⅜	11¼	Loew's	218	12¾	12⅛	12½	— ⅛
7¾	4⅛	Nat. Thea.	194	6¾	6⅜	6⅝	+ ⅛
30⅜	25	Paramount	54	27½	26⅞	27½	— ⅛
36½	28½	Philco	91	33⅛	32¼	32⅝	+ ½
29⅜	22⅜	RCA	269	25⅝	24⅝	25¼	+ ¼
4⅝	3	RKO Picts.	612	4	3⅛	3⅞	+ ⅝
4¾	3⅜	RKO Thea	68	4	3⅞	3⅞	—
4¼	3½	Republic	31	4	3⅞	3⅞	— ⅛
11⅝	10½	Rep., pfd.	4	11¾	11⅛	11⅛	— ⅛
12¼	9⅞	Stanley War.	80	11⅜	11⅛	11¼	— ¼
19¼	13½	20th-Fox	271	18⅛	16⅞	17⅞	+ ¾
17½	14	Univ. Pix.	74	17⅛	16⅝	17⅛	+ ¼
68½	61	Univ., pfd.	80	63	62	63	—
17⅛	13½	Warner Bros	56	14⅝	14⅛	14⅜	— ⅛
84	63¼	Zenith	28	74¾	72¾	73¼	+ ⅝
American Stock Exchange							
17¾	11¾	Du Mont	58	13¾	13	13½	+ ½
4⅛	2⅞	Monogram	15	3¼	3⅛	3⅛	—
17⅛	14¼	Technicolor	76	16⅛	15¾	16	+ ⅜
3¼	2¾	Trans-Lux	22	3¼	3¼	3¼	—

Over-the-Counter Securities	Bid	Ask
Color Corp. of Amer.	1⅜	1⅞
Cinerama	3	3½
Chesapeake Industries (Pathe)	3½	4
Polaroid	44½	46½
U. A. Theatres	10½	12
Walt Disney	8¾	9¾

*Actual Sales

(Quotations furnished by Dreyfus & Co.)

SW Takeover

Continued from page 3

Productions and Reeves Soundcraft, the production company had control of all shares of stock held by either company. This agreement will probably be transferred to SW. Hazard Reeves, prexy of Reeves Soundcraft as well as Cinerama, Inc., is entering a petition favoring the Cinerama-SW deal.

SW's total outlay of more than $2,500,000 enables it to acquire the 700,000 Cinerama, Inc., shares at a cost of approximately $3.62½ per share. Stock, an over-the-counter security, is currently selling at $3.12½ bid and $3.75 asked. SW also picks up options for additional stock formerly held by Cinerama Productions.

At the conclusion of the deal, Cinerama, Inc., it's indicated, will issue a new prospectus and seek to raise $2,000,000 via debentures. Outfit had been seeking that sum and had acquired $600,000 when the SW and Cinerama Productions dickering began. Sum was held in escrow by the brokerage firm until the deal was concluded. The $1,600,000 payment to Cinerama Productions, turned over to Cinerama, Inc., apparently included the $600,000 in frozen debenture coin which the equipment company needed to continue operations.

Interesting sidelight to the deal is that Cinerama Productions, before negotiating with SW, had sought to raise coin via a public issue. It split its 1,000,000 shares of stock in two, raising the number of shares to 2,000,000. However, the introduction of CinemaScope made brokerage firms wary, and Cinerama was forced to seek private financial sources.

New Drive-In

Continued from page 1

and lenses which he built in his home workshop is used, the inventor said. At present Smith is using only 270 degrees of the circle, but said it may be used on a full circle up to 600 feet in diameter to accommodate 150 to 200 cars.

It is possible to project on a screen almost anywhere within a reasonable orbit, a separate screen being used at the concession stand.

The ozoner has a second-run policy, with 50¢ per adult admission.

The pilot model at Urbana was built by Smith and his brother, Robert, a sales engineer for National Theatre Supply here.

The idea is one he has had a long time and which film engineers said could not be done, according to Smith. He built the projection booth, located at the center of the circle and the screens himself.

Smith said he intends to perfect the system, then perhaps build others or sell franchises.

WB Faces

Continued from page 5

Warner Corp., was separated from the picture company on March 1, 1953. Current profit was computed following provision of $1,250,000 for Federal taxes on income and provision of $50,000 for contingent liabilities.

Film rentals and sales amounted to $17,071,000. The net profit is equivalent to 32c per share on the 2,474,427 shares of common stock outstanding or reserved for exchange. Since the current statement only lists the profit of the picture company, no comparison is made with the equivalent period of a year ago.

However, it was learned that the current profit is approximately 33% below that of the distribpicture end of the business for the comparable stanza of 1952. The current profit margin, regarded as only fair, did not have full advantage of Warner's hot product released during the tail end of the financial quarter. For example, "House of Wax," company's first 3-D film, which probably will end up as WB's top grosser of the year, was only in circulation for about six weeks of the financial period. As a result, the second stanza, ending Aug. 30, is expected to be an especially hefty one. In addition to "Wax," company's books will show results of "The Charge of Feather River," WB's second 3-D entry, and "The Beast From 20,000 Fathoms," two solid b.o. draws.

Negro Theatres

Continued from page 7

make their car their home. That isn't true of our colored population. They have a much more active social life, and lack the great desire to get out and away from it all."

Ops of Negro houses in the Harlem section of N.Y. report that colored patrons' tastes frequently differ from those of the white audience, but that the general run of Hollywood product covers the demand. So-called "problem" pix, hitting the race theme, haven't been too successful with Negro patrons and have been given very limited circulation in the south. According to Starr, there are no complaints about the studios' portrayal of Negro characters, but he does occasionally skip Negro house bookings for pix glorifying the old South.

Indicative of a desire to cater to the tastes of white and colored audiences, a Negro art theatre, first in the country, opened recently in Baltimore. It's patterned after the plushier operations in New York, with coffee and refreshments served in the lobby during intermission.

SETTING THE HOTTEST BOXOFFICE PACE IN THE BUSINESS!

"Moon is Blue" is outgrossing "High Noon", "African Queen", coast-to-coast, in big and small cities – north and south. And it's 100% holdover!

HOUSTON - METROPOLITAN - **WACO** - WACO THEATRE — AS IN ALL OTHER INTERSTATE THEATRES IN **TEXAS** - RECORD-BREAKING BUSINESS. **SAN FRANCISCO** - UNITED ARTISTS — 6TH SENSATIONAL WEEK. **CHICAGO** - WOODS — SOCK IN ITS 6TH WEEK. **LOS ANGELES** - RIALTO AND FOUR STAR - BROKE EVERY HOUSE RECORD, IN ITS 5TH WEEK. **NEW YORK** - VICTORIA AND SUTTON — 4TH SMASH WEEK. **DENVER** - ALADDIN — 3RD GREAT WEEK AND STILL SMASHING ALL RECORDS. **WASHINGTON, D. C.** - PLAYHOUSE AND DUPONT — TERRIFIC IN ITS 3RD WEEK. **CONNECTICUT** - STANLEY WARNER THEATRES REPORT OUTSTANDING GROSSES. **CHARLESTON, W. VA.** — KEARSE — TOPPING ALL OTHERS. **OMAHA** - ADMIRAL AND CHIEF — BIGGEST BUSINESS EVER.

Circuits and Independents all over are coining money with . . .

starring
WILLIAM HOLDEN
DAVID NIVEN
MAGGIE McNAMARA
with
TOM TULLY · Dawn Addams
Fortunio Bonanova
Produced and Directed by
OTTO PREMINGER
Written for the screen by
F. HUGH HERBERT
Music by
HERSCHEL BURKE GILBERT
A PREMINGER-HERBERT Production

Another BIG ONE thru UA

Ozoners Operate Now by Leasing Out Concessions

The drive-in boom, which gained momentum immediately after World War II, is showing no sign of abatement. While exhibs with conventional theatres have become important in ozoner operations, non-industry sources, particularly real estate and building interests, continue to wield hefty influence.

Latter have introduced a new gimmick in setting up a new drive-in project. Employing their own coin, they select the site, build the ozoner and install the equipment for full operation. Then they seek individuals to operate the various aspects of the ozoners on a concession basis.

For example, the film operation goes to one individual, the food concession to another, the kiddie park activity to still another. In essence, it's similar to the manner in which the Howard Johnson restaurant chain grants concessions to operators.

Exhibs Sell Sandwiches, Souvenir Programs To Bolster Sagging B.O.

With income from film admissions on the downgrade, exhibs continue to search for other sources to bolster their overall take. Many theatres in various sections of the country are becoming minor supermarkets, as exhibs augment their popcorn sales by introducing new gimmicks in vending machine operations. Latest is a machine to quiet hungry customers. Known as the Minut-Bar, it dispenses sandwiches.

In addition to the sandwich machines, vending gimmicks of every sort are being placed in theatres. It's estimated that the take from candy and other sales totalled $200,000,000 in 1952. On the other hand, expenditures for film admissions, according to the Dept. of Commerce, totalled $1,135,000,000 in 1952, a drop of $59,000,000 from 1951.

Besides vending machine and candy stand sales, theatres are also peddling other types of merchandise. For example, many houses sold Walt Disney tie-in merchandise in conjunction with the showing of a Disney film. Souvenir programs, not employed for many years by either theatres or distribs, are making a comeback. Warner Bros. put one out for "Miracle of Fatima" and is following with one for "The Beggar's Opera." Metro has one out for "Julius Caesar."

David Wayne's Gottlieb Pic Depends on Legiter

Hollywood, Aug. 11.

"Susan Slept Here" has been set back to Aug. 24 while producer Alex Gottlieb awaits word of availability of David Wayne, set to co-star with Debbie Reynolds and Dan Dailey. Gottlieb is seeking postponement of the same day start of rehearsals of Maurice Evans' "Tea House of the August Moon," N. Y. legiter.

If the legiter cannot be postponed, Gottlieb will have to get a replacement for Wayne.

2d Holdup Attempt At Same Cinema Is Flop

St. Louis, Aug. 11.

Frank A. Harrison, 31, an ex-convict released from the Federal pen at Leavenworth, Kans., 10 days ago, was nabbed by cops last week when he held up the cashier at the Ambassador Theatre for the second time in three nights. Harrison obtained $70 in currency on his first visit.

Three nights later, the cashier handed him $24 as he threatened her. But as he departed she called to two officers who were nearby. They captured Harrison after a chase.

WITT'S BURBANK POST

Warner Bros. has named F. Elliot Witt to the post of controller for the Burbank studio.

Cy Wilder, the company announced, will continue as assistant treasurer of the studio.

TV Testing Ground

Hollywood, Aug. 11.

When Richard Conte finishes his current role in Screen Gems' telepic, "Emergency," he will feel right at home in his screen role as star of William F. Broidy's forthcoming "House in the Sea."

In both productions he plays a murder suspect on the loose.

Screen Actors Guild Cancels Dubbing Pacts But IFE Accepts Terms

Following cancellation of its contract with eastern dubbing studios handling foreign pix, the Screen Actors Guild this week had the verbal assurance of IFE Studios, largest of the local dubbing outfits, that the proposed new SAG terms are acceptable.

Guild last week (30) mailed to members an intelligence report informing them that the contracts with the dubbing orgs had been cancelled, and warning them against accepting employment with any producer who hasn't entered into a new agreement with SAG. IFE acceptance came too late to hold up mailing of the letters.

Original SAG pact with the dubbers was signed in July, '52, and contained a 60-day cancellation clause, according to Florence Marston, N.Y. SAG rep. Guild exercised its prerogative early this spring.

Main difference in a new contract would be elimination of a provision basing pay on total recorded time. Miss Marston termed this an impractical arrangement. Doubling arrangements would be eased but the number of words in which an actor could double would be reduced. Another condition is that a performer can't double over 80 words for the same salary.

Nat'l Aircraft Show Tied to 'Jet' Preem

Dayton, Aug. 11.

World preem of United Artists' "Sabre Jet," a Carl Kreuger production, will be held here Sept. 4 in conjunction with the 50th anni of powered flight and the National Aircraft Show.

National Aircraft Show, Ohio's top sesquicentennial event, will be held at the Cox Memorial Airport, Sept. 5 to 7, with all proceeds going to the relief aid societies of the military forces. Kreuger plans to bring in a plane load of film personalities for the preem and air show.

Polaroid Exhibits New Synch Controls for 3-D

Polaroid Corp.'s new synchronization monitoring and control devices for 3-D pix were demonstrated at the Warner Bros. homeoffice last week (6) for a group of technical execs under the chairmanship of WB's Frank E. Cahill, Jr. Meet also explored latest developments in stereo sound.

L. W. Chubb of Polaroid demonstrated two synchronization monitors. Purpose of the devices is to allow projectionists to maintain perfect synchronization of the two linked projectors at all times. Both monitors are accurate to within one-tenth of a frame. Control gadgets are about the size of an alarm clock and plug into ordinary a.c. outlets. They will be available soon and should cost less than $100.

American Skeds Six

Hollywood, Aug. 11.

Albert Zugsmith announced a budget of $2,500,000 for six features to be produced during the 1953-54 season under the American Pictures banner. Three will be made in color.

One of the six, "Conquest and Desire," will be lensed in Spain. Others are "The Great Green Og," "Female of the Town," "Teen-Age Gang," "Girl of the South Pacific" and "B-Girl."

SDG Scholarship Award

Hollywood, Aug. 11.

First Screen Directors Guild scholarship to the U. of California at Los Angeles was won by Roberta Katz, 18, of Manhattan Beach.

David Butler, chairman of the board of trustees of the Guild's Educational Foundation, made the award.

Coyne Sees

Continued from page 5

admissions tax in my proposal for a modified system of excise taxation. Action could be taken by the Congress early in 1954 and relief could be taken at that time."

COMPO's pitch for a kayo of the 20%-er had been based in part on an extensive set of statistics purporting to show that upward of 5,000 theatres would be forced out of business with continuance of the levy. It's the bulk of these operations which will stay open in anticipation of easing of their tax burden next January.

N. Y. and Washington sources say there's no way of telling at this time the extent of the tax reduction which Eisenhower will recommend early next year.

A press statement issued by COMPO last week said that exhibitors would not be content with only partial relief, instead will continue to fight for removal of the entire 20% Government tax bite.

Meanwhile, field reports continue to show some theatre shutterings across the country. However, many of these are attributable to economic policies of regional and national circuits. Their idea is to darken some houses with slim earning power so as to concentrate on their financially stronger other situations (see separate story).

20th's 'Hurt Pride'

Continued from page 3

and done all the work. There has to be a balance somewhere."

According to Skouras, continued licensing of camera lenses "could turn into a nice business" but, whatever the income, it could not equal 20th's expenses in getting CinemaScope ready for the theatres. It's the 20th prexy's contention that he is doing all this not only for his company, but primarily for the entire industry which needs reviving.

He argues that 20th could, for instance, have patented its new sound for exclusive use, but that it was instead decided to make it available to all. The same argument is made for CinemaScope as a whole, even though it's pointed out that, with the lens in the public domain, the rest of the companies would sooner or later have caught on to the method.

It's on this basis that 20th will not reduce its camera lens charge. Company maintains it is entitled to the coin and that the payment represents an insignificant part of the production outlay.

Berger's Pitch

Continued from page 5

regarding exhibition to the extent that I'll continue to add to my theatre holdings if I can buy at what I consider to be the right prices." He cites the fact that for many exhibitors this has been the best summer since TV's advent.

"My opinion right along, since television's arrival and expansion, has been and still is that we have a good industry that will not only survive but will retain entertainment preeminence and flourish," Berger is telling NCA members. "If distributors develop a conscience and realize that it is to their best interests for independent exhibitors to prosper, there'll always be a substantial audience for good pictures in first-class theatres that employ showmanship in the selling of their product."

French Extension

Continued from page 4

all of the close to $5,000,000 in blocked coin accrued to them up to June 30, 1952. Additionally, the French allowed remittance at the official rate of $120,000 per month with other monies flowing into the capital account where they were available for possible deals under special French authorization.

When Johnston visited Paris in June, the French had been without a government for some time. MPAA prexy was informed of some stiff demands, including the setting up of an agency patterned along the lines of Italian Films Export. Indicating he couldn't go along with any subsidy proposals, Johnston then suggested the four months' extension.

Skouras May O.O. Dec. Bow of Aussie C'Scope

Sydney, Aug. 4.

It looks pretty certain that Spyros Skouras will make a second Aussie visit around December for introduction of CinemaScope in key houses attached to the Hoyts' pic loop, in which 20th-Fox holds the controlling stocks. Ernest Turnbull, loop's topper, announced, following a looksee at CinemaScope in Hollywood, that plans were all set for its introduction here at year's end, with "The Robe" as first pic.

Sid Albright, in charge of 20th distribution here, leaves Sept. 3 for New York huddles, covering both product and CinemaScope for this territory. Albright will be away from his home base around six weeks.

It's understood that CinemaScope will be sold Down Under on the package plan as equipment becomes available, with Hoyts having the first sayso. Some little time ago, 20th sent out a questionnaire to exhibitors here, covering seating capacity and house structure, also indicating to exhibitors that equipment would be sold on a first-come-first-served basis.

Mass Mfg. Cuts

Continued from page 4

velopment. Demonstration of 20th's single system is skedded at the 20th homeoffice tomorrow (Thurs.).

Skouras estimated that, including the three CinemaScope pix due for release during the rest of this year, 20th alone would make available 20 of its widescreen film during 1954. He though there would be a total of 50 CinemaScope pix from American producers during the year and that, on a worldwide basis, CS production would reach 75 to 100 by the end of '54. He indicated 20th had licensed British producers to lens five CinemaScope pix, but refused to identify the companies involved.

Col's C'Scoper

Lichtman clarified Columbia's position, saying that the company had contracted for one film to be made in CinemaScope, with an option to do five more. He thought Col's starter would be "Pal Joey." There are no plans for reducing the $25,000 fee charged for CinemaScope camera lenses on individual pix. Skouras indicated that, on an annual contract, the cost would be considerably lower and more in the neighborhood of what foreign producers have to pay.

Stressing 20th's stake in CinemaScope, Skouras said the company had equipment manufacturing commitments running to $10,000,000 worldwide. In the U. S. alone, 20th has on order $3,300,000 worth of CS lenses from Bausch & Lomb and H. Sidney Newcomer. Latter has yet to deliver a sample of his lens which, Lichtman said, would be made "with a different approach."

Asked whether, in view of the lens manufacturing commitments 20th has made abroad, the company would import CinemaScope lenses into this country, Skouras and Lichtman indicated there was such a possibility, but that no policy had been set. Lichtman added that any manufacturer abroad was, of course, free to do his own lens importing.

TOA Confabs

Continued from page 7

factor in the creation and sustaining of the great unity and strength of the organization.

Levy said that, where such powwows on a national basis aren't feasible in the U. S., "it might well be that good results are obtainable from fairly large sectional meetings." He will submit the matter to the TOA exec committee and board as part of the org's agenda at its November convention in Chicago.

Levy observed that British exhibs were now finding themselves caught in a race between the growth of TV as a competitor and the removal or reduction of the admissions tax which, in Britain, runs to 40%.

As for production subsidy payments, Levy's found exhibs aren't opposed to the idea per se but rather "to doing that in addition to the very high admissions tax."

Arbitration

Continued from page 5

"It's a little early," Keough elaborated, "but it seems that the first approach should come from the exhibitors." Par executive declared that there has to be an "expressed willingness" of exhibitors to reopen the negotiations. "Distributors," he stated, "have to be ready to meet the problem halfway and I believe they will."

MPAA 'Waiting'

The Motion Picture Assn. of America, which was responsible for originating the earlier talks, is "waiting for developments," according to veepee Ralph Hetzel. "It depends on the views of the exhibitors," he said. "There's no decision on any action from here. We can't tell at this stage what will happen." With MPAA prexy Eric Johnston currently in New York, however, it's believed that the topper will confer with the company sales managers relating to any moves on the arbitration question.

Alfred Starr, prexy of Theatre Owners of America, in Gotham last week declined to comment on the Senate report. "Give us time to read what the committee has said," he declared, "and to discuss the implications of the report." He reiterated that TOA's position has always been for arbitration and "we're ready to sit down right now to talk arbitration with any one. We want it done and we don't care who gets the glory. It's not a matter of choice but a necessity." He stressed that TOA has never favored additional legislative restrictions and that its policy is "strong and effective enforcement of the consent decrees and arbitration."

Allied States Assn., which was severely attacked in the report for rejecting the 1952 arbitration draft, was the most non-committal of the participants queried. Prexy Wilbur Snaper, also asking for more time for a thorough study of the report, said Allied would not take an official position until the board of directors convened in October prior to the organization's national convention in Boston. Allied general counsel Abram F. Myers, personally attacked in a leaked unofficial report but not mentioned by name in the released version, issued a statement based on the tentative report. He declared that when the official report is received "I shall analyze it thoroughly for the information of the members, although this may take a few days."

Reserving comment on all but the attack on Allied and himself in the leaked report, Myers said: "In the main the draft appears to be sound and should prove helpful to exhibitors. Just how these benefits can be realized will be the subject of a later comprehensive bulletin."

On the subject of the Senate committee's blasts, Myers stated: "The published excerpts criticize Allied for breaking off the negotiations and impute bad faith to me for the part I played in the matter. How such a conclusion could be reached in view of the fully documented supplemental statement which I submitted to the committee, and other information in its files, is beyond comprehension."

New Processes

Continued from page 4

tures on the top and bottom of the screen, the calibre of 3-D pictures released to date, and the use of stereophonic sound. He termed stereo sound "the curse of our time." He said that he was afraid that "stereophonic sound may drive everyone out of theatres. Man's nerves can stand so much."

He added, however: "Don't misunderstand me. It's a healthy thing—this attempt to search out new techniques. But for relaxation and amusement, you don't want things thrown at you visually or by sound."

Starr, referring to the confusion during the introduction of new methods, castigated the industry for the lack of a research program, declaring that the stumbling block has been the unwillingness of the film companies to pool their resources. "I put the blame squarely on the producers," he said. Commenting that the industry was lacking in many things, especially in the organization of a central informational and statistical centre, Starr noted that it apparently was the tradition of show business "not to tell any one anything."


A NEW kind of EXCITEMENT thunders from the screen in
3-D DIMENSION
FOR A NATION'S RICHEST PRIZE HE FOUGHT ITS WILDEST REVOLT!
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WINGS OF THE HAWK
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ELENA "The Outcast"...betrayed with her kisses!
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U-I makes the Money Makers!
Universal International

Clips From Film Row

NEW YORK

E. O. Wilschke, operating manager of Altec Service Corp., back at his local headquarters after huddling in Atlanta with southern division manager M. G. Thomas regarding upcoming theatre installations of stereosound systems.

RKO branch manager Phil Hodes, with the company 30 years, was testimonial luncheoned last week by some 250 industryites on occasion of his retirement.

Arthur Davis, foreign film importer, planed to Paris on a three-week trip to acquire new product.

Lawyer - showman William L. Taub lining up Spanish pix and talent (latter from Mexico and Spain) for his Hispano, the Latino vaudfilmer he has taken over in "Spanish Harlem" (116th St.).

Maurice Druker, of Providence, appointed by John Murphy, of Loew's Theatres, to replace the late Howard Burkhardt at Loew's Midland, K. C. Larry Levy will move from Reading to Loew's State in Providence while Robert Diem, assistant manager of Loew's Aldine, Wilmington, takes over helm in Reading.

LOS ANGELES

Allied Artists will reissue "Rose Bowl Story," starring Marshall Thompson and Vera Miles, Sept. 6 to tieup with grid season.

United Artists will release "Song of the Land," eight-reel documentary produced by Harry Kesley for Harrison-Roberts, Inc.

Allied Artists acquired U. S. distribution rights to "Affair in Monte Carlo" and "The Yellow Balloon," produced in England by Associated British-Pathe.

"Terminal Station," Selznick-de Cico production starring Jennifer Jones and Montgomery Clift, will be released for largescreen showings late in September.

Total of 58 employes of Paramount branches throughout the country will share in the $5,000 Schwalberg Merit Awards for their activities in the company's 1952 "Greater Confidence Parade."

KANSAS CITY

Durwood Theatres plans to build a new drive-in at Jefferson City, Mo. It will be third ozoner there and second owned and operated in that city by Durwood.

Martin Maher, former house manager of Loew's Midland and long a Loew employe, stepped back in harness here to help out following sudden death of Howard Burkhardt, Midland manager.

Eddie Golden, booking agent and exhibitor here, reduced his activities on doctor's orders. He has closed his booking office, resigned several of his accounts and is operating from his home. With his wife handling many details, the Goldens continue to operates the Vogue as first-run arty house here.

MINNEAPOLIS

Playing its fourth date in the U. S., Paramount circuit's Duluth, Minn., Garrick, broke the house record with "Martin Luther" film, and was held over.

Actress Marcia Henderson in from Hollywood to help promote "Thunder Bay" via newspaper, TV and radio interviews.

Minnesota boxoffice profiting from fact that non-farm jobs in state for June, latest month for available figures, reached a new high of 836,496, and a gain over May.

Film actor Walter Abel in from Hollywood to visit 86-year-old mother.

Owners of Arion, local nabe house relinquished last year by Paramount circuit, reopened spot after facelifting. Will play duals on late availability.

Independent exhibitors attending North Central Allied's regional meetings at Minot and Fargo, N. D., and Marshall and Duluth, Minn., pledged enlistment in a new vigorous fight which Bennie Berger, Allied topper, promised would start immediately to obtain film admission tax revocation when Congress reconvenes next January. He predicted "the necessary relief" surely will be forthcoming in 1954.

"Shane" boasts distinction of being first picture in several seasons to hold over in downtown St. Paul after week's date at 2,400-seat Paramount there.

Ted Mann, who bought "Moon Is Blue" for his World here, expects to buy it, too, for the World in St. Paul where the mayor and other city council members changed their minds about trying to ban it.

WB moved Ernie Hill from northern Minnesota to Twin Cities' salesman spot, succeeding Caspar Chouinard who resigned to enter another biz.

CHICAGO

Harry Kalmine in from N. Y. for Stanley-Warner meeting here.

Bernard Jacon, veepee in charge of sales for IFE, in city during tour of exchanges.

Max Roth placed on Pathe Laboratories directorate.

Capitol Film Exchange bagged distribution rights on "Hanna Lee."

Abe Fisher resigned as midwest topper of Republic last week, succeeded by Herb Kaufman of L.A.

Stanley Kohlberg, left Schoenstadt circuit, where he had been general manager, to concentrate on Starlight Theatre circuit. No replacement named as yet.

Teitel Films has "Marijuana Story" for release in three states.

Doug Helgeson in as managing director of Chi Cinerama, succeeding Rollin Stonebrook who resigned Friday (7). Helgeson previously had managed Warners Downtown Theatre in L.A.

Elsie Gustafson, secretary to Altec Chicago division manager F. C. Dickel, first woman Altec employee to receive a company pension. She retired after 25 years of service.

Statistics from City Tax Collector's office reveal 2% increase in film biz for first six months this year over same period in 1952. June tax take hit $84,130, almost $5,000 better than last year's $79,538.

DALLAS

Milton Rackmil, head of Universal and other officials of company expected here Aug. 15 for opening of company's new local exchange. Among the visiting execs will be Al Daff, executive veepee and director of world-wide sales; Charles Feldman, general sales manager; F. J. A. McCarthy, southern sales manager; and F. T. Murray, manager of branch operations.

Ronald Martin reelected prexy of Texas Film Carriers Assn. Paul Dahlman renamed treasurer and Walter Morgan secretary.

W. V. Adwell opened new Triangle Drive-In at Ozona.

George Cochran named new treasurer at Majestic, San Antonio; succeeds Curtis Short, who resigned post to go to California to make his home.

PHILADELPHIA

Stanley Warner's Boyd will close for indefinite period on Aug. 16, after windup of current "Melba," for revamp to show Cinerama.

Shuttered World, midtown first-run arty house, reopened last week under new management of Faith Theatre Corp., of N. Y. House relighted with double two imports.

Record distrib Dave Rosen bought the closed Eureka, West Philly nabe.

Merv Griffin, new WB find, visited town last week for advance work on "So This Is Love," skedded for Mastbaum.

Cadet Theatre sold by Stanley Warner to Viking Yarn Mills.

Carman Theatre clicking with combination of burlesque and top films.

The suburban Lansdowne (Pa.) Theatre, operated by Stanley Warner chain, shuttered Aug. 6.

Bob Hanover took over Ambassador, West Philly nabe formerly operated by Greenfield chain, and converting for Photorama, Hanover's own large-screen process.

Barbara Ruick, starlet in "Band Wagon," made personals here Aug. 10. Pic is current at William Goldman's Randolph.

James A. Michener, author of UA's "Return to Paradise," honored by city as outstanding Delaware Valley resident with ceremonies in mayor's reception room.

Pennsylvania legislature upped salary of Mrs. Edna R. Carroll, chairman of Motion Picture Censors, from $5,500 to $6,000 annually.

BOSTON

Cosponsored by Variety Club of New England and the Boston Red Sox, slugger Ted Williams will be guest of honor at $100-a-plate dinner at the Hotel Statler, Aug. 17, proceeds to be donated to the Jimmy Fund. Williams will be presented the Distinguished Service Citation by Dr. Sidney Farber, scientific director of the Children's Cancer Research Foundation, which was established and is maintained by funds collected during annual Jimmy Fund drives.

Ray Canavan upped from divisional manager of E. M. Loew Circuit to executive assistant to owner Loew.

Edward S. Canter, treasurer of American Theatre Corp., appointed theatre chairman of New England for Korean Relief Committee; he reports a majority of circuits and indies here have agreed to handle theatre collections.

William J. "Bill" Cuddy took over as RKO office manager, replacing John Downing, recently promoted to sales manager. Cuddy was formerly with RKO in Buffalo.

Ralph Iannuzzi, WB branch manager, won an Omega watch, first prize in recently concluded "Norman Ayres Cleanup Week" drive.

Local film crix formed a committee to collect $2,500 to establish the Helen Eager Fellowship at the Children's Cancer Research Foundation in memory of the late Boston Traveler film and drama editor.

PORTLAND, ORE.

Mayfair Theatre modernization will have $150,000 added to original budget. Name will be changed to Fox Theatre, and legits will show at the Oriental.

Hamrick's Roxy opened this week with a 25c policy. Four uppedprice pix are being well attended here despite the transient indoor and outdoor attractions.

Irvin Westenskow opened a drive-in at Woodburn, Ore.

DENVER

Denver Variety Tent 37 will stage its annual Denverieties Aug. 19 at the Park Hill Country club.

Ray Davis, northern district manager for Fox Inter-Mountain Theatres, also will take on the management of the Denver city district, which job was vacated recently by Hall Baetz when he left for Seattle to become general manager for Sterling Theatres.

Robert Patrick, independent film distributor, bought Intermountain Film exchange from Dick Ivy and Gene Vitale. Vitale went to work for Patrick as booker, but Ivy has not set his plans.

READING, PA.

Larry Levy, manager of Loew's Colonial here since 1944, took over last week as manager of Loew's State in Providence, promotion moving him from a 1,700-seater to 3,200-seat house. His successor is Bob Diem, who's been assistant manager of Loew's Aldine, Wilmington, Del., since 1944. Levy replaces Maurice Drucker, transferred to the Midland, Kansas City, for Howard Burkhart, who died last week.

OMAHA

Island Theatre, Grand Island, reopened after a water pipe break flooded building's basement.

J. M. Reynolds opened first film house that Elwood, Neb., has had in 33 years.

Joe Meyers reports Charter Oak, Ia., theatre closed after it failed to sell a single ticket one day recently.

"Moon Is Blue" continues torrid here at two nabe houses, the Admiral and South Omaha Chief. Lines continue as pic starts third week.

GREENSBORO, N. C.

Several North Carolina theatres last week broke a long-standing policy against audience collections in deference to President Eisenhower's appeal for the Korean relief fund. Houses reported varying response to the appeal.

Spokesman for the Theatre Owners of North and South Carolina said that 26 theatres had closed in North Carolina this year.

Joyce Selznick's Original

Joyce Selznick, niece of David O., and Frank Warren have sold an original, "Roogie's Bump," to John Bash Productions, N. Y. production outfit.

Yarn, a baseball story involving a 10-year-old boy, will be filmed in Gotham early next month.

Picture Grosses

WASHINGTON

(Continued from page 11)

wk). Strong $10,000 or over after $12,000 last week.

Palace (Loew's) (2,370; 55-85) — "Band Wagon" (M-G) (3d wk). Sturdy $16,000 after $20,000 last week. Stays.

Playhouse (Lopert) (435; 55-$1) —"Moon Is Blue" (UA) (4th wk). Strong $8,000, and bettering second week. Last week, ditto.

Trans-Lux (T-L) (600; 55-$1) — "Let's Do It Again" (Col). (2d wk). Good $5,000 after $6,800 opener. Holds.

Metropolitan (SW) (1,200; 55-85) —"Affair With Stranger" (RKO). Okay $4,500. Last week, "Column South" (U), $5,600.

Warner (SW) (2,174; 55-85)—"So This Is Love" (WB). So-so $11,000. Last week, "Master of Ballantrae" (WB), $12,000.

SEATTLE

(Continued from page 10)

Still very strong at $9,000 after $10,700 last week.

Liberty (Hamrick) (1,650; 65-90) —"Man from Alamo" (U). Fair $6,000. Last week, "Ride Vaquero" (M-G) and "Neanderthal Man" (UA) (2d wk), $3,800 in 6 days.

Music Box (Hamrick) (850; 90-$1.25)—"Moon is Blue" (UA) (3d wk). Immense $10,000 after $10,700 last week.

Music Hall (Hamrick) (2,263; 65-90)—"Master of Ballantrae" (WB). Slow $5,500. Last week, "Main St. To Broadway" (M-G), $4,000.

Orpheum (Hamrick) (2,700; 84-95)—"Second Chance" (RKO). Not so good $8,000. Last week, "Thunder Bay" (U) (2d wk), $4,300.

Paramount (Evergreen) (3,039; 84-95)—"I, The Jury" (UA). Fine $11,000 or near. Last week, "Inferno" (20th) and "Eyes of Jungle" (Lip) (2d wk), $6,300.

DETROIT

(Continued from page 11)

Identity" (Indie). Fairly good $30,000. Last week, "Second Chance" (RKO) and "Magnetic Monster" (UA) (3d wk), $15,000.

Michigan (United Detroit) (4,000; 85-$1.10)—"Shane" (Par) and "Happens Every Thursday" (U) (2d wk). Big $26,000. Last week, $36,000.

Palms (UD) (2,961; 70-95)—"South Sea Woman" (WB) and "Loose in London" (AA). Socko $20,000. Last week, "Came from Outer Space" (U) (2d wk), $14,000.

Madison (UD) (1,900; 70-95)—"All I Desire" (U). (2d wk). Down to $6,000. Last week, big $10,000.

United Artists (UA) (1,938; 80-$1.25) — "Gentlemen Prefer Blondes" (20th) (2d wk). Great $22,000. Last week, $27,000.

Adams (Balaban) (1,700; 70-95) —"Band Wagon" (M-G). Loud $17,000. Last week, "Main St. To Broadway" (M-G) and "Affairs Dobie Gillis" (M-G), $6,800.

Broadway Capitol (Korman) (3,500; 70-95)—"Raiders of 7 Seas" (UA) and "Phantom from Space" (UA). Slow $10,500. Last week, "Desert Rats" (20th) and "Last Posse" (Col) (2d wk), $11,000.

Music Hall (Cinerama Prod.) (1,236; $1.40-$2.80)—"This Is Cinerama" (Indie) (21st wk). Great $29,500. Last week, $30,000.

BALTIMORE

(Continued from page 11)

fair With Stranger" (RKO), $6,000.

Playhouse (Schwaber) (420; 50-$1)—"Lili" (M-G) (4th wk). Still strong at $5,500 after $5,800 for third.

Stanley (WB) (3,280; 35-80)—"Arrowhead" (Par). Suffering from strong competition, slow $9,000. Last week, "Master of Ballantrae" (WB), $10,400.

Town (Rappaport) (1,600; 50-$1) —"Second Chance" (RKO) (3d wk). Dropping to $6,000 after big $10,200 for second week.

DENVER

(Continued from page 10)

Doctor" (20th) and "Bandits Corsica" (UA), $3,500.

North Drive-In (Wolfberg) (750 cars; 85)—"Abbott & Costello Meet Jekyll-Hyde" (U) and "Happens Every Thursday" (U). Fairish $5,000. Last week, "City of Bad Men" (20th) and "Male War Bride" (20th) (reissue), $5,000.

Orpheum (RKO) (2,600; 50-85)—"Sword and Rose" (RKO) and "Trail Blazers" (AA). Fair $10,000. Last week, "Main St. To Broadway" (M-G) and "Terror on Train" (M-G) $7,500.

Paramount (Wolfberg) (2,200; 50-85)—"Abbott & Costello Meet Jekyll-Hyde" (U) and "Happens Every Thursday" (U). Fine $11,000 or over. Last week, "City of Bad Men" (20th) and "Male War Bride" (20th) (reissue), $10,000.

Tabor (Fox) (1,967; 50-85)—"Twilight Women" (Lip) and "Slasher" (Lip). Good $8,000. Last week, on reissues.

Valley Drive-In (Wolfberg) (1,000 cars; 85)—"Abbott & Costello Meet Jekyll-Hyde" (U) and "Happens Every Thursday" (U). Fair $5,000. Last week, "City of Bad Men" (20th) and "Male War Bride" (20th) (reissue), $5,000.

Webber (Fox) (750; 50-85)—"Twilight Women" (Lip) and "Slasher" (Lip). Good $3,700. Last week, on reissues.

MINNEAPOLIS

(Continued from page 11)

"Shane" (Par) (3d wk). Good $6,000. Last week, fine $8,400.

Radio City (Par) $4,000; 65-85)—"Band Wagon" (M-G). Lots of acclaim for this one. Brisk $10,000, or near. Last week, "Stalag 17" (Par), $16,000.

RKO-Orpheum (RKO) (2,800; 65-85)—"Thunder Bay" (U). Landing bouquets right and left. Much made of fact that widescreen and stereophonic sound getting introduction in Minneapolis with this picture, and that's helping. Big $10,000. Last week, "5,000 Fingers" (Col), $4,500.

RKO-Pan (RKO) (1,600; 76-$1)—"Second Chance" (RKO) (4th wk). Still nice at $4,500. Last week, wow $5,500.

State (Par) (2,300; 80-$1)—"Inferno" (20th). Very big $9,000 looms. Last week, "City of Bad Men" (20th), $6,500.

World (Mann) (400; 55-$1.20)—"Lili" (M-G) (3d wk). Prosperous $3,700. Last week, $5,400. Holds.

TORONTO

(Continued from page 10)

and "Sky Full of Moon" (M-G), $9,000.

Eglinton, University (FP) (1,080; 1,558; 40-75)—"Glory Brigade" (20th). Big $12,000. Last week, "5,000 Fingers" (Col), $7,000.

Hyland (Rank) (1,350; 40-85)—"Titfield Thunderbolt" (Rank) (2d wk). Big $6,500. Last week, $7,500.

Imperial (FP) (3,373; 40-75)—"South Sea Woman" (WB). Satisfactory $13,000. Last week, "Scared Stiff" (Par) (2d wk), same.

Loew's (Loew) (2,096; 40-75)—"Band Wagon" (M-G). Smash $21,000. Last week, "Ride Vaquero" (M-G), $13,500 in 9 days.

Odeon (Rank) (2,390; 50-90)—"Moon Is Blue" (UA). Wham $20,000. Last week, "White Witch Doctor" (20th) (2d wk), $9,500.

Shea's (FP) (2,386; 40-75)—"Charge Feather River" (WB). Fair $9,000. Last week, "Farmer Takes Wife" (20th), $9,500.

Uptown (Loew) (2,743; 60-$1)—"All I Desire" (U). Good $9,000. Last week, "Thunder Bay" (U) (2d wk), $6,000.

COMPO's Drive

Continued from page 3

also will be tapped for additional COMPO matters, including public relations efforts, a lecture bureau program, Coast seminar of exhibs and producers and further investigation of a research setup.

COMPO execs figure a total of over $250,000 can be expected in dues from theatre owners across the country. The distribs' share would bring this to $500,000.

Hefty trade support given COMPO over the past 14 months had the effect of bolstering the organization's treasury considerably. Contributions at one point were reported at $600,000. The battle to date for repeal of the tax, as conducted in every area across the country, caused the obvious big dent in the COMPO supply of cash on hand.

CAPITOL, N. Y., SETS ALL-TIME WEEKLY HIGH FOR STRAIGHT MOVIE HOUSES ANYWHERE IN WORLD!

FROM HERE TO ETERNITY

starring

BURT LANCASTER · MONTGOMERY CLIFT

DEBORAH KERR · FRANK SINATRA · DONNA REED

Screen Play by DANIEL TARADASH · Based upon a novel by JAMES JONES · Produced by BUDDY ADLER · Directed by FRED ZINNEMANN

FROM COLUMBIA!

Color TV by Christmas Envisioned As FCC Paves Way for Compatibility

Washington, Aug. 11.

Possibility of color TV on the air by Christmas was seen here with announcement Friday (7) by FCC of proceedings looking toward adoption of the National Television Standards Committee's compatible recommendations. This means that the nod goes to David Sarnoff and the Radio Corp. of America system.

Discounting the not improbable development that there may be opposition to the system, the agency could get out its authorization of new standards in around four months.

However, while the networks might be transmitting NTSC color before the end of the year, there's little chance that the public will be able to buy receivers to pick up the transmissions (in color) before next summer. Manufacturers have indicated to FCC it will take them from six to nine months to get sets into production. It's also unlikely that color tubes will be available in quantity for some time.

Under the Commission's timetable, comments and countercomments to the petitions filed by NTSC, RCA, Philco, General Electric, et al, will be received up to Sept. 22. The agency will then study these documents and, if no serious objections are made, hold demonstrations of the system. Allowing for time for preparation of standards, notification of parties, and the required 30-days notice in the Federal Register, an authorization could be made effective within three months after the deadline for comments.

In proposing to adopt the NTSC system, the Commission said it is satisfied that the NTSC has made the required showing that its system has "a reasonable prospect" of meeting the criteria for color telecasting. It further stated that it may not require that a color signal be put on the air in Washington during the course of the proceedings.

The agency said it has been observing tests and demonstrations of the NTSC system and that manufacturers supporting the NTSC petition have delivered receivers to the Commission laboratories or have offered to do so.

Regarding the officially-authorized CBS system, the Commission said that when it adopted the system in the fall of 1950 it pointed out that if a satisfactory compatible method had been available it would have preferred it.

Wolverton Pleased

Chairman Charles A. Wolverton (R-N.J.) of the House Interstate Commerce Committee, which held hearings on color during the Spring, said the FCC action was "very gratifying" to him. After witnessing demonstrations of various color systems in April, he

(Continued on page 38)

'Comedy Hour's' Metro Pix Clips?

First major item on the agenda of NBC-TV programming veep Charles C. (Bud) Barry, who's leaving today (Wed.) for a 10-day visit to the Coast, is a huddle with L. K. Sidney of Metro on the possibility of showing clips of new Metro film releases on the Colgate "Comedy Hour" next season. Tentative talks have already taken place.

Idea is to accompany the clip showing with the star of the pic in a guest "live" appearance on "Comedy Hour." It'll be more than a walkon, with the star worked into the program. Field is clear for major programs, now that Ed Sullivan's "Toast of the Town" has dropped six clips from the program.

On the Coast, Barry also will have a look-see at the new anti-crime show, "Confession," which producers Homer Canfield and Warren Lewis are preparing as a possible fall NBC video possibility. Writers are Sceig Lester and Merwin Gerard. Pilot probably will be shot while Barry is in Hollywood.

"Confession," summer replacement for "Dragnet" on NBC Radio, may stay on the AM net in the fall.

LLOYD YODER SHIFTS FROM S.F. TO CLEVE.

Lloyd E. Yoder, general manager of KNBC, San Francisco, has been promoted to the post of general manager of WTAM WTAM-FM and WNBK, Cleveland, succeeding Hamilton Shea, who has moved to New York as g.m. of WNBC, WNBC-FM, and WNBT.

Yoder's San Francisco assistant, George Greaves, was upped to the top KNBC position.

Moves were announced in New York by Charles R. Denny, NBC veep in charge of owned and operated stations.

Yoder and Greaves have been with NBC more than 25 years each.

Dean Winds Up Broadcast Affairs

Washington, Aug. 11.

Robert J. Dean, whose appointment as a member of the FCC is imminent, left here yesterday (Mon.) for South Dakota to wind up his broadcast business affairs in preparation for taking up official life in Washington. Dean holds a 55% interest in KOTA in Rapid City which he will dispose of before joining the Commission.

Dean told VARIETY he was expecting "final word" on his appointment soon, indicating that the President will make the announcement from Denver where he is vacationing. Since Congress has adjourned, appointment would be subject to confirmation when the Senate meets next January. However, Dean would be permitted to take his seat on the Commission but would serve without pay until Congress provided for his remuneration in the interim.

ABC Radio 'Romance' Gets Sponsor as Web Revamps A.M. Lineup

Decision to revise its morning radio lineup by ABC brought quick results last week, with Ex-Lax contracting for three quarter-hours of "Modern Romance," the Stark-Layton package based on Dell Publications' mag which the web brought back to the airwaves after two years to put in the 11 a.m. period. Ex-Lax, via Warwick & Legler, picked up the Monday, Wednesday and Friday segments.

New lineup includes a new audience participationer, "Tell It to the Judge," which will air from Hollywood at 11:15. Jack Stanley is producing and packaging, with Robert Paige the emcee. Web has dropped "Live Like a Millionaire," the half-hour airer which has been a sustainer since it was preemed 39 weeks ago.

Web has also set Beth Holland in three five-minute shows on Tuesdays and Thursdays, filling in the strips featuring Betty Crocker, who has a total of nine such shows on Monday, Wednesday and Friday for General Mills. While Miss Crocker's shows are concerned with foods and cookings, Miss Hollands' will be on fashions and other phases of homemaking.

WMGM SNARES BRACE OF PRO GRID SPONSORS

Currently enjoying a billings windfall via Lucky Strike and Schaefer Beer sponsorship of Dodger baseball broadcasts, WMGM, N. Y. wrapped up another top deal last week via pacting of Miller High Life Beer and Atlantic Refining to sponsor broadcasts of 16 N. Y. Giant pro football games this fall.

Series, which starts Aug. 22, includes four exhibition games and 12 season tilts, with one of them a night game. Marty Glickman and Chris Schenkel will announce the games. Glickman will make preseason tapes with Giant players and execs for use as intermission features and on station's other sports shows.

Martha Raye Kicks Off NBC-TV 'All Star Revue'

Martha Raye will kick off the "All Star Revue" on NBC-TV Oct. 3. Show will be an hour and a half next season, alternating one out of four shows with "Your Show of Shows."

Miss Raye also is set for the following two "Revue" shows, on Oct. 31 and Nov. 28.

"Show of Shows" returns Sept. 12.

TV Viewing By Nation's Pupils Up Since 1950

Televiewing by elementary pupils has increased on the average more than an hour a week since 1950 to a total of 22 hours a week, and the average for high school students has increased from 14 to 17 hours a week during the same period, says Dr. Paul Witty, professor of education and director of the Psycho-Educational clinic at Northwestern Univ.

Witty's findings, reported in a supplement to his fourth annual study of television, came from a study of the TV habits of 3,000 elementary and high school pupils in the Chicago area, their parents and teachers.

Twenty-eight per cent of the teachers and 30% of the parents, it was revealed, believed that TV is associated with such problems as increased nervousness, lack of time for recreation, and disinterest in school subjects. Thirty-eight percent of the parents and 34% of the teachers said that children in the elementary schools read less than before TV.

Witty found, however, that "parents and teachers are less critical of TV now than in earlier studies, and many more cite its great potentialities in educating children." As antidotes to problems raised by increased viewing by schoolage children, he suggested balancing kids' recreation programs (more varied play activities and creative pursuits), helping children to become more selective and critical viewers, and striving to improve the offerings on TV and radio.

Among children programs praised by parents and teachers were "Zoo Parade," "Mr. Wizard," "Super Circus," "Ding Dong School," "I Love Lucy," "Kukla, Fran and Ollie" and "Quiz Kids." There was a demand for more programs featuring music, education, drama, history, better movies, current events, travel and literature.

ALEXANDER YANKED IN CIGGIE CONFLICT

A longtime association ended last week when actor-emcee Ben Alexander, who, for the past five years has pinchhit on and off for Mutual's "Queen for a Day" emcee Jack Bailey and who was supposed to take the show over for a week during Bailey's current vacation, was scratched off the list of guest emcees. Robert Alda, who's been subbing for Bailey, will handle the show for a second week, with Ken Murray on the third.

Seems Chesterfield, which sponsors "Dragnet" on NBC-TV, didn't like the idea of one of its actors emceeing a show sponsored in part by a competitor, Old Gold. Alexander is a "Dragnet" regular in the role of Frank Smith, Jack Webb's partner against crime.

Jeratol Shifts 'Jury' To CBS-TV Sun. Aft.

Jeratol, through Edward Kletter Associates, has bought "Juvenile Jury" for 4 to 4:30 p.m. Sundays on CBS-TV, beginning Oct. 11.

Show is now on NBC-TV at 9 to 9:30 p.m. Mondays, where the CBS-TV opposition is "Racket Squad," summer replacement for "I Love Lucy." Factors in the switch, it's reported, were a better time for kids and the reduction of CBS-TV Sunday afternoon time from Class A to Class B.

How Green Is My Chlorophyll?

Rystan Co., Mt. Vernon, N. Y., the company which holds the patent on chlorophyll, the green ingredient now being ballyhooed on radio-TV to the tune of over $15,000,000, had its ups and downs this week.

Upbeat was the announcement that Bristol-Myers Co. was dropping its suit filed against Rystan to declare its patent invalid, also that it was not cancelling its Rystan license enabling B-M to manufacture chlorophyll Ipana toothpaste.

On a downbeat note, Rystan filed an injunction in Federal District Court of Kansas against Colgate-Palmolive-Peet. It asked that Colgate be enjoined from making chlorophyll toothpaste without a license from Rystan—as Colgate had threatened to do beginning in September.

A spokesman for Rystan—which is headed by two former ad execs from J. Walter Thompson, O'Neill Ryan, Jr., and Henry Stanton, Sr.,—insisted the chlorophyll biz bubble was not on the verge of being spiked. He said the chief defection was Pearson Pharmacal Co., which had "pulled in its horns" from spending some $2,000,000 on AM-TV to ballyhoo deodorizing Ennds. Apart from that, the spokesman said, "the business of chlorophyll products is holding up. We're definitely not a fad, even though chlorophyll did billow up fast commercially within a year."

Rystan's suit against Colgate revealed the wide extent of the chlorophyll biz. It discolsed that the total of manufacturers' sales of Rystan-licensed products within the last year was more than $46,000,000. Of this, over $45,000,000 was derived from sales of green toothpastes.

Rystan, which paid the original inventor, Dr. Benjamin Gruskin, an estimated $200,000 for his water soluble chlorophyll, gets royalties ranging up to 5% of their net sales from its 41 licensees. The suit declared that Rystan has received over $680,000 in royalties from the Gruskin patent.

Food Stores Attribute $1,700,000 Sales to WNBC-WNBT Promotion Tie

In the biggest promotion ever run by a group of independent food stores, more than 7,000 indie food merchants, working together as the WNBC-WNBT Quality Stores, have sold more than 9,000,000 cook books promoted by the key NBC radio-TV stations in New York.

The 24-week promotion created an additional $1,700,000 worth of business for the participating retailers, who said the books were the greatest traffic puller they've seen for years. Books sold at 19 cents a copy, issued one a week, and could be compiled in a binder that sold for 69 cents.

Intensive campaign of announcements on WNBC and WNBT plugged the cook book of the week, with only the stations' Quality Stores handling (window decals identified the stores as members of the WNBC-WNBT group). Stations developed promotion in return for point-of-sale support to products advertised on WNBC and WNBT.

Participating merchants embraced the entire marketing area, including Long Island, Westchester, North and Central Jersey and Southern Connecticut.

Promotion is a supplementary merchandising service offered clients who are in the NBC N. Y. flagships "Chain Lightning" plan, which gives products week-long mass displays in more than 1,600 chain super markets in metropolitan New York.

Other WNBC-WNBT merchandising services include:

A Food Merchandising Laboratory, in which manufacturers may test new products and new selling techniques in Manhattan's largest super market.

A Drug Merchandising Labora-

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'DING DONG SCHOOL' AS SUBSID OPERATION

Influence of Dr. Frances Horwich, the "Miss Frances" of NBC-TV's "Ding Dong School," is spreading outside of TV.

Rand McNally is publishing her book for adults, "Ding Dong School Book" (subtitled "How To Have Fun With Your Children"), on Aug. 31. In addition, the book firm is putting out six of her books for kids (from her simple stories on everyday kid activities presented on the air in September.

Dr. Horwich also has five RCA-Victor releases for children just issued.

Chi Radio's 'Doing Just Fine, Thanks'

Chicago, Aug. 11.

Although the television side of the Chi NBC sales ledger shows a sharp increase in spot and local sales business over last year, the radio column reflects an even healthier picture. According to web veepee, Harry Kopf, local sales for radio are up 57% while spot sales show an increase of 33% over the first six months of 1953.

A good deal of the increase in radio buying is attributed by WMAQ sales manager Rudi Neubauer to local used car dealers who have purchased nine programs a week. Another heavy buyer is Robert Hall Clothes that has renewed a station break and program sked for 52 weeks through Frank B. Sawdon agency. With 45% of their local radio advertising budget placed with the NBC outlet, the clothing chain's sked adds up to two hours and 30 minutes of program time, 21 one-minute announcements and 13 station breaks per week.

July television sales, according to WNBQ sales manager John McPartlin were the highest for any one month period in the station's five-year history. With class A time completely sold out, local billings this year have jumped 35% while spot sales showed an 8% increase over a like six-month period last year.

WCAU-TV's Power Hike

Philadelphia, Aug. 11.

WCAU-TV, operated by the Evening Bulletin, received authorization from the FCC (7) to increase its power to 316,000 watts.

Wattage is the maximum power allowed by the FCC and it is expected to extend radius of area served by station 20 miles. Added power is expected to increase the number of station's viewers to 5,500,000 in 22 counties.

Ray Bolger TV'er Gets 2d Sponsor

ABC-TV last week added another feather to its commercial cap with the signing of Sherwin-Williams Co. as alternate sponsor with American Tobacco of its new Ray Bolger show. Program will kick off in its Thursday 8:30 p.m. slot on Oct. 8. Pilot film in the series was completed two weeks ago. Jerry Bresler will produce, with Jean Holloway scripting. Each film in series carries a $42,500 price tag.

Sherwin-Williams up to now had had its eye on Official Films' upcoming series with Ronald Colman, but couldn't find the right time slot for it on the networks. Paint concern then decided to go with Bolger. It's still handling with Official regarding possible sponsorship of the Colman series, but no decision has been made. Fuller & Smith & Ross repped the company on the Bolger deal.

AS YE SOW, SO SHALL YE REPEAT

'Most Frustrated Man in TV'

Situation is such around NBC-TV and CBS-TV, with their nighttime SRO status, that a flock of potentially promising shows are forced to "sweat it out" on the network production shelves until time opens up or sponsors relinquish existing properties.

A major case in point is Worthington L. (Tony) Miner's hour-long dramatic showcase, "Gallery," for which he's lined up some of the top names in show biz for leads and outstanding literary figures as scripters. But around NBC they're now calling Miner the "most frustrated man in TV." Ever since moving over from CBS a couple years back he's been waiting in vain to move in (save for a summer replacement season for RCA).

Then came "Gallery" in recent weeks and for a while it looked like Miner would get the nod for the alternate Sunday 5 to 6 period for next season, in which he'd alternate with the Hallmark-sponsored Sarah Churchill show. But the Miner luck was running true to form and Hallmark grabbed the 5 to 6 slot for the Churchill dramatics on an every-week basis until the first of the year, freezing out the Miner showcase. Thus, if the Miner show gets on at all it will only be by the grace of Hallmark's willingness to relinquish alternate weeks for another sponsor after Jan. 1.

"Gallery," with a $30,000 price tag, and with client interest already evidenced, has such names as Diana Lynn, Charlton Heston, Julie Harris, Shirley Booth, Margaret Sullavan, Wendell Corey, Viveca Lindfors and Thomas Mitchell on the star-rotating presentation, with literary efforts by Laura Z. Hobson, Herbert A. Philbrick, at least one of the Robert E. Sherwood originals for TV (under his NBC contract), Alice Duer Miller, Robert Flaherty, among others.

Pay-as-You-See TV Answer For UHF? 4 Think So in FCC Bid

Washington, Aug. 9.

Subscription TV could enable UHF stations and small community VHF outlets to survive alongside of big city VHF operators with network programs, a group of UHF broadcasters told the FCC Friday (7) in urging institution of proceedings to authorize the pay-as-you-see service.

Spearheaded by the Home News Publishing Co., which has a UHF permit for New Brunswick, N.J., the group advised the Commission that "an extremely serious economic problem faces existing and prospective UHF broadcasters in areas currently receiving TV service from VHF stations which seriously threatens the future development of the UHF band in the TV broadcast service."

This is a problem which should be of "grave concern" to the Commission, the group advised, "since it raises a substantial question as to whether a fully competitive nationwide TV system utilizing the UHF spectrum, as envisaged by the Commission, can be achieved in the absence of a satisfactory solution."

The "only solution," said the group, "lies in the new sources of programs and revenues which would be available through subscription television."

Cite Pullbacks

Pointing out that one UHF station on the air has closed down and that seven permits have been returned by grantees who have decided the risks are too great, the

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'Ethel & Albert's Hot Kinnie Beef

Apparently NBC has been unloading so many of its TV theatre properties in N. Y. that it's created something of a space situation for the upcoming fall season. Case in point is the lack of studio requirements for the Saturday evening 7:30 "Ethel and Albert" show which returns to the TV web on Aug. 29 under Sunbeam Appliances sponsorship.

To expedite matters, NBC proposed that the half-hour situation comedy be "hot kinnied" in advance during a weekday lull in studio requirements. The client, however, responded with a dissenting howl, asserting that the show was bought as a live property and would stay that way.

"Ethel and Albert" came out of the Hudson Theatre, N. Y., last season, but since then the Sammy Kaye program has been originating out of the Hudson, creating a time conflict.

'Lum 'n' Abner' Back

"Lum 'n' Abner" returns to the air via ABC in the fall as a quarter-hour strip, but for the first time, it will be sold as a co-op feature.

Program bows Sept. 14 in the 5:30-5:45 p.m. slot.

CBS-TV Resolves L.A. Setup; Fonda, Barker Get Posts

Now that CBS has set its administrative-sales house in order on the Coast with the designation of Frank Samuels as one of the major appointments, program veepee Hubbell Robinson, Jr., and Coast topper Harry Ackerman have moved to solidify the Coast production setup.

Jim Fonda, who produced the "Amos 'n' Andy" vidpix series for CBS, will become the No. 2 production man to Ackerman, with the title of program director. Appointment of Fonda, who has been involved in the Coast radio-TV production sweepstakes for some years, resolves a longtime CBS-TV searching expedition. In addition, Cecil Barker moves in with title of executive producer. He produced the initial Ray Bolger pilot for ABC-TV and has been identified with other major league programming.

Coast CBS-TV City will achieve almost maximum production capacity this fall with a number of new entries, including program shifts from the east. Robinson returned to New York this week accompanied by Ackerman, with talks being resumed on finalizing the fall schedule.

'Leave It to Girls' In TV Return; Ex-Lax Client

Ex-Lax has signed to sponsor "Leave It to the Girls" on ABC-TV Saturday nights at 7:30. Deal, set by Warwick & Legler agency, brings the show back to video after an absence of about two years. Agency will produce the package.

Network also brought in the renewal last week on "TV Teen Club," the Paul Whiteman starrer, which will air Saturdays at 7 p.m. under the banner of Sweets & Co. Renewal will give the web a full commercial hour preceding the heavy NBC and CBS opposition in the 8 p.m. slot.

SECOND GO-ROUND RATING PAYOFFS

By GEORGE ROSEN

The first of the summertime Nielsens have been posted (for the two weeks ending July 11) and the results offer one of the major TV Ripleys of the year. In the No. 2 spot in the Nielsen rating sweepstakes is the "Racket Squad" vidfilm series, the Philip Morris summer replacement for "I Love Lucy." "Racket" walked off with a whooping 40.9 tally. While it's conceded that the summer replacement show picked up a large segment of the habit-forming audience geared to the Monday night at 9 period on CBS-TV, the interesting aspect of the 40.9 payoff lies in the fact that "Racket Squad" like many other series doing summer duty on the TV networks, is cashing in on a residual bonanza on films being played for the second and third time.

Of even greater significance than "Racket Squad" (since it's accepted that at this stage of the game anyone can move into the "Lucy" 9 o'clock spot and cop a major rating simply by whistling "Dixie") are the Nielsen returns on the half-hour summer dramatic shows. Two of the four top-rated programs in the half-hour drama category represent repeats of vidfilms. Thus the major entry in the 30-minute drama category is

Lucy's 'Racket'

Unusual situation of "I Love Lucy" occupying the No. 1 Nielsen spot in the July report, and its summer replacement, "Racket Squad," copping the No. 2 laurels, though two horses of a different color, is probably without precedent and reflects the amazing impact of the Monday at 9 CBS-TV spot in wooing audiences.

This "neatest TV trick of the year" of a regular show and its summer sub monopolizing the 1-2 rating berths was achieved through the Nielsen technique of spanning two weeks in his report. "Lucy" rating was based on its closing show of the season, with the summer replacement "Racket Squad" rated on the following week preem. performance.

the Thursday night "Ford Theatre," playing the "repeat circuit," with a 33.0 rating payoff. (Second is "Schlitz Playhouse of Stars," new product, which grabbed off a 22.8. In the No. 3 spot is the live "Campbell Soundstage," with a 22.1.)

Fourth is the list is the General Foods "Footlight Theatre" summer replacement (21.7) which also reprises vidfilms out of the "Ford Theatre" production roster. Similarly the Singer "Four Star Playhouse" and "Lucky Strike Playhouse" (latter repeats of the Ann Sothern "Private Secretary" less-than-a-year-old vidpix) are in the repeat category.

Coming at a time when there has been mounting industry apprehension as to the dollars-and-cents value of repeats and in the face of squawks from some stations that viewers have been registering complaints over repeats, the Nielsens are particularly revealing. If anything, they indicate that the usual run of dramatic programs, unlike the "Lucys" or star shows, such as Arthur Godfrey, aren't too dependent on habit-forming audiences, suggesting a turnover which invites a new audience on the second time around. In the case of "Racket Squad," some of the films are several seasons old getting a third exposure.

It's recalled that last summer, when "Foreign Intrigue" was getting the repeat treatment, the playbacks garnered bigger audiences than the initial presentation.

NBC-TV's 'Today' Mag Concept Seen Setting Daytime Pattern of Future

Success of the "Today" show on NBC-TV has led to trade speculation whether this type of "magazine" ad selling, a sort of revolving-door concept with a slew of advertisers constantly flowing in and out of the program, is not the answer to selling network daytime.

It's pointed out that the four one-minute commercials every half hour (with five minutes out for local cut-ins) provide opportunities for many clients, small as well as big, to buy into network television and to sample and test their campaigns for an analysis of results. It's also noted that the nets will have to change their concept of selling, setting up—as in the case of "Today"—autonomous sales forces within the network sales force to handle the big turnover.

"Today" story is unique in TV annals. A year ago the show had one regular client and looked as if it were going to lose $2,000,000 for the year (flurry of business at the end of the year, result of setting up a separate sales force, brought in $500,000 worth of business to shave that loss). As of August 1953, the program has done about $2,500,000 worth of business for this year. On order from September through December (without the seasonal pushes) are 723 segments, worth $2,169,000. On the basis of present business, it is estimated that the program may do from $6,000,000 to $8,000,000 worth of business for 1954.

63 Sponsors

The show has had 63 sponsors in 1953, more daytime clients than all CBS, ABC, and Mutual daytime shows combined. Clients have ranged from U.S. Rubber (with the tire division taking one a day during August) to Applan Way Pizza Pie, from General Mills to Adolph's Limited meat tenderizer, from Kaiser-Frazer to Doughboy Industries plastic swimming pools.

Turn for the better came last year with the setting up of a separate sales force (apart from the net) under Matthew J. (Joe) Culligan, who did his previous selling for motion pictures and magazines.

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TV's 'Dream Station'

The KMBC-TV-WHB-TV combined Channel 9 operation in Kansas City, as far as CBS is concerned, is the alltime dream station. "It's one of those things you pray for, but it never happens, not even with an owned-and-operated station," was the way one network exec put it.

The new CBS-TV affiliate in K. C. not only gets the 16 hours of weekly Columbia programming formerly slotted on the NBC affiliate, WDAF-TV, but the station will be carrying every single network entry in the order of telecast sequence, which eliminates the need for even a single kinescope.

'Lux' Goes West With Full Crew; History Repeats

Preparations are now under way for the N. Y.-to-L. A. transfer of the CBS-TV "Lux Video Theatre," which preems as a Coast origination on Sept. 2. (To expedite the full-crew transition, four filmed installments made some months ago are being used during the month of August. Films were made to test the Lux stanza's impact as a vidpix property, but it's been decided to retain it on a live basis, with likelihood of the program going to a full hour after the first of the year.)

It'll be the first dramatic show to emanate from CBS-TV City on the Coast (with a Fletcher Markle hour series of dramatics also on the upcoming CBS-TV City agenda.) Cornwall Jackson, J. Walter Thompson Coast topper, has been in N. Y. for the past week arranging for the mass "Lux" movement to the Coast, involving transfer of directors, producer (Cal Kuhl) and all the other production components, including the crew working on commercials, testimonials, etc.

Significant aspect of "Lux Video Theatres" shift to the Coast is that it marks a 20-year-after repeating of broadcast history. It was a score of years ago that "Lux Radio Theatre" bowed as a New York-originating dramatic show, only to be shifted to the Coast in a move which subsequently sparked a whole mass revolution in N. Y.-to-L.A. basing of program operations.

CBS 'See It Now' Builds Show Around TV City, Also as Promotion Pic

CBS Television City has been shot in the "See It Now" manner by the producing team of Ed Murrow and Fred Friendly.

Reporter Ed Scott and a camera crew covered the city for two weeks, and Murrow and Friendly finished the filming during a stay of several days last week. Completely edited film will be delivered in a week or two.

Film coverage is planned to be put on the network in the fall as either a half-hour or hour show, after which it will be used for promotion. When CBS-TV City opened last fall with a big variety show, Jack Gould of The New York Times noted that little of the city could be seen by viewers and suggested a "See It Now" job of coverage. It's reported that the suggestion fit in nicely with plans to keep the "See It Now" crew busy during the show's hiatus.

Soapers Invade Nighttime Radio

Increasing difficulty of selling the standard half-hour nighttime radio program has cued ABC Radio into a virtually unprecedented step—the programming of quarter-hour soaper strips in prime evening time.

Web is dropping or shifting all programming, Monday through Friday, in the 8:30-9 p.m. slot, starting Oct. 5, to make way for the two new serials, "Hollywood Love Story," which will air cross-the-board at 8:30, and "Highview Acres," which will follow at 8:45. New lineup will give the network four strips in the 8-9 p.m. period, with "Three City Byline" and the Sammy Kaye show already established.

Despite the fact that economic necessity is responsible for creation of the evening soapers, the network will fill the 9-10 period

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CBS-TV TAPS DANZIG TO BOSS TINT STINT

Jerry Danzig, who has been producing the "Crime Syndicated" TV series at CBS, and former associate director of CBS-TV Program Dept., has been designated as producer-in-charge of color programming.

Role is not exactly a new one for Danzig. During the CBS non-compatible TV era, he was the supervisor of color shows during the period of testing and commercial presentation.

PENTAGON U.S.A.
With Addison Richards, Eddie Binns, Gene Lyons, others
Producer: Alex March
Director: John Peyser
Writer: David Swift
30 Mins.; Thurs., 10 p.m.
PHILIP MORRIS
CBS-TV, from N. Y.
(Biow)

"Pentagon U.S.A." was quickly retitled from "Pentagon Confidential" when the N. Y. Daily Mirror's collab team of Jack Lait and Lee Mortimer beefed that the original tag conflicted with their "Confidential" books. If the preem is any indication, there appears little danger that the new series will cause even a minor percentage of the stir created by the Lait-Mortimer exposes.

"Pentagon" purports to base its scripts on case histories embodied in U. S. Army's criminal investigation files. That may be so, but the initialer emerged as a rather amateurish effort in its playout and kept its suspense intentions well hidden, behind a facade of cliche situations which were not helped any by the sub-par script and halting direction. (John Peyser reined the opening, alternating with Allen Reisner thereafter, and David Swift is principal writer, with Alex March producing and William Dozier the exec producer).

Story had to do with a letter threatening assassination of a general if he addressed a "Korea peace meeting" at New York's Carnegie Hall. Eddie Binns as an Army investigator and Gene Lyons as a police detective demonstrated how the crank was tracked down via heads-up analysis of the typographical aspects of the letter. Addison Richards is permanently slotted as "The Colonel" in the Pentagon Bldg. and is also narrator. Expertness was reflected in the integration of live and film portions.

Beginning Sept. 10 the Electric Shaver Division of Remington Rand (Young & Rubicam) will alternate sponsorship with Philip Morris. Latter plugged "Be wise about king size" for its opening salvo. *Trau.*

AMERICAN LEGION BASEBALL
With Dick Siebert
Producer-director: Clarence Anderson
90 Mins.; Sat. (8), 3 p.m.
Sustaining
WCCO-TV, Minneapolis

In televising two of the American Legion's state tournament opening seven-inning baseball games, an afternoon and evening contest, WCCO-TV undoubtedly helped to stimulate attendance at the non-televised finals, boosted a worthy activity and got into Legion good graces. It also provided interesting entertainment for dialing diamond fans generally and particularly for those directly interested for various reasons in the particular event. The evening game's telecast was commercially sponsored, too.

Ten teams, survivors in their districts' competition, participated in the nine games in St. Paul, with the tournament winner to represent this area in the regional meet to select a national participant.

Afternoon telecast immediately followed the network presentation of the Athletics-Tigers' American League game, and as far as camera work and narrative were concerned was about on a par with the latter. Dick Siebert, the announcer, is a former big leagner and present U. of Minnesota baseball coach who has had considerable video experience. His accompanying chatter was interesting, informative and well expressed. Data about the players' ages—they ranged from 14 to 17 years—heights, weights, baseball and other athletic prowess, ambitions and the names of their professional favorites as well as appraisals of their skills lent additional spice to the show.

WCCO-TV televises a number of Minneapolis and St. Paul American Assn. league games during the season, so that the crew knew its way around. As is customary, two cameras were employed, one back of the plate and one on the field. The angles were good and the ball and plays were followed well. *Rees.*

SPORTS HIGHLIGHTS
With John Fitzgerald, Lucille Schroeder
Prod.-Writer: Fitzgerald
Director: Charles Ranallo
5 Mins.; Mon.-thru-Fri., 11:15 p.m.
CARLINGS
WXEL, Cleveland

This late-hour sports review opens on a pleasant, comfortable pitch with sportscaster John Fitzgerald moving up to the neighborhood's beerstube counter, getting a sponsored brew and enjoying a neat intro to a commercial gimmick tossed by attractive waitress Lucille Schroeder. It's a nice TV

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OOPS, IT'S DAISY
With Helen Halpin, Mary Costa, others
Producer: Frank Tashlin
Director: Lester Linsk
Writers: Tashlin, Robert Riley Crutcher
30 Mins.; Wed. (5) 8:30 p.m.
Sustaining
NBC-TV, from New York

Despite the unhappy choice of its title, the one-shot tryout of this situation comedy on NBC-TV last Wednesday (5) revealed that it has all the potentialities of a saleable commercial property. The success of "Oops, It's Daisy" seems strongly assured because it bears the comicstrip, slapstick formula of a whole recent rash of situation comedies, yet it also has a few ingredients slightly different from "My Little Margie," "My Friend Irma," "Maisie" and "I Married Joan."

Certainly, the characterizations dreamed up by writers Frank Tashlin and Robert Riley Crutcher are far from original. Helen Halpin and Mary Costa are two wolking goils. Miss Halpin, an all-thumbs waitress, dreams only of nabbing a husband. Miss Costa, a bargain-basement clerk, has ambitions of becoming an opera singer.

Nor was the situation the girls were thrown into new. In an episode highly reminiscent of an old Laurel & Hardy sketch, the girls are alternately trapped in their pyjamas behind the folding wall bed of a henpecked husband who is nervously trying to conceal their presence from his jealous spouse. There were also such stock bits of burlesque business as two flirting painters on a fire escape who keep getting conked on the noggin with dropping flower pots.

One fresh note added into the proceedings, however, was the idea of using the dubbed-in voice of the girls' dog, Rover, as the narrator. The pooch, who has a morose view of life, was given several very funny lines, and the device seemed a clever way for seguing into the scenes naturally.

The other refreshing entertainment values contributed were the performances by the two girls. Miss Halpin, who has been appearing as a raucous, loud-mouth, junior version of Martha Raye on "Saturday Night Revue," toned down her excessive gyrations. She projected a sympathetic, gamin quality, and if she relaxes a bit more, she shows signs of becoming a really polished comedienne. Miss Costa has the attributes of being a succulent blonde dish, owning a pleasant voice, and has a likeable delivery with a gag line.

Lester Linsk directed with a knowing eye for visual comedy. Funniest bit was when Miss Halpin gazed longingly at a wedding gown in a shop window, and, via a camera trick, the face of the model's dummy was transmuted into Miss Halpin's contented features.

At the end of the show, NBC-TV flashed a message, asking viewers to write, if they wanted the comedy continued as a series. *Rash.*

SARATOGA RACING HIGHLIGHTS
With Fred Capossela, others
Producers: Ted Baughn
15 Mins.; Mon. & Fri., 7:15 p.m.
FITZGERALD BREWING CO.
WRGB-TV, Schenectady
(George R. Nelson)

Timely August program has Fred Caposella, official announcer at all New York tracks, dashing from Saratoga to Schenectady after the Monday and Friday cards, for a recap and integration of official race films. On alternate Thursdays he adds interview with Spa turf personalities. Latter program runs a half-hour. First week's originations revealed moments of spottiness, unevenness and technical deficiencies, but they nevertheless held strong interest for horse enthusiasts and probably for viewers seldom if ever visiting the famed Saratoga course.

The pictures of three events on the flat and one through the field generally had clarity, excitement and drama; driving finishes emerged vividly. Caposella's knowledge of racing was obvious, but capsule commentaries might further impact it. Rush schedules handicapped in some respects, although he should be able to surmount them quickly. Interviews with John H. Morris, secretary-treasurer of Saratoga Assn.; president of Jamaica and head of Thoroughbred Racing Assn., and the highly photogenic Mrs. Morris (onetime star tennis player) came off reasonably well. Second set slated are with Alfred G. Vanderbilt, owner of championship three-year-old Native Dancer, Trainer Bill Winfrey and Jockey Eric Guerin.

Landt Trio and Julie Conway, standbys on Nelson agency jingles, do filmed singing commercials fore and aft. *Jaco.*

STUDS 'N CHET
With Studs Terkle, Chet Roble, Franklyn MacCormack, announcer; guests
Director: Dan Schuffman
30 Mins., Mon., 10 p.m.
CREMO CIGARS
WBKB, Chicago
(Guenther-Bradford)

Basically "Studs 'n Chet" is an interview show. But to get away from the much overdone and now stereotyped behind-the-desk chatting, the setting here is an intimate bistro, with Roble at the working end of a piano-bar, and partner Terkel ensconced behind the tall mahogany variety.

As the program opened to Roble's 88-ing, the camera panned to the long bar where Terkel was already deep in conversation with Chi Daily News sportswriter and onetime TV critic, Jack Mabley, on the vagaries of newspaper readers, umpires, (the Chisox, etc. It was an interview without the viewer being aware of anything but several guys talking at a bar.

As a concession to the ladies, the q&a session with gospel singer Mahalia Jackson was conducted in a booth of the bistro, and with 7-Up as the drink. This exchange was along the more conventional lines, but served as a nice buildup for Miss Jackson's bouncy yet reverent "I Believe."

In between interviews, in which both Roble and Terkel participated, the former played several offbeat tunes, with vocals, at the piano-bar. Only drawback on the show caught was the running argument between the two partners on the relative merits of golf and baseball; the controversy was a bit overlong and contrived.

Low pressure commercials for Cremo were given by Franklyn MacCormack in keeping with the casual style of the program.

In all, this one had all the flavor of a refreshing, tall cool drink, spiced with grenadine, on a hot summer evening. *Jack.*

FOLLOW THE LEADER
With Vera Vague
Producers: Paul Harrison, Berni Gould
Director: John Claar
30 Mins.; Tues., 9:30 p.m.
CBS-TV, from Hollywood

As long as there are people in the audience willing to come before the cameras to get a chance at some prize coin, there'll be a tele producer around to dream up another audience participation show. "Follow The Leader," in this case, is the brainchild of two TV producers, Paul Harrison and Berni Gould. They can split the share of the blame between them.

The show, spotted every other Tuesday, is a silly affair put together without taste or imagination. Format calls for Vera Vague to pantomime a scene and then have one of the guest participants carbon her performance. Participants walk into a loaded set, of course, for that's where the laughs are supposed to come from. Props fall apart, window shades won't roll up, meatballs are made of rubber, etc. It's vintage comedy technique, and not very good.

As femcee and the leader the participants have to follow, Miss Vague appears miscast and ill-at-ease. Her panto bits afford little clowning opportunity since it's played straight and her hostessing is confined to some brief patter with the volunteer.

John Claar's direction doesn't help either. *Gros.*

Tele Follow-Up Comment

"Television Playhouse," which Philco and Goodyear sponsor alternately, last Sunday (9) turned in under the Philco banner another of its memorable productions, of which at least a dozen this season have been of the highest quality, ranking with the best of this season's legit. Among the topnotchers have been Paddy Chaffefsky's "Marty" and "The Big Deal," and Horton Foote's "The Oil Well," "Young Lady of Property" and "A Trip to Bountiful."

In "Ernie Barger Is 50," play of a man who discovers the need of people to be wanted, Tad Mosel has written a sensitive, mature and moving script of intricate interplay of human emotions, in which only the play's title was lackluster. It's reported that Mosel, on the basis of this play, has been signed by producer Fred Coe to a "Playhouse" contract.

Story is of Ernie Barger, who has plugged away at his chinaware business in the Ohio Valley for more than 20 years, ignoring wife and father and pinning hopes on his son. But after graduation from college, his son has no need for Barger, who also finds he's unwanted by his business partner, who overrides him with progressive ideas, and his father, who in old age has found a lonely life for himself. In his despair, Barger discovers the emotion he had created in his wife, who had turned hypochondriac for attention, and a realization that, beyond love, they had a need for one another.

As Barger, Ed Begley performed magnificently in the title role, making the most of a character that aroused compassion with his crumbling dreams and human failing. Carmen Mathews, one of the most skilled and sensitive actresses around, played the wife with deep emotional perception. Her big speech in the third act, in which she tells how an under-the-skin rash had developed on her hands, was (with a bow to scripter Mosel) an understanding thumbnail sketch of the origin of psychosomatic ailments as well as a testament of courage in going on living after the reason for living had died.

In the second act, Joseph Sweeney, as Barger's old father, stole the only scene in which he appeared. Aged, cranky, unable to concentrate, talking of visiting his wife's grave, worried about getting home on time, conscious of his need to see his son but oblivious to his son's need for him—Sweeney made the old man a sharply etched human being.

Good support was given in lesser roles by Howard St. John, Addison Powell, John Connell, and Richard Davalos.

Greatest strength of the play, however, was as it should be in Mosel's script, which abounded with insights and ironies. Among them were Barger's forced booming of pleasure at a bar to reassure himself against the harsh reality of disappointment in his son, his lying to himself and his wife about the son's "just fine" graduation, and his final awakening to his wife's need (and his own), when he can see the nonexistent rash on her hands even in the dark.

Since the rest of the script was so skillfully accomplished, it was regrettable that two flaws marred the total success of "Barger." They were a confused sequence of action in the third act (in which the son's denunciation of his father unexplainably followed immediately after the latter had realized he was a business failure), and an unclear characterization of the son (who may have been arrogant, as claimed by the mother, or merely desirous of breaking away from his father's silver cord).

Direction by Delbert Mann was professional throughout and, in some touches, inspired, as in the second-act opening on the wife's hands, which was excellent use of symbolism.

With Coe away from "Playhouse" for a month, David Susskind is substituting as producer. His fine work on "Barger" indicates that "Playhouse" is far from a one-man operation, despite the deserved kudos to Coe, but teamwork of an unusually and great coordination. *Horn.*

The nine acts asasembled for Ed Sullivan's "Toast of the Town" show on CBS-TV Sunday (9) rounded out a below par outing for the vaudeo series. Big trouble with the stanza was that it was loaded with "opening" acts and short on topliners. The novelty turns (Pierro Bros. and Nickey Re-David), the dancer (Bobby Brandt), the acros (Howard & Wanda Bell), magico (Ching), and the warbler (Polly Bergen) were all okay but not strong enough to hold a 60-minuter together.

The headliner load was carried by six-year old Brucie Weil and 14-year old Jimmy Boyd. The juves were hurt by getting the same tune assignment. Both are currently riding with platters of "God Bless Us All" (Weil on Barbour and Boyd on Columbia) and it appeared that show's producers coudn't figure out who should get the all-important plug. Song is a cloying piece that isn't worth all that airtime but Sullivan made all concerned happy by shilling the aud on the platters.

It was Weil's tele bow and although he looked a little frightened, he delivered with plenty of schmaltz. Boyd, on the other hand, was cool and assured. He took the cornball route in his turn at bat and gave the song a pleasant hillbilly flavor.

To get away from the kidiskers, Sullivan pulled Fritzi Scheff from the studio aud and got her to sing "Kiss Me Again." It was good to see her again. Sullivan added a charming touch by getting the house to sing "Happy Birthday" to her as a tribute to her 74th birthday coming up Aug. 20.

Miss Bergen sold "Old Black Magic" effectively and Brandt scored with his graceful terps and acro flips. The Peirro Bros. showed off some nifty juggling twirls, Ching's magical feats pleased, the Bells displayed some effective balancing stunts and Re David's paddle-board expertness won an easy score. *Gros.*

The summertime "Saturday Night Revue" on NBC-TV has been showcasing some topflight potentials, but unfortunately, the show as a whole still doesn't seem to come to life. On Saturday's exhibit, there were some fine moments such as David Rose's efforts on "Holiday for Strings" and there were times when Paul Gilbert indicated that his time would pay off, but then came some dismal stretches and everything ran into a downbeat.

Hoagy Carmichael pays off personally. His informal and likeable song style is easy to take and he provides some rewarding moments. It seems that too much stress was placed on the Sara Berner-Eddie Foy, Jr. participation in the "Eddie & Sara" bit which didn't have too much writing to deserve the prominent slot.

One bright spot is the singing by Gayla Peevey who charmed with "God Bless Us All." Comedy work by Ricky Vera also added up nicely, and there were some moments in the dissertations by Gilbert and Dave Barry that went over.

There were some production bits that caught on, but generally, the tenor of this 90-minute show seemed to proclaim the need of sharp editing. A layout consuming half the time could say the same thing and more entertainingly. *Jose.*

There's nothing as pleasantly satisfying to the male viewer (and the female too, now that television has brought baseball into the home) as a good baseball story. Magazines have long realized it—so have films. And television too got into the act last Wednesday (5) via "Kraft Television Theatre" on NBC-TV with one of the most diverting plays in the now enormous catalog of the series, "Old MacDonald Had a Curve."

Rod Serling's story of an aged pitcher who comes out of retirement because he's developed a freak curve ball had all the proper ingredients—a screwy plot, warm, lifelike characters, and an atmosphere out of Ring Lardner. And an excellent cast headed by Olin Howlin as MacDonald made a memorable occasion of the play.

The Brooklyn Dodgers, it seems, are in the cellar, and one of their most immediate needs is a pitcher. Howlin, living in a home for the aged, gets a crick in his shoulder pitching horseshoes, and the condition enables him to throw a fantastic curve, so he leaves the home and his old cronies to try out for the Dodgers, for whom he had been a star pitcher some 40 years before. Not only does he draw tremendous crowds via his pre-game exhibitions, but inspires the team out of the cellar. But when he's about to pitch his first game, his shoulder slips back into place and he can't throw a curve, and back to the home he goes. Story ends with him phoning Leo Durocher and the Giants from the home soon afterwards after a game of horseshoes has cricked his shoulder again.

But there's much more to the story than that. Serling has drawn a touching picture of an old man

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COTT'S 'OPERATION MOTHBALL'

Industry on a Glamor Binge

Kathi Norris, the TV performer and commercial spieler, has just signatured a longterm pact with General Electric Co. whereby GE will borrow a leaf from its rival Westinghouse operation and give Miss Norris the "Betty Furness treatment." Miss Norris will become identified with all the GE video properties as its "femme showcase" and chief spieler, but in addition will, like Miss Furness, play a key role as a traveling "ambassador of goodwill" in dealer relations, sales meetings, conventions, etc. Miss Norris officially bows in her new role when GE preems its upcoming Ray Milland situation comedy series next month.

The trend toward industry vesting such functions in talent personalities has become one of the major supplementary adjuncts of video programming in recent years. Notable example, of course, has been Ed Sullivan's tandem operation as emcee of "Toast of the Town" plus doubling into commercials and projecting himself as a key personality in Lincoln-Mercury sales-merchandising-public relations ventures.

Similarly, Candy Jones is being readied for a "glamorizing the Colgate merchandise" buildup. On behalf of the Colgate Cashmere Bouquet product, she's already become identified with its advertising, with plans to "Furness-ize" her identity with the company.

See Opposition to Sponsored Brit. TV Growing; TUC Joins Labor Drive

London, Aug. 4.

While the government is still insisting that it would be "unwise to regard the prospects of commercial television as dead," the opposition to its introduction is mounting, particularly within the Labor movement. Last week, the Trades Union Congress joined the Labor party in recording its "firm opposition" to the proposal.

Claiming that public opinion was overwhelmingly opposed to any surrender of control of TV services to private interests, the TUC insists that sponsored television must inevitably be governed by consideration of commercial advantage rather than by consideration of public welfare. This statement is taken to indicate that the trade union movement will back the Labor party's pledge to cancel television licenses if and when they are returned to power.

Meantime, as a counter to the recently established National Television Council, which is fighting the government policy, a new organization has been formed with the Earl of Derby as its first prexy. This is known as the Popular Television Assn., with its main object being to free television from monopolistic control and open up wider avenues of employment for artists, writers, producers and technicians.

In the House of Commons recently, it was reported by the Asst. Postmaster-General that 95 applications for commercial television licenses had been received, but the identities of the applicants would not be revealed. There were 19 license applications from London, 14 from Birmingham and 11 from Scotland.

It is now believed the government is working on a compromise plan under which a rival station to the British Broadcasting Corp. would be operated, under state auspices, by a public corporation which would be financed solely by advertisers. It is reported that the Associated Broadcasting Development Corp., of which former BBC-TV chief, Norman Collins, is head, is bidding for Alexandra Palace, headquarters of the service since 1936 when the current lease expires in 1956.

Dairy Sponsor For Bob Hope on Radio

The American Dairy Assn. has bought the Bob Hope show on NBC Radio, beginning Sept. 25. Show will be heard on Fridays from 8:30 to 9 p.m., time now held by the summer "Name That Tune," which is participating.

Hope was backed by General Foods last season in the Wednesdays at 10 p.m. spot. GF retains the daytime cross-the-board Hope show.

ADA agency is Campbell-Mithun, Chicago.

ROYAL BACK IN N.Y. AFTER KIDNEY TUSSLE

John F. Royal, retired NBC vice-president who is now functioning in a consultant capacity for the web, returned to N. Y. over the weekend, still under medico's treatment, after spending a week—the major part of his Coast business trip—in the hospital.

Royal was stricken suddenly with a kidney infection and was rushed to Cedars of Lebanon. Seven days later the infection cleared up. He was permitted to return east, but continued under medico care.

John K. West, NBC's Coast chieftain, sent a TV set over to Royal's hospital room. It arrived less than a half-hour after Royal was admitted to the hosp. Cracked his nurse: "The TV sets are now getting here faster than the oxygen tents."

Quinlan's Unique Program Pattern To Hypo WENR

Chicago, Aug. 11.

Sterling "Red" Quinlan, topper of ABC o&o's WBKB (TV) and WENR here, is reversing the usual trend in joint radio-TV operations of directing original programming and sales ideas to the video outlet while the radio station gets slough-off treatment from the creative departments. Even TV will be used to hypo listener attention for the web's WENR, which shares time with WLS.

With the emphasis on ideas and not stars, WENR's unique program idea for fall airing is an hour deejay show from Stateville prison with an inmate of the institution as emcee. Open for commercial sponsorship, it's hoped the show's appeal will evolve from the workings of the prisoner's mind and his everyday reaction to life behind the gray walls.

In a similar vein is a contemplated deejay stint from Mines Veteran's Hospital where paraplegic Charlie Becker entertains patients on the intercom system with a disk show. Plan is to transfer the proceedings to tape for commercial airing.

No definite date has been set for a full scale change in programming, idea being rather to launch the new shows as they are made ready. Several of them are shows now on the air, as for instance, Tom Duggan's sportscast, the Spurling and Davis show and Studs Terkle's "Sounds of the City." According to Quinlan, however, these

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NBC RADIO GEARS TO DUMP OLDIES

Virtually every vintage sustainer on NBC Radio will be tossed into the ashcan as one of the major moves to revitalize the network programming roster, it was revealed this week by Ted Cott, operations v.p.

Where personalities are concerned, such as Bob & Ray, they'll be told to "get a new format—or else," says Cott. Overhaul of the network schedule in coming months will be one of the most sweeping ever undertaken and starting next week round-the-clock auditions will be held (seven already scheduled for one week) in preparation for practically a whole new roster of sustainers.

Although no budget has been allocated for the upcoming "Operation Blockbuster" maneuver, Cott says NBC board chairman-president David Sarnoff has given the greenlight to spend what's necessary to effect the rejuvenation.

A pivotal commercial show will be picked out for each evening of the week, such as "Telephone Hour" on Monday, Fibber & Molly on Tuesday, Groucho Marx on Wednesday, "Dragnet" on Sunday, etc., and around them will be built the new sustaining entries.

While for the most part the "new entry" blueprints are in a tentative state, some of them already have been fully crystallized on paper. Outstanding item on the upcoming program agenda is a massive Sunday afternoon news program, as a two-hour or three-hour weekly presentation. It'll be called "Weekend" and will be formatted as the radio equivalent of a Sunday newspaper, with the hard news (for which all the web's major newsmen will be recruited) to be combined with feature supplements, international briefings (with pickups from around the world), a music page, a woman's page, a "cover piece" (profile on Man of the Week), a D.C. commentary by Richard Harkness; Elmo Roper and Leon Pearson, among others, doing weekly features; Bill Chaplin travelling around the country for weekly reports, and even a "joke page" (with likelihood that Bennett Cerf will be recruited for the chore).

There'll also be Hollywood and sports roundup. Still to be chosen is an overall emcee, a la Dave Garroway on the TV "Today" show. Sales pattern for the show (participation, "magazine" concept, straight 15-minute, half-hour, etc.) is still to be determined.

Chimefest

NBC Radio is planning a fall kickoff show next month as a "house" presentation lead-in to its roster of new programming.

Show will be built around the NBC chimes and there will be 14 different musical variations of the three-note signature ranging from Dixieland jazz (with a top combo) to a longhair NBC Symphony orch version (which Don Gillis will be asked to compose.) Skitch Henderson will do the piano variations a la Bach, Beethoven, etc., and a Memphis combo will be recruited for the hillbilly chimefest.

Int. Harvester Buys Drier; Pure Oil Cancels

International Harvester has bought news commentator Alex Drier on NBC Radio, beginning Sept. 7. Drier will be heard from 7 to 7:15 p.m. cross the board, with 54 stations ordered and plans to expand to a full net. Agency is Young & Rubicam.

Pure Oil, now in the time with a news show, has cancelled.

Manie Sacks' Key NBC-RCA Tandem Role; Net V.P. As Asst. To Sarnoff

Emanuel (Manie) Sacks is the most prolific vicepresident in big-time show business—he just got a third veep tag at NBC as "assistant to the chairman of the board." In making the announcement to the press, and in another communique to the NBC echelon, board chairman David Sarnoff stressed that in light of Mr. Sacks' wide acquaintance in and close association with the entertainment industry and all its talent components . . . it is suggested that all branches of the National Broadcasting Co. avail themselves of his services."

This is the crystallization of an idea that Sarnoff and RCA president Frank M. Folsom had to move Sacks again directly into NBC talent operations and negotiations and the general programming picture, as soon as he (Sacks) got the RCA Victor situation under control.

Sacks continues not only as a staff vicepresident of the parent RCA but also as v.p. and general manager of RCA Victor, which he took over Jan. 1 and whipped into a vigorous economic operation. It has been interpreted on several fronts by marked profit upbeat against comparable losses a year ago (it is said July was 105% over the '52 popular business for that month); a revitalization of Victor's pops among the top sellers; and a general fall merchandising program (over $1,500,000 advance sales on their new diskery lines).

'Surefire Exit'

Acknowledging trade rumors about Sacks succeeding to the NBC presidency, he told General Sarnoff that "if this is your idea to groom me for the top spot that's

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Hutton's 4 for Colgate

Betty Hutton will appear in four shows on NBC-TV's "Colgate Comedy Hour" next season, and Sonja Henie in three.

Deals were set by exec producer Sam Fuller.

Eye Pix Interest As Crosley Sells WINS for 450G

Crosley Broadcasting Corp., which for more than four years has been trying to peddle its 50,000-watt New York outlet, WINS, finally succeeded over the weekend, with a trio consisting of broadcasters J. Elroy McCaw and Jack Keating and theatre circuit exec Charles P. Skouras purchasing the station for $450,000. Deal is subject to FCC approval.

New owners, operating under the corporate name of Gotham Broadcasting Co., won't make any immediate staff or programming changes and won't announce new plans or policy until FCC approval is given. Harry Fults continues as general manager.

McCaw and Keating have wide radio and TV intersets in the Pacific Northwest and in Hawaii. They are associated in the ownership of KPOA and KONA (TV) in Honolulu, KILA in Hilo and KYA in San Francisco. McCaw has an interest in Denver's KLZ-AM and KLZ-TV, plus controlling interest in three AMers in Washington. Status of Skouras, who heads National Theatres Corp., in the firm isn't quite clear, but it's understood that he's a longtime friend of McCaw and desired to establish a business association with him.

Whatever Skouras' status, deal indicates a growing interest in radio and TV on the part of the film industry. Purchase makes WINS the third N. Y. radio station controlled in whole or part by film interests. Loew's, which for six months negotiated for possible sale of its WMGM, decided a couple of months ago to keep the property. And United Paramount Theatres, via its merger with ABC, naturally has a sav in operation of WABC and WABC-TV, the ABC keys in Gotham.

Crosley, which purchased the station from the Hearst Radio Corp. in 1946, reportedly has been trying to unload it since prior to 1949. At that time, it set a purchase price of $500,000 on the station. The $50,000 difference is reported to be a cash discount. James D. Shouse, board chairman of Crosley and a v.p. of AVCO Manufacturing Corp., Crosley's parent company, said sale was necessary because of a need for "a concentrated effort" on the company's broadcasting interests throughout the midwest and south. Crosley recently purchased video station WLW-A in Atlanta and operates three tele stations in Ohio, besides WLW, its clear channel radio operation in Cincinnati.

SEEMAN'S 'BUY THAT' BUY; SHIFTS TO AFT.

Seeman Bros., Inc., for Air Wick, Nylast and 20/20 Eye Cleaners, has bought two 15-minute periods of "I'll Buy That" on CBS-TV, beginning Sept. 29.

Show, now at 11 to 11:30 a.m. on Fridays, moves to Tuesday and Thursdays from 2 to 2:30 p.m. on Sept. 1, time vacated by Westinghouse's dropping of "Freedom Rings."

Seeman is taking the first 15 minutes of "I'll Buy That." Agency is William H. Weintraub & Co.

'Excursion' TVer Kidshow Finalized

The junior version of "Omnibus," aimed at kids from eight to 16, has been retitled as "Excursion." Show is under the supervision of Robert Saudek, director of the Ford Foundation's TV-Radio Workshop, and will have Jerry Stagg as producer and Dan Petrie as director. It debuts on NBC-TV Sunday, Sept. 13, from 3:30 to 4 p.m.

Program is available for sponsorship by two advertisers, but so far no bankroller has been inked. It's understood that program and time costs for each show add up to $17,000, with the 26-week tab coming to well over $1,000,000.

Among features to be tried on "Excursion" are an attempt by three of the world's fastest runners to race the "dream mile" in four minutes; a dramatization of scenes from "Huckleberry Finn" with emcees Burgess Meredith and a comedian to be announced; original stories by John Steinbeck and other name authors; two musical comedies commissioned by the program from team of Alan J. Lerner and Arthur Schwartz, and Alec Wilder; survey of life on the earth; leading statesmen speaking on our form of government; Sal Maglie demonstrating the answer to the question "Does a 'curve ball' really curve?"; Louis Bromfield discussing farming as a career; dramatizations of revolutionary and pre-revolutionary history, and drawings by Charles Addams.

Regular feature of the program will be a newsreel specially edited for children.

Arthur Murray Gets 15-Min. Fall Sponsor

Consolidated Chemical has bought the "Arthur Murray Show," beginning the fall season, for the quarter-hour NBC-TV spot of 7:30 p.m., Mondays.

Buy removes Bob and Ray, now in that time, from the NBC-TV schedule. There are no present tele plans for the two.

NBC to Get Off 'One-Sided' Hook By Filming All Controversial Issues

Ticklish business of presenting both sides of a controversial issue, particularly in tele coverage of Congressional hearings, will hereafter be handled on film by NBC.

Live coverage of hearings has been subject to criticism because tele's commercial schedule many times does not permit full coverage of a hearing that takes up a good part of a day. Result has been lopsided presentation of one point of view, sometimes, for example, with charges left unanswered on TV.

Decision on film, made by NBC's public affairs director Davidson Taylor, came as a result of a successful tryout in the case of Bishop Bromley Oxnam's testimony before the House Committee on Un-American Activities on July 21. Bishop Oxnam's voluntary appearance resulted in some eight hours of testimony, which NBC covered on film and then boiled down to a half-hour program from 11:30 to midnight.

Editing job on lots of filmed testimony, it was felt, provided for a fuller and more rounded picture of the testimony than would have a live pickup of an hour or two.

Film approach also will assure coverage of many hearings that otherwise might be ignored because on a live basis they would cut heavily into the network's commercial schedule. Piecemeal live coverage has generally been considered inadequate, giving televiewers a distorted view of what went on through the entire hearing.

It's now planned to cover the Protestant clergy charges testimony of J. B. Matthews, Sen. Joseph McCarthy's short-term investigator, before the House Committee in the fall via an NBC-TV film and editing job.

DuMont Milestone

A minor milestone in television's history will be completed this Friday night (14), when DuMont shuts the doors of its Wanamaker studios in New York for the last time. After more than eight years and 10,000 telecasts from the downtown department store studios the network is transferring the last of its shows to its new Tele-Centre on E. 67th St.

Wanamaker studio was converted in 1945 from an auditorium that had previously housed free concerts staged by Wanamakers into the first studio especially constructed for commercial TV. DuMont had been using old radio studios previously, as had other webs. Since that time, it's been used for an average of three live shows daily.

As if to prove that progress is inevitable, the last show to emanate from Wanamakers will be "Captain Video."

CBS' $4,003,377 '53 Net; Up 40%

Net earnings of CBS and its domestic subsidiaries for the first half of 1953 were $4,003,377, highest in the firm's history and 40% higher than the net of $2,851,415 during the first six months of 1952.

Earnings before federal taxes amounted to $11,473,377 as against the $7,151,415 totted up in the first half of last year. Excess profits taxes for the first six months zoomed up from $30,000 last year to $980,000 this year.

Net per share for the first six months of 1953 amounted to $1.71, compared with $1.22 for the 1952 comparable period.

Sales this year also were at a peak—$151,253,680, or 30% higher than the $116,543,660 for the first six months of 1952.

WNBC-WNBT's 'Let's Get Folksy'; Sets Flock Of Shindigs in Communities

The NBC New York flagships, WNBC and WNBT, are starting a drive to promote and publicize the community service of the stations.

First big move is the proclamation of Sept. 25 and 26 (Friday and Saturday) as WNBC-WNBT days at Irvington, N. J. High powered campaign to sock over the stations includes breakfast and pancake parties for high school kids (with products of sponsors used and plugged); several contests; six radio programs originating from the town during the two days, and a special two-hour TV show on Saturday, Sept. 26.

Radio shows to originate from Irvington, and hitting the local angle hard, are Gene Rayburn, Tex & Jinx, Jim Coy, Stan Freeman, Skitch Henderson and Faye Emerson. The two-hour tele show will feature one hour of the station's personalities and local celebs, and a one-hour pickup of a local high school football game.

The Irvington shindig is the kickoff of a monthly series. Stations plan to move from community to community with similar celebrations, for instance in Westchester, Long Island and Staten Island, and besides on-the-air programs will merchandise their neighborhood operations. Max Buck, the station's sales, promotion and advertising director, is in charge.

Along with the saturation of individual neighborhoods, the stations are also mulling a folksy, neighbor pitch on their station breaks. Idea is to have citizens say a few words of introduction on radio, or have their pictures flashed on the screen—all to punch home a smalltown community feeling for WNBC-T.

PACT MANNIE MANHEIM FOR JESSEL TV SHOW

Mannie Manheim has been set by ABC-TV as producer-writer of the web's upcoming George Jessel show for BB Rol-Rite Pens and Gemex watchbands. Program, a half-hour version of Jessel's NBC-TV stanza last fall, will air Sundays 6:30 p.m., starting Sept. 6.

Initialler in the series will originate on the Coast. Remaining 12 programs in the first cycle will be aired from New York.

Free & Peters Gets TV Nod From Westinghouse

Washington, Aug. 11.

Westinghouse Radio Stations, Inc., which last week set up a new midwestern sales office in Chicago, announced appointment of Free & Peters as national sales reps for its two video stations. Free & Peters has repped the company's five radio stations since 1947.

Two tele stations are WBZ-TV, Boston and WPTZ, Philadelphia. Effective date of the appointment is Jan. 31, 1954, according to Westinghouse Radio Stations president E. V. Huggins.

NBC's Chi Reversal

Chicago, Aug. 11.

In reversal of the "operation split" policy, NBC has named Charles V. Dresser as sales director of both WMAQ and the sister TVer WNBQ.

Dresser, who came from N. Y. to the Windy City as head of national TV spot sales last March, will report direct to Harry Kopf, Central Division veepee.

Bill Fay Anni Hoopla

Rochester, Aug. 11.

William A. Fay, general manager of WHAM and WHAM-TV here, is getting a sterling silver cigaret box from the 128 members of his staff tomorrow (Wed.), in honor of his 25 years with the Broadcasting Division of the Stromberg-Carlson Co.

Presentation will be at the annual staff picnic at Point Pleasant.

NBC's Symph Tandem

First week of November will be the first time in the history of the NBC Symphony that the orch will be heard twice in the same week.

Summer Symphony winds up season on Sunday, Nov. 1, and Arturo Toscanini makes his 1953-54 debut on Saturday, Nov. 7.

WHAT HAVE I DONE FOR YOU RECENTLY?

Bullish Returns From Scattered U.S. Areas On UHF Conversions

Conversion of tele sets to receive UHF is continuing at a rapid pace, according to reports from several sections of the country.

At Akron, O., a survey made by the certified public accountant firm of Chilton, Stump & Daverio showed that there were 26,121 or more UHF equipped sets in WAKR-TV's viewing area. Survey was made only two weeks after WAKR-TV started programming, and in an area already well saturated by VHF receivers. S. Bernard Berk, station's prexy who started an intensive advertising and promotion campaign as early as last September, predicts there will be more than 50,000 UHF equipped sets in the Akron area by fall.

At Decatur, Ill., a dealer-distributor survey indicated that there should be 18,000 to 20,000 UHF-equipped sets in the area by the time commercial operations of WTVP, the CBS, ABC and DuMont UHF affiliate, begin Sunday (16). Station began test patterns last week. Harold G. Cowgill, station's manager, reported that "dealers have been swamped with calls about set conversion."

At Norfolk, more than 7,000 conversions were reported, with WVEC-TV, the new NBC affiliate, only beginning its UHF test patterns this week. Dealers are getting as many as 150 firm orders each on conversion.

COMMIE CRACK COST TARANTINO, KYA 55G

San Francisco, Aug. 11.

A Superior Court jury last week handed down a $55,123 verdict against gossip sheet publisher and radio commentator Jimmy Tarantino and station KYA in a damage suit brought by a schoolteacher who Tarantino had referred to on the air as a "reported Communist or Communist sympathizer." Fern Bruner, the teacher, was awarded $25,000 from Tarantino, $25,000 from KYA and $5,000 from KYA manager H. G. Fearnhead.

Two key factors in the case were rulings by Judge Albert G. Wollenberg that Tarantino was not entitled to the so-called qualified newspaperman's privilege and that use of the word "reported" does not remove the "derogatory status" of a statement.

Tarantino has more troubles facing him, with a criminal trial pending on four charges of extortion and conspiracy and a fifth on alleged bribing of witnesses and subornation of perjury.

In For The Kill

Philadelphia, Aug. 11.

Philadelphians were in on a play-by-play of the city's greatest manhunt in years this week. As police squads search the city for a hoodlum who shot a policeman, WIP listeners will get taped descriptions of the manhunt via on-the-spot reports.

Policeman was shot last Thursday (6) and since then the manhunt has been going on with the attacker as yet at large. When the manhunt was started, WIP prexy Ben Gimbel assigned a staffer with a tape recorder to the roving police squads, and will keep the taped reports on the air until the gunman is captured.

From the Production Centres

IN NEW YORK CITY . . .

Wallace Lepkin, formerly with Barnard, Inc., joined Erwin, Wasey ad agency as supervisor of research projects relating to AM-TV . . . **Amzie Strickland**, having transcribed her role for "Life Can Be Beautiful" for two weeks, is on her first vacation from radio since 1942, in Bermuda for 10 days.

A boy—their fourth—born last week to the **Tom Slaters**. He's radio-TV veepee for Ruthrauff & Ryan agency . . . **Helen Gerald** celebrated 19th year in broadcasting by appearing last Saturday (8) on Let's Pretend," where she made debut as child . . . **Knickerbocker Holliday** now with WKBS on L. I., doing his specialty "The Holiday Hour" Saturdays from 10 a.m. till noon . . . **Ruth Enders** back from Fire Island vacation.

Hugh Grauel now Central Northwestern sales rep for RCA's Thesaurus, TV films and Syndicated programs, succeeding **Gregory Reeser**, who has joined the NARTB . . . **Sid Garfield**, CBS Radio exploitation director, to Fire Island for two weeks vacation. Other vacationers: **Hank Shepard**, new business-promotion manager for NBC Spot Sales, and **Henry Sjogren**, controller for NBC o & os (to Nantucket) . . . Kraft, through Needham, Louis & Brorby, renewed "Great Gildersleeve" on NBC Radio.

Tom Velotta, ABC news and special events veep, and **Jack Overall**, Mutual's eastern sales manager, both back from vacations in Bermuda . . . The Chordettes, vocal combo, added to **Robert Q. Lewis'** CBS show starting Oct. 17 . . . **Sandy Howard**, "Merry Mailman" producer and packager, off to the Coast on merchandising and film biz . . . **Charles W. Curtin** and **Irvin C. Boudreau** joined sales staff of WDRC, Hartford . . . **Bill Miller**, WBBM, Chi sales manager, in for huddles with CBS spot sales . . . Everett-McKinney named station reps for WKTY, La-Crosse, Wisc. . . . **J. Glen Taylor**, General Teleradio and Mutual v.p., off for a three-week holiday in Scandinavia . . . **Phil Lewis** and **Charles H. Smith**, sales manager and sales promotion-research director of WCCO, Minneapolis, in town for CBS conferences . . . Ditto **Lionel F. Baxter**, v.p.-operations manager of WAPI, Birmingham.

IN CHICAGO . . .

Patricia Wright leaving post as radio-TV director for Morris B. Sachs for freelance work . . . **Bob Arbogast** and **sidekick Pete Robinson** leaving WMAQ end of August for try at Coast radio . . . **Hugh Hill** made night supervisor of WBBM newsroom with **George Faber** moving up to exec asst. of news dept. . . . Mutual's research dept. head, **Richard Puff**, a Windy City visitor on business . . . **Bert Somson** from United Film & Recording studios as director of sales to Kling studios as account exec . . . **Hal Stark, Dick Bingham** and **Don Allen** filling in on vacationing **Julian Bentley's** newcasts on WBBM . . . WLS Barndancers **Homer & Jethro** making 11 p.a.s in two-week midwest jaunt . . . **Paul R. Dye** named general sales manager, **Donald W. Jackson** and **E. A. Freiburger** named regional sales managers for Admiral Corp. . . . Keystone Broadcasting System picked up seven new affiliates during July, making web total now 675 . . . **Bruce Dennis, Jim Hanlon** and **Norm Kraeft** represented WGN at meeting of National Mechanical Corn- Picking Contest Assn. at Sheraton Hotel last week . . . **Rusty Draper** replacing Johnny Desmond on "Breakfast Club only for eight weeks while Desmond vacations, not permanently. He starts Sept. 1.

IN MINNEAPOLIS . . .

Grand Forks, N. D., Broadcasting Co. has applied for its area's first TV station license. **E. R. Ruben**, president, is local theatre circuit owner who also is part owner of Twin Cities' TV and radio station WMIN and Sioux Falls, S. D., KELO-TV. North Dakota has three other TV stations now operating or scheduled to do so soon at Minot, Fargo and Valley City . . . Following recovery from major operation, **John Ford**, WTCN ace personality, back on air . . . **James E. Blake, Jr.**, formerly of Minneapolis Star & Tribune newspapers' national advertising staff, joining KSTP radio and TV as assistant to **K. A. Plain**, station's national sales manager . . . WTCN radio reports current summer business "substantially ahead" of that of corresponding period a year ago . . . KSTP-TV launching new Twin Cities' panel show, "The Chair," Tuesdays at 10:30 p. m, with top staffer **George Grim** as moderator and **Will Jones**, Morning Tribune columnist, as one of panel members.

IN PHILADELPHIA . . .

Sandy Stewart, young local recording star, will start daily appearances on **Ernie Kovacs'** CBS-TV show, Aug. 17 . . . **Joe Grady** and **Ed Hurst**, of WPEN's daily juve matinee program "950 Club," have had their Saturday TVer renewed for 26 weeks by WPTZ . . . **Wallace Paul Parker**, of Yonkers, N. Y., formerly with the State Department's International radio station, has joined the WIP staff for summer . . . **Max Leon**, president of radio station WDAS, has been named honorary president of the Philadelphia Jewish Music Council.

IN CLEVELAND . . .

WDOK's **Glenn Campbell** and his wife, **Pat**, were injured when their car collided with a bus in Nashville. Campbell is part of "Tex and Glen." Pending his return **Bill Reid** is substituting . . . NBC's canary, **Jackie Lynn** and **Henry Levine** and his "Dixieland" group move into the Skyway Lounge for two-week stretch . . . **Ward Marsh**, Plain Dealer film critic, planning fall reopening of his half-hour TV show, "Lights, Camera, Question" . . . Former Universal starlet **Betty Pearson** made successful TV debut in morning stanza "Ham & Eggs" . . . WGAR taking 1,500 listeners to "Northern Ohio Day" at Columbus State Fair . . . **Beverly Bell** is new WEWS aide on **Ethel Jackson's** "Women's Window" . . . Ex-Clevelander **Milton Komito** is WAKR program director.

IN BOSTON . . .

Linguist **Rod MacLeish**, WVDA newscaster, recently recorded several pleas in Parisian French and a French dialect for Radio Paris airings urging citizens to cooperate with the U. N. program for relief of European War Babies. A third platter, in the Russian tongue, was also recorded for use by Voice of America . . . **John G. Stilli**, for the past four years advertising and sales promotion manager of WBZ and WBZ-TV, has been appointed sales manager of Pittsburgh's KDKA. He'll take over new post on Sept. 1 . . . **Red Auerbach**, coach of the Boston Celtics, professional basketball team, joins the WCOP sports staff Sept. 14. He'll be spotted on an across-the-board early evening stint . . . **John Mounteer**, formerly of WXKW, has joined the news staff of WVDA. In 1946 Mounteer was the winner in the High School division of the Hearst Oratory Contest . . . **Paul E. Mills**, for past 11 years sales head at WOWO, has been appointed manager of WBZ's radio operations. **W. C. Swartley** continues as manager of WBZ-TV.

TV IN 23 FOREIGN COUNTRIES

It Happens In Sports, Too

When it comes to personnel shifts, sportscasters are no different from anyone else in the broadcasting industry. Switchover of Bill Stern this week from NBC to ABC spotlights the changes that have occurred in the past five years, with the former "Big Three" of network sportscasters, Stern, Ted Husing and Harry Wismer, reduced to a solitary one.

Husing, once the CBS kingpin, is out of sportscasting entirely, confining his activities to his disk jockey shows on WMGM, N. Y. Husing's last sports job, the DuMont Monday night fights, ended a few months ago when promoters at the Eastern Parkway Arena in Brooklyn decided he wasn't being entirely complimentary to their boxers.

Wismer, who was top man on the ABC totem pole, has moved on to more lucrative things as an exec of General Teleradio, working not only as an emcee ("Wonderful City" on Mutual) and sportscaster, but also on an executive planning level.

Not entirely different has been the pattern of shifts of sports directors. Two DuMont veterans now occupy top posts at NBC and ABC, namely, Tom Gallery and Les Arries, Sr. Tom MacMahon, a former N. W. Ayer staffer, holds the DuMont post while Red Barber occupies the CBS catbird seat. Notable exception to the changes is Paul Jonas, who has held down the post of director of sports at Mutual for the past 13 years.

Stern Winds Up Long NBC Tenure For ABC Pact; Geo. Hicks Dittoes

Sportscaster Bill Stern, who last week ended his longtime ties as one of the vets at NBC, is moving over to ABC within the next couple of weeks under an exclusive radio-TV deal with the web. Final severance of his NBC ties came after Anheuser-Busch Brewery signed him for a cross-the-board strip on ABC Radio. NBC then let him out of his contract, which had a year to run, and Stern then started negotiations with ABC, understood to have been completed, under which he'll broadcast for that web exclusively.

At the same time, ABC announced two more important deals in the news and special events field. George Hicks will return to the web after a long absence (most of it at NBC) as a regular news staffer, in addition to his duties as announcer and host of the new U. S. Steel television show on the web. He'll do a quarter-hour news strip at 6:45 p.m. daily as his first assignment. And moveover from CBS of Francis N. (Fritz) Littlejohn, Jr., reported in VARIETY last week, is set for Sept. 1. He'll be ABC-TV's director of news, special events and public affairs, working directly under veepee John Daly.

Stern, who rose to kingpin status among the sportscasters during his long hitch at NBC, will begin his new ABC strip for Anheuser-Busch Sept. 14. Program will air at 6:30 p.m., Monday through Friday. Under terms of his previous deal with NBC, he had to get permission from the web for outside shows. He had already been doing ABC-TV's Saturday night fights, but apparently the new cross-the-board strip would have given him more exposure on ABC than on NBC, and his NBC pact was terminated by mutual consent.

Admiral '53 Net In 89% Increase

Chicago, Aug. 11.

Sales figures for the first six months of 1953, released by Admiral Corp., show the radio-TV manufacturer increased its sales by 58% and net earnings by 89% over last year.

Admiral veepee John B. Huarisa revealed that sales for a like period last year ran to $83,015,391 as against $131,222,438 this year. This year's earnings totaled $4,762,152 to $2,523,355 last year.

According to Huarisa, higher sales can be attributed to an increase in replacement business as well as new business brought about with the opening of 109 new stations since the lifting of the FCC freeze in July, 1952.

WPTR Goes Mutual

Albany, Aug. 11.

WPTR, Schine-owned 50,000-watt station which has been independently operated since it went on the air five years ago, will join the Mutual network Aug. 30. The new general manager, Stephen R. Rintoul, announced Friday (7) that arrangements for the affiliation had been completed after several weeks of negotiation.

WROW, which has been connected with Mutual since 1947, is still carrying some of the web's programs, in addition to those of ABC. The 5,000-watter joined ABC Aug. 1, after WXKW went off the air.

Dissents Won't Alter MBS' New Affiliation Plan

Despite pushing back of the deadline for station acceptance or dissents on Mutual's new affiliation plan to Aug. 21, the network may announce that it will go ahead with the project before that date. Over 60% of the stations have filed their responses with the web, with the majority of those replying favoring adoption of the "programming instead of payment" plan, according to Earl M. (Pete) Johnson, the web's station relations-engineering veepee.

While admitting that some stations had indicated disapproval, Johnson said earlier reports that all 375 "pay" stations had to approve the plan for it to go into operation were not necessarily true, and indicated that once the plan had been accepted—and he ap-

(Continued on page 38)

Hungry Flacks Asking Bigger Meal Allowance In New CBS Contract

Hollywood, Aug. 11.

Flacks have always been hungry for newspaper space and now their hunger turns toward food. One of the demands presented by the Publicists Guild in the new contract negotiations with CBS calls for a $3 meal allowance when flacks work overtime. They claim they can't satisfy their appetites with $2 worth of chow.

Other demands voiced by the Guild's business rep, John Bowman, are: $108 weekly minimum, reaching $156 in three years; double time on Sundays; severance increase from four weeks to six, and three weeks vacations after five years.

U.S. TO FUNNEL SHOWS ABROAD

Television is a practical reality in 23 foreign countries, according to the July report of the Television Development Branch of the International Broadcasting Service ("Voice of America").

Regular service is provided in Argentina, Brazil, Canada, Cuba, Denmark, the Dominican Republic, France, Western Germany, Great Britain, Italy, Japan, Mexico, the Netherlands, Spain, the USSR and Venezuela.

Seven countries have TV on an irregular or experimental basis: Curacao, Czechoslovakia, Eastern Germany, Poland, the Saar, Sweden and Switzerland.

By the end of the year TV also will be on the air in Belgium, Chile, Morocco, the Philippines, Thailand, and Yugoslavia. American equipment manufacturers, in addition, have received serious inquiries about the establishment of TV in El Salvador, Peru, New Zealand, Costa Rica and the Union of South Africa.

As of April 1, 1953, there were 3,000,000 TV sets in use abroad, with an estimated regular viewing audience of between 25,000,000 and 30,000,000. The number of viewers per set is high because of the prevalence of foreign "community viewing." Average in such areas may be 10 or 15 viewers per set. In some Latin American areas there are reported to be large numbers of large screen receivers, usually projection type, which are set up in public places, parks, vacant lots, etc., which reach large numbers of people who do not own sets. In France, community viewing groups are well established in many small villages, being backed by the French League for Education.

The Television Development Branch, consisting of only two people, can hardly be more than a funnel for overseas requests. However, the TDB is providing regularly one quarter-hour weekly series, the NAM's "Industry on Parade," to overseas posts in Mexico, Cuba, Brazil, France, Tokyo and Venezuela. Commercials are eliminated and the script is translated for local narration by one offscreen voice.

U. S. Webs Supply Kinnies

Requests from overseas are supplied through the cooperation of the networks. NBC and CBS, for instance, supplied kinnies of Queen Juliana's visit to the U. S. last year so that the event was on Dutch TV 24 hours after her arrival in Washington. Kinnies of the Queen's address to Congress also were flown to the Netherlands.

President Eisenhower's speech to newspaper editors early this year was sent via CBS-TV hot kinnies to 11 different overseas posts. In England an estimated audience of 10,000,000 saw and heard the

(Continued on page 34)

FETZER KOLN (AM & TV) TAKEOVER AT $630,000

Omaha, Aug. 11.

Sale of KOLN (AM-TV) in Lincoln by Cornhusker Radio and TV Co. to Fetzer Broadcasting Corp. was for $630,000, it was revealed last week.

Sale price included $145,000 cash plus assumption of obligations totaling about $500,000.

KOLN reported a loss of $113,109.60 for six months period ending June 30. Station was bought about 10 months ago by Cornhusker from Inland Broadcasting Co., of Omaha for $43,000.

John E. Fetzer of Kalamazoo, Mich., head of the Fetzer outfit, is prexy, director and controlling stockholder of WJFE, Grand Rapids, Mich., and WKZO and WKZO-TV, Kalamazoo. In addition, he holds one-third stock interest in WMBD, Peoria, Ill., and 100 of 2,844 shares of Josh Higgins Broadcasting Co., licensee of KXEL and KXEL-FM, Waterloo, Ia.

Cincy Temperaments Flare; Watters Switches Dotty From DuM to ABC

Cincinnati, Aug. 11.

WCPO-TV deal with ABC network for switch of the Dotty Mack show from DuMont the week of Aug. 31 is adding fuel to latest flareup of temperaments among the station's platter mimies.

Fresh outburst attributed to "professional jealousy" erupted Thursday (6) when Paul Dixon let it be known that he had turned in his resignation to Mort Watters, head man of the Scripps-Howard operation. At the same time Al Lewis did not deny the report that he also had submitted a written resignation, but blamed illness for absence from his "Uncle Al" juve series. The Lewis layoff carried into a second day, but he was back on his show Saturday. His wife, Wanda Lewis, is a charcoal artist on Dixon programs.

Watters said contracts with Dixon and Lewis have several years to run and labelled the resignations ridiculous. Playup of the muddle by Cincy dailies has zoomed the station ratings, Watters claims.

Dixon and Miss Mack have been feuding for more than a year. New Dixon burn was said to have become apparent after Miss Mack reportedly got peeved over a color photo of Sis Camp, her replacement on the Dixon show, which appeared in a TV magazine that pictured Miss Mack in the same issue in black and white. Rumor blamed Miss Mack for DuMont's weighing the idea of jerking Miss Camp from the network portion of Dixon's programs.

Another Dixon peeve was said to beover DuMont's extension of his former gal Friday's shows to network spots not reached by his programs, notably such cities as Los Angeles and New Orleans.

ABC originated the first Dixon-Mack TV network splurge.

S.O.S. Cues an SRO

S.O.S. Magic Scouring Pads last week bought into Mutual's Multi-Message Plan, taking five participations per week. S.O.S. buy keeps the Multi-Message lineup SRO, since its five participations replace those of General Mills, which bowed out of the Plan a couple of weeks ago after being one of the first clients of the project.

Deal was set via the McCann-Erickson agency.

Flexibility Key To Local Station Profits In Video

Bulk of a tele network's profit still comes from its owned and operation stations. The reasons are not hard to see. Local TV offers advertisers greater flexibility and variety.

Good example of this is WCBS-TV, N. Y. In an examination of business contracted for during the last couple of weeks in July, George R. Dunham, station's general sales manager, has found a surprising range.

In the 23 new orders received since July 20, there were five of the station's 12 plans, six program sales, two "Early Show-Late Show" combinations, and 11 miscellaneous announcement schedules. Total is one more than the number of orders because in the case of one order a 12 plan was joined with an "Early Show-Late Show" combination.

Two of the 12 plans were exclusively daytime and three embraced both day and night facilities. The announcement schedules ranged all the way from one 10-second ID a week to 88 announcements within 10 days.

In the program sales, there were two individual orders for one five-minute program a week each and a three-a-week order for five minute programs (selling out 25 of the 29 five-minute periods available), one 15-minute program, and two feature film programs totaling more than an hour a week each. All in all, every type of facility on the station was involved in the 23 orders, from the Ernie Kovacs show in the early morning to the "Late Late Show" at the end of the day's schedule.

In the area of weekly expenditure, there was a similarly wide range from $400 to $10,000. Discounting the latter figure as a short-term saturation campaign, the top weekly expenditure was $5,300. The median amount was $850 per week.

Length of contracts also varied widely between a minimum of 10 days and a maximum of 52 weeks.

Armstrong Axes AM Series, Cream of Wheat Grabs It in CBS Swap

Armstrong is dropping "Theatre of Today," which it bankrolled for many years on CBS Radio, after the program of Sept. 12. Firm now is in television only, with the "Armstrong Circle Theatre" on NBC-TV.

In a shift of shows, Cream of Wheat is picking up "Theatre of Today" for sponsorship beginning Sept. 19 (show is heard Saturdays from noon to 12:30 p.m.) and dropping "Grand Central Station" after the broadcast of Sept. 5.

Net is cancelling "Station" and will fill the Saturday at 11:05 to 11:30 a.m. spot with the sustaining house package, "Romance."

Agency for both Armstrong and Cream of Wheat is BBD & O.

ABC, DuM Break Even On 'Raids'

Old rivalry between ABC-TV and DuMont that existed only recently when they were battling each other for third position in the network sweepstakes burst out anew this week as ABC-TV swiped a show from DuMont and the latter responded by nabbing off a show and sponsor from ABC-TV.

After ABC-TV wooed away the WCPO-TV, Cincinnati originated "Dottie Mack Show" over the weekend, DuMont came back yesterday (Tues.) by nabbing the Old Gold business and "Chance of a Lifetime" away from ABC-TV. "Dottie Mack," which had been airing on DuMont under a summer sponsorship deal for Welch Wines, moves into a Monday night at 8 p.m. spot at ABC-TV. "Lifetime," for Old Golds, starts the first week in October on DuMont, with day and time as yet undetermined. Dennis James moves over as emcee of the show.

Old Gold had served notice of cancellation of "Lifetime" some weeks back on ABC-TV, and the web consequently slotted Ray Bolger into the 8:30 Thursday time. However, it's believed that the recent appointment of William G. Martin as DuMont sales chief had something to do with bringing in the Lorillard business, since he had handled the account while a veepee at Lennen & Newell, tobacco firm's agency.

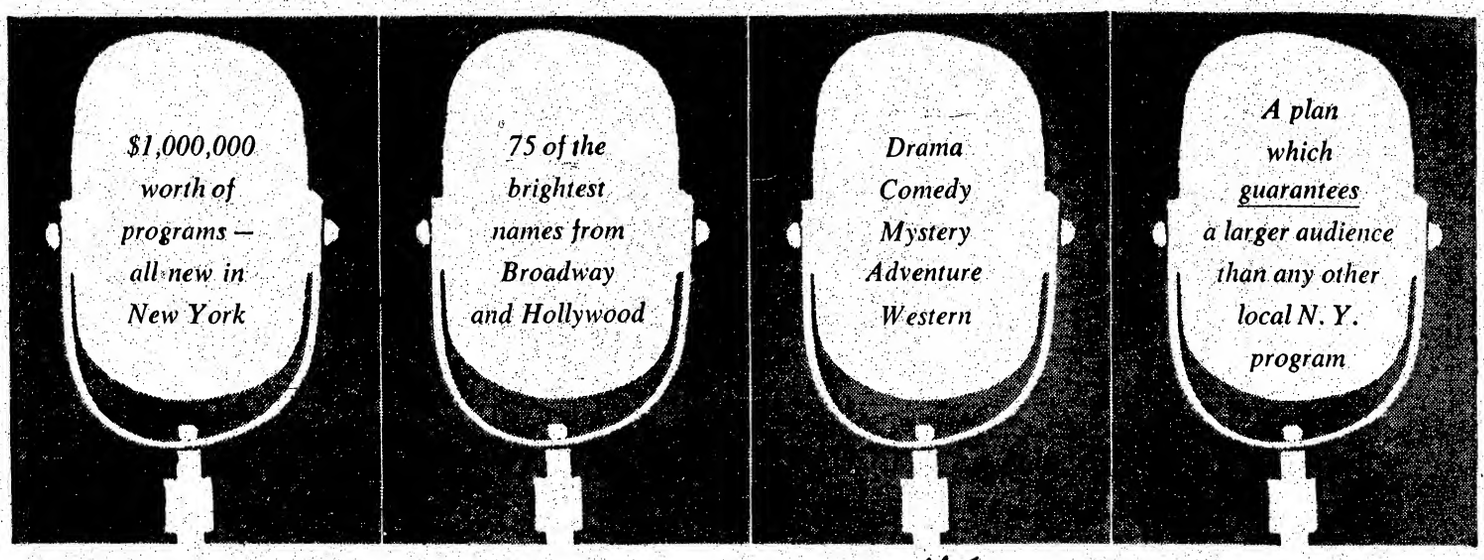
TONI 'PLACE THE FACE' IN SHIFT TO CBS-TV

Toni is shifting its "Place the Face" show, which is a summer replacement for "T Men In Action," from NBC TV to CBS-TV on Aug. 27, day that "T Men" returns.

On CBS-TV, "Face," a Target Production, will alternate with "City Hospital" in the 10-30 p.m. Thursday spot, originating from Hollywood.

Starting September 14

THE NEWEST



The advance—

(Variety, August 5)

In one of the major reaffirmations of radio as a show biz component designed to vest the medium with some spectacular overtones, James M. Gaines, managerial factotum of WOR in New York, is inaugurating one of the most ambitious programming undertakings in recent radio annals.

At a time when sound broadcasting is being fed the leftovers from the more glamorous TV, Gaines is injecting a cross-the-board hotfoot into the medium with $1,000,000 in daytime and nighttime transcribed packages and is surrounding the new WOR program formula with a flock of innovations perhaps unprecedented in AM annals.

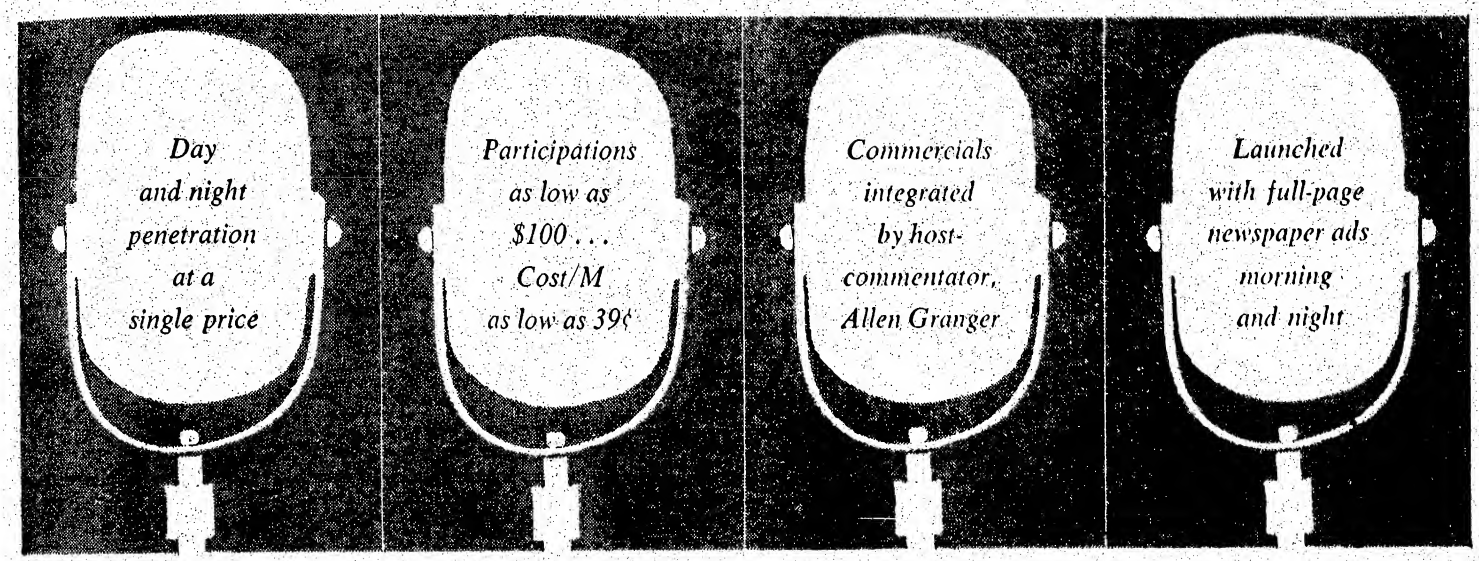
Gaines will tee off on Sept. 14 his "WOR Radio Playhouse"—comprised of virtually all the major transcribed shows out of the Ziv-Harry S. Goodman belt line operations with a list price valuation of $1,000,000. These will stretch out over five and a half hours of daily Monday-through-Friday daytime and nighttime segments. It represents the largest "bundle" sale of program packages to a single station thus far recorded; it represents a daring concept in station programming, and it marks a fresh and venturesome approach in establishing sales patterns to give each participating sponsor both daytime and nighttime exposure (for one price) while at the same time actually guaranteeing (in writing) a larger audience at a lower cost-per-thousand homes than any other local show broadcast in New York.

The Show

WOR RADIO PLAYHOUSE

IT WORKS

WONDER IN THE WORLD!



The wrap-up.

THE WOR RADIO PLAYHOUSE weaves this $1,000,000 entertainment into two solid hours, 3 to 5 every weekday afternoon, with sparkling commentary by a new program host, Allen Granger—offering a really prime opportunity for personalized, integrated selling.

WOR has designed a comprehensive sales plan for you which includes, with each participation, a one-minute commercial in RADIO PLAYHOUSE, *plus* an opening and closing billboard, *plus* a one-minute commercial in WOR's great new evening lineup—for *one* unbeatable price!

Remember: this newest wonder in the WORld offers you a larger audience than any other local program at a cost-per-thousand homes as low as 39¢—the best buy on any station—anywhere! Our New York phone number is—LO 4-8000.

. . . because the largest station audience in America is delivered by **WOR**

Key station of the Mutual Broadcasting System

THE QUACKS
With Bill Downs, narrator; others
Producer: David Moore
60 Mins., Fri. (7), 9 p.m.
CBS, from N. Y. (tape)

Radio's new journalism, the taped documentary, distinguished itself last Friday (7) on CBS in the network's fifth Feature Project broadcast. The network went beyond the province of straight reporting, into the field of expose, and came up with a carefully documented and extensive report on medical quackery in the United States today. The Stuart Novins team, working closely with officials of the U. S. Food & Drug Administration, did itself proud and set new horizons for radio newsmen to aim at.

The effectiveness of a properly documented expose has been demonstrated many times over. The CBS radio expose, with the heartbroken voices, of the victims of quackery, is many times more effective. And the CBS reporters, alternating from the statements of the quacks, some recorded secretly, others openly, to the stories of their victims and warnings of responsible officials, punched their message across with an effectiveness that any other medium would find difficult to equal.

The tape team, under the supervision of producer David Moore, investigated the makers of cure machines, such as the colored light blinker that's supposed to cure all ills, and the radio apparatus that's supposed to cure a person from a distance. The team interviewed their manufacturers, who have ran afoul of the federal law already, and also their victims and Food & Drug officials who have been watching their activities closely.

From the machine vendors, they went to the "practicioners," using as one case the Los Angeles firm which advertises the cure of all ills via colonal irrigation, and as another the so-called "personologist" who assured a CBS reporter carrying a concealed mike that his headaches and earaches would be cured in six weeks if he would learn to write lefthanded. Aside from being in perfect health, the reporter has written lefthanded from birth. Report also moved into the quack medicine field, training its guns at so-called cancer cures and showing how one youngster was killed and another man nearly so by use of the medicines instead of regular care.

In its treatment of the problem, the program went beyond the point of expose to determine what could be done about the quacks. It pointed up the fact that federal law prevents only improper labelling, and only in interstate commerce at that, and that most state laws are inadequate to cope with the problem. In spite of the harm they have done, the report pointed out, most of the quacks continue to flourish within the confines of the state boundaries.

Entire production was an admirable piece of journalism. Bill Downs' narration was cutting and precise. Field reporters did a top-notch job, not only in collecting background information, but in their concise taped interviews. Editing and continuity were top-notch. Program made compelling listening.

That there's an entire new field of journalism open to radio, and that it's a field that radio can master almost exclusively, is evident after listening to the program.

Chan.

SOUNDS OF THE CITY
With Studs Terkle, Vince Garrity, guests
Producer: Con O'Dea
Director: Lou Perkins
90 Mins., Mon.-Fri., 11:30 p.m.
Sustaining
WENR, Chicago

"Sounds of the City" is a quasi deejay show that has more features than a Sunday supplement. Emcee Studs Terkle spent four-and-a-half minutes of the opening just explaining all the territory the show covers.

From a peddler calling his wares in the street, to the story of an unwed mother, and the sage observations of cab driver No. 723, Terkle attempts to record life in the Windy City as lived by its anonymous citizens.

Teeoff show was heavy on human interest angles but saved from the maudlin by Terkle's excellent handling of the subject matter. Highlight was the story of 17-year old Joyce, an unwed mother. Tape interview with the girl involved pulled no punches and had all the overtones of good documentary styling.

Titles of disks twirled tied in with the stories that preceded them. After giving the ball scores and stressing the fact that Chi's teams both had racked up strong victories, tune spun was "Easy Winners." A tape interview with the sister of a repatriated American PW was followed by Glenn Miller's "When Johnny Comes Marching Home," and "Mom's Song" was the musical tag after a beeper phone recording with a North-side mother whose son had been saved from death the same day.

A follow-up story on each news feature covered was garnered from the night city desk of two Chi dailies called by Terkle as the show progressed.

With the possible objection that this hour and a half radio tabloid covers too much territory, show should find favor among stay-uplaters who are tiring of the multifarious bistro originating d.j. shows currently making the rounds.

Jack.

Radio Follow-Up

Arthur Godfrey hit his oldtime radio stride in an origination Friday (7) from his Virginia farm, with the remainder of the cast broadcasting in a New York studio of CBS. The 90-minute morning show was markedly superior, from the listening viewpoint, to the first three he did following hospitalization for a hip operation. This was the case for two reasons: program was not telecast; Godfrey's voice, speaking and singing, plus the projection, had the depth, strength, warmth intimacy, nostalgia sureness which have made him kingpin. Even the supporting artists in New York commented on the fine form shown by The Boss.

Absent were the frequent (and presumably to many dialers annoying) references by Godfrey to split screens, camera angles and shots which characterized the three morning TV shows last week (Robert Q. Lewis substituted Thursday). Gone, too, were the situations and the advertising demonstrations that left listeners wondering. Godfrey, after one such episode Tuesday, spoke of the fact "We must remember that the radio audience is still larger than the television audience; we must develop some technique which will get everything across to those listening only." Wednesday's program, nevertheless, showed no great progress in that direction. How the problem will eventually be licked, so long as Godfrey continues to work in both radio and television remains a challenging question.

Jaco.

Author - commentator Louis Bromfield, doing his frank observations on the American political scene over Mutual from his Indiana farm, had a strange commercial parlay happen to him Sunday (9) morning. He pulled no punches about "the Korean mess"; praised the late Senator Taft as an ardent American; chided Eisenhower for following the same Truman-Acheson international "bungling"; scored the $200,000,000 Korean-American Relief as more inept meddling and "do-gooding." And then came a hitch-hike commercial—for CARE packages! A strange coupling indeed!

Abel.

The story-behind-the-song is becoming a popular program theme more and more of late. Mrs. Gus (Lillian) Edwards sparked an entire cavalcade of Edwardsiana on Walter Preston's "Show Shop" (WOR, N. Y.), intersplicing recordings by Lyn Duddy's Swing Choir, Dinah Shore and others to dovetail the backstage stuff with the perennial popularity of the hits. Mrs. Edwards was authoritative in her modest manner, saluting Edwards' lyricists, notably Will D. Cobb, for inspiring his ideas. Incidentally, today Lyn Duddy, ex-p.a.-turned-lyricist, and Joan Edwards, niece of the original Gus, have been fashioning some pretty fancy songsmithing of their own. One shortcoming of this program was the occasional "broken" record effects through needle-catching the grooves of the memorabilia stuff. With resurrection of oldie platters it would be wise to examine them or be alerted to any "catches" in the grooves . . . In another idiom, more modern, is Mitch (Columbia) Miller's "Money Song," 25-minute Sunday midday show over WNEW, N. Y. He went into an interesting discourse on "Tennessee Waltz," from its original 1948 hillbilly version on Victor; the 1950 version by Erskine Hawkins on Coral; and finally the Patti Page Mercury platter, adding that the original Redd Stewart-Pee Wee King tune "sold more sheet music and records than anything else in the past 10 years." Miller's theme was "the south invades the north" referring to Nashville's Tin Pan Valley and its influence on all America in recent years.

Abel.

Inside Stuff—Television

Return of Walter Winchell to the air and to his syndicated column early next month will signal a complete promotional tiein between the N. Y. Daily Mirror and WABC-TV and WABC, the ABC keys in Gotham. Mirror circulation trucks, 450 of them, will bear some 900 posters advertising the fact that "Winchell is returning to the Mirror Sept. 7" and is "returning to WABC-TV, Channel 7, and WABC on Sept. 6." It's believed to be the first time a newspaper circulation fleet is publicizing a TV channel in N. Y. In addition, paper will run its regular box on Winchell's return and the plugs in the column itself. Stations will give the paper free plugs on the air.

Fashion editors designed and modeled their own television lounging robes last Wednesday (5) at the Vanderbilt Hotel, New York, in a promotion staged by Lanella, Swiss imported fabric, and Raymodes, leading lounge wear manufacturer.

Dorothy Roe, AP women's editor, designed a two-piece outfit that will be put into production by Raymodes. It was modeled by her daughter, Jo Anne Lewis of Young & Rubicam. Judges were Margaret Arlen of WCBS; Phyllis Hill of "The Fifth Season" and NBC; Vee Rafdal of Associated Merchandising Corp.; Jeanne Contini of Tobe and Associates, and Cecilia Staples of Staples-Smith Display.

Other fashion experts who entered designs included Kay Sullivan of Parade; Estelle Lan Brent of McCall's; Beryl Tucker of Parent's; Elizabeth Toomey of UP; Evelyn Schless of Modern Bride, and Jane Worth (Charline Davenport) of the Mirror.

The American Theatre Wing is offering an advanced television acting course in the fall. Coordinated by Arthur Hanna, it will have as participants such directors as Ralph Nelson, Vincent J. Donehue, Martin Ritt, John Peyser, Charles Dubin, Sidney Lumet, Lela Swift and Robert Stevens.

Other Wing activities: Return of Gilbert Seldes' course, "Television—A Critique," and a WNYC series, beginning Sept. 9, called "Music on the Wing."

Unusual publicity gimmick in the Fred Allen vein is being plugged in connection with the comedian's debut in the new Goodson-Todman quizzer, "Judge for Yourself," on NBC-TV next Tuesday (18).

Offer is made by Audience Representatives, Inc., "a new television service," to have a trained substitute watch a program for you if you can't see the show. Rep reportedly will file a report of number of times he laughed, cried or applauded for you.

New stunt is reminiscent of the Allen offer (when his radio show was opposite "Stop the Music") to insure his listeners against losing any money by tuning him in instead of "Music."

Summer TV's Fall Harvest

Continued from page 1

show entry, "I'll Buy That," is not only getting a carryover but is garnering a client into the bargain, Airwick having put in an order for a two-days-a-week pickup.

Dramatic Clicks

"Medallion Theatre" has also won its summer stripes on CBS-TV and stays put in the Saturday night time for Chrysler. CBS also gets a new Saturday night dramatic entry, "Revlon Theatre," which won its spurs during its Tuesday evening summer run on NBC-TV. Hailed as one of the better hot weather network entries, "Revlon Theatre" switches over for a permanent Columbia berth when it clears out of the Tuesday NBC-TV time to make way for the return of Milton Berle.

Although initially pacted by Pet Milk for a summer run Saturday nights on NBC-TV, the Ted Mack "Original Amateur Hour" has been renewed for the fall season. Similarly, there's a strong possibility that Speidel, happy with the rating and mail pull on its Monday night "Name That Tune" summer show on NBC-TV, will latch on to the property for a regular season run.

Campbell Soups is happy with rating payoff on its Friday night "Sound Stage" summer dramatic series and it looks set for a continuing run through the '53-'54 season. Also the widely kudosed Fred Coe-produced "First Person" Friday night dramatic show, doing fill-in duty for Gulf while "Life of Riley" lays off, may be headed for a fall season slot—depending on the half-hour time availability.

Although the Hoagy Carmichael "Saturday Night Revue" on NBC-TV has disappointed, the network figures it was worth the effort if only that out of the program has emerged a potentially promising TV comic in George Gobel, who has been signed by the web to an exclusive contract.

Future status of Larry Storch is still to be resolved by CBS. He's been holding down the Saturday night 8 to 9 TV slot on the network during the summer layoff of Jackie Gleason.

Television Chatter

New York

Howard Cany, formerly of the AP, moving up today (Wed.) from CBS-TV, Washington, to become net's acting manager of news and newsfilm depts.... **Paul Tripp** in Goodyear Playhouse next Sunday (16). **Saul Krieg** off last week to visit Coast office to supervise publicity for **John W. Loveton** productions, among them "Mr. and Mrs. North" and "Topper"... **Syd Chatton** leaves Aug. 21 as supervisor of WCBS-TV's film operations to do a daily four-hour disk jockey show and a morning series on KFRC, San Francisco Mutual outlet... **Virginia Vincent** featured on "Studio One" Monday (17)... Canteen format will be dropped when the **Jane Froman** show returns to CBS-TV in the fall.

Gerald King, president and board chairman of United Television Programs, and **Milton Blink**, firm's exec veepee, in from Coast on sales huddles with sales veep **Ben Frye** . . . Modernaires signed for CBS-TV's upcoming **Bob Crosby** show . . . **Harry Townes** set for "Kraft Theatre" cast tonight (Wed.) . . . **Garry Moore** profiled in September issue of Woman's Home Companion . . . **Martha Wright** set to guest on NBC-TV's **Eddie Fisher** show Friday (14) and the following Friday (21).

Lee Graham just signed for three August weeks on "Captain Video" . . . **Jay Barney** into "Doorway to Danger" on Friday (14), featured in "Martin Kane" on the 21st, continuing in "The Grass Harp" at Circle-in-the-Square . . . **Eartha Kitt** signed by **Max Liebman** for an appearance on "Show of Shows" next season . . . **Barbara Joyce** in "Revlon Mirror Theatre" next Tuesday (18).

Barnet Biro, returned from "Mister Roberts" tour with **Wayne Morris**, on Studio One Summer Theatre next Monday (17) . . . **Al Thaler** was the cop on the first installment of the NBC-TV soaper, "Three Steps to Heaven" . . . **Ronald Dawson** doing a part on "Rocky King" Aug. 23, also reporting next day on set to play St. Paul in film version of the Bible . . . **Martyn Green** set by director **James Sheldon** for lead in "The Gathering Night," Rudyard Kipling adaptation on Westinghouse Summer Theatre Aug. 24. It's second dramatic tele role for Gilbert & Sullivan's Green, who played Dr. Watson in a "Suspense" play on Sherlock Holmes.

Hollywood

Bob Conner, director of engineering at KLAC-TV, ankling to return to RCA... **Ed Reimers** replaces the late **Haven MacQuarrie** as producer of "Noah Webster Says" at KTTV... **Trevor Ward** snagged role in "International Police" TV series... **John Vrba**, KTTV sales topper, to Gotham on biz... **Ciete Roberts**, newscaster for KLAC-TV, enroute home from Korea where he spent two months ... "This Is Your Music," with **Paul Nero** and sextet, preemed on KNBH Sunday night, with Pacific Telephone sponsoring and **Margaret Whiting** as guestar... **Pinky Tomlin** debuts new show on KTTV Friday... "Cisco Kid" will air twice-weekly on KECA-TV for Interstate Bakeries... **Jeff Wade** of Geoffrey Wade ad agency in Chicago here on biz... "Place the Face" shifts from NBC-TV to CBS-TV Aug. 27. Toni the angel for half hour show replacing Garry Moore program.

Chicago

Frank Worth in from the Coast making the agency rounds with vidpic package... **Art Hein** from radio sales service manager at WBBM to position of merchandising manager for WBBM-TV... U. of Notre Dame radio-TV topper **Jerome Fallon**, and Newscastle, Ind., **Juanita Rucker** recipients of NBC-Northwestern U. Summer Radio-TV Institute scholarships... WBBM-TV's "Talent Showroom" moved to 11 a.m. to noon slot... Banner Tire Co. bankrolling "Call the Play" through Malcolm Howard agency via WBKB, 10:30 to 11 p.m. Thursdays with **Linn Burton** as emcee... WNBQ commentator **Clifton Utley** convelescing at home following seven weeks hospitalization... **Don Goldsmith** from Jam Handy organization account exec. position to CBS-TV film sales here... Stateville prison warden **Joe Ragen** guesting on **John Ott's** "How Does Your Garden Grow?" Aug. 16... **Frazier Thomas** back on "Garfield Goose & Friends" after brief vacation... Boushelle & Sons, Inc., bankrolling one-night a week of "Dorsey Connors Show" through Daleway agency for 13 weeks... **Jim Conway** to be featured on five-minute cross-the-board news feature show starting Aug. 31 for 52 weeks in 8:55 a.m. slot via WBBM-TV with Milnot Co., picking up the tab through Henri, Hurst & McDonald . . . Two telepix completed for American Osteopathic Assn. by Eagle Labs with **Ted Lindgren** directing.

Dallas—WFAA-TV this week will start telecasting one full hour earlier than before, signing on at 9 a. m. with test pattern and programming at 9:15 a. m. Signoff will remain at present the same, 11:30 p. m.

High Power UHF

DuMont Laboratories yesterday (Tues.) unveiled a new high power UHF transmitter which it claims will put UHF broadcasting "on a competitive par" with VHF. Video manufacturing outfit demonstrated the transmitter with a special broadcast from WGLV, Easton, Pa., beamed to newsmen assembled in the Empire State Bldg. in N. Y., some 70 miles away.

Terming the transmitter "the culmination of 10 years of research and engineering development," Dr. Thomas T. Goldsmith, Jr., director of research at DuMont, said it makes the 70 new UHF channels "as valuable to television as were the VHF bands." Dr. Goldsmith spoke on the broadcast from WGLV's studios.

New transmitter, a 5-kw job, employs an Eimac-Klystron power tube, which has external tuned cavities mounted around the basic tube. DuMont claims the new equipment will provide local coverage as well as long distance reception.

CBS-TV Sun.-Rate Switch

CBS-TV is changing its Sunday afternoon rate time of 1 to 5 p.m. from Class A to Class B, effective Sept. 1.

Net says change is to bring the web in line with NBC-TV's recent shift of classes.

Pay-As-You-See TV

Continued from page 23

group said that "the future of many UHF broadcast stations is in substantial doubt and if UHF telecasting is to be a healthy part of a dynamic TV industry the UHF broadcasters must find new ways and means of programming their stations so as to provide revenues sufficient to enable a small UHF operator to match or exceed network programs in quality and thus stimulate conversion of UHF sets."

The UHF'ers said they envisage subscription TV as an adjunct to the present system of broadcasting. They said they will support a move "calling for a limited or regulated amount of subscription telecasting by any one station, or in any one community, to preserve a proper balance between 'free' TV and subscription TV.

"There is no reason why subscription TV should supplant 'free' TV or make the public pay directly for programs they might otherwise have free. It is clear that TV is gradually destroying many enterprises, particularly professional and college sports because of its impact on the box office. These enterprises can be preserved and substantially greater numbers of such events can be telecast at very nominal charges through subscription TV."

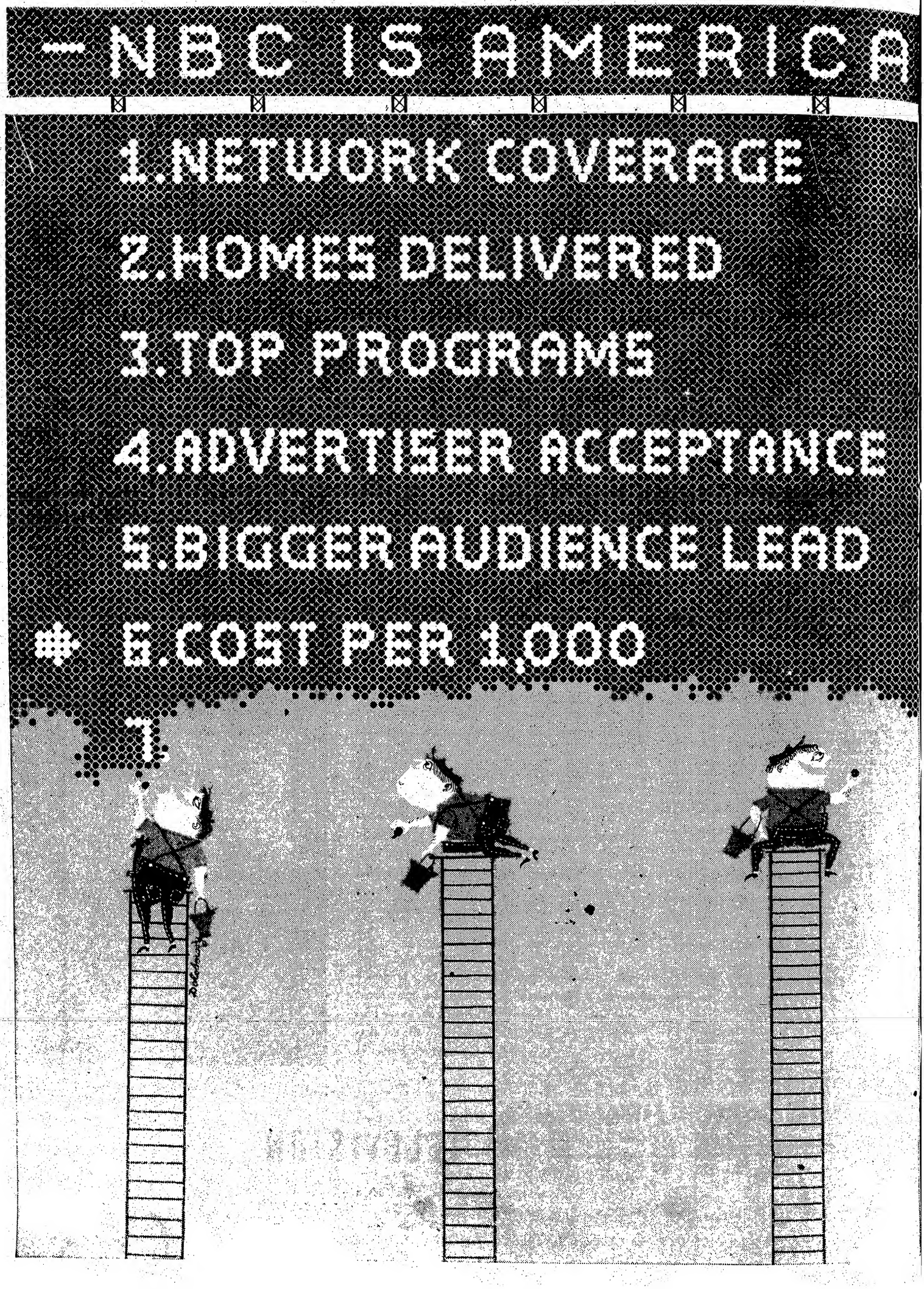
With a limited number of hours devoted to subscription programs, the group added, UHF broadcasters and small VHF operators could compete with stations served by networks and also enable them to give more time for educational programs. In addition, they said, telecasting of first-run pix, legitimate stage shows, opera and concerts via subscription TV would stimulate set owners to convert for UHF reception.

Joining with the Home News in their petition to the FCC were WIP in Philadelphia (owned by Gimbels), Stamford-Norwalk TV Corp. in Stamford, Conn., and WELI in New Haven, Conn. Petition was filed through the law firm of Welch, Mott & Morgan in Washington, D.C.

Atlas TV Expands

Henry (Doc) Brown, prez of Atlas Television Corp., N. Y., expanded his sales force this week. William P. Dubensky was appointed sales manager for the southwest, while James C. Stern will cover the Coast.

The Atlas TV library now has over 1,200 vidfilm titles.


—NBC IS AMERICA
1. NETWORK COVERAGE
2. HOMES DELIVERED
3. TOP PROGRAMS
4. ADVERTISER ACCEPTANCE
5. BIGGER AUDIENCE LEAD
6. COST PER 1,000

S NO. 1 NETWORK—

6

NBC delivers the lowest cost-per-thousand homes in network television

The best way to determine the true value-received in television advertising is to measure cost against the number of homes reached by the actual advertising messages.

Using this stringent test, NBC is by far the most economical television network for the advertiser.

Here's how the networks compare in economy:

AVERAGE COST PER THOUSAND PER EVENING COMMERCIAL MINUTE
(Nielsen Television Index, January-April, 1953, Averages)

NBC	NETWORK #2	NETWORK #3	NETWORK #4
$2.92	$3.30	$4.03	$3.93

Note that in the evening, NBC's average saving for the advertiser is 38¢ per thousand homes—a 13% average advantage over the next most economical network for the four month period. Actually NBC's advantage grew during this period . . . from 7% in January to 19% in April.

The *most* viewers for the *least* cost . . . surely this is an outstanding reason why NBC **is America's No. 1 Network.**

Next week . . . further proof.

NBC's Audience Advantage is to Your Advantage . . . Use It.

NBC TELEVISION

a service of Radio Corporation of America

NOTE: *The accuracy of the above data has been verified by the A. C. Nielsen Company*

Vidpix Tempo Stepped Up With 70% Of Coast Indie Rental Lots Operating

Hollywood, Aug. 11.

With telepix production for the fall either under way or about to begin, Hollywood's indie rental lots are operating at about 70% capacity, and the outlook is even more optimistic for the future as the result of an additional influx of indie theatrical film producers.

Of the 35 stages on the various indie lots, 24 are in operation, video responsible for most of the upbeat. And production from now on hits a stepped-up tempo as the various series start their cycles, majority of them going for 39 half-hour shows.

Unquestionably, the most dramatic illustration of what TV has done for the indies is General Service, a lot in bankruptcy almost three years ago, but emerging from it in 1953. Last week the studio repaid the balance of $1,300,000 it owed the Bank of America, and owners James and George Nasser attribute this salvage job solely to telepix rentals.

"Adventures of Ozzie and Harriet" and Jack Chertok's "Cavalcade of America" resumed last week at the Las Palmas lot, while the Joan Davis series, "I Married Joan" resumes Aug. 14, and Burns and Allen began their new cycle this week. Chertok's "Private Secretary," starring Ann Sothern, goes in September, and Dennis Day begins his 40 vidpix Aug. 17.

At Eagle-Lion Sovereign Productions is rolling series for General Electric and Hamilton Watch; Frank Wisbar will resume his "Fireside Theatre," and other series will give the lot about 80% capacity. Hal Roach studios has "Life of Riley," "My Little Margie," "Racket Squad," "International Police," "Crown Theatre," and "Duffy's Tavern," with peak of about 75% expected in mid-September.

M. P. Center Bullish

Motion Picture Center faces its best season, "I Love Lucy" and other Desilu Productions having moved to MPC from General Service. Indie pix producers will help swell the production pace to near capacity within the next month. California is at top production, with Ziv TV shooting "Favorite Story," "Cisco Kid" and other series, Gross-Krasne gunning "Big Town," and Whit Ellsworth producing "Superman."

At RKO Pathe the sked is heavier in theatrical than TV shooting, chiefly due to Leonard Goldstein's program for his Panoramic Productions. Don Sharpe's "Four Star Playhouse," and Lewislor Productions' "Letter to Loretta" series starring Loretta Young are the TV contributions.

Other telepix companies are scattered about the town.

U.S. MARINE EXPLOITS AS VIDFILM SERIES

Martin Jones & Henry Olmstead will film 13 half-hour dramatic shows based on U. S. Marine exploits. Duo have signed George Roy Hill and Caine Campbell to write the shows.

Hill is a Marine captain now on leave and authored "My Brother's Keeper" which has been aired on "Kraft Theatre." Caine is an ex-Marine. The producers formerly owned and operated the Vanderbilt Theatre, N. Y.

'BIG TOWN' BUDGET HIKED ON NEXT 26

Vidpix producers Jack Gross and Phil Krasne last week completed negotiations with Lever Bros. for 26 new "Big Town" pix on CBS-TV, with both the sponsor and Gross-Krasne agreeing to up the production ante on the pix.

Under the two-thirds financing agreement, films will be budgeted at $23,000 each, an increase of about $3,000 over last year's budget. Completely new provision of the new contract is okaying of retakes if necessary. Customary procedure in vidpix production is to make script changes rather than make retakes.

Lever Bros. and McCann-Erickson, agency on the account, have already okayed the first 13 story outlines, and scripts are being readied. Gross, who arrived in N. Y. last week to conclude negotiations, returns to the Coast at the end of this week.

Vintage Films To Be Serialized As TV Cliffhangers

The TV kid show demand for cliffhanging serials is as keen nowadays as in the days of yesteryear when moppets crowded film theatres to bite their nails at the Perils of Pauline. "A bit of horror and a bit of western locale makes up the most surefire TV cliff-hanger," says Dave Bader, topper at Commonwealth Film & Televisiion, Inc., N. Y.

Newest gimmick in the field is to slice and re-edit vintage feature films, even reshooting scenes to heighten their cliff-hanging suspense as a serial series. Art Gross, in charge of operations at Guild Films, N. Y., says this has been done with "Lash of the West," a series of 39 continuous serial vidfilms which have been sold in 27 markets.

"We took the original 90-minute pictures starring Lash La Rue, King of the Bull Whip, made by Western Adventure Productions on the Coast," says Gross. "Then we cut them into 15-minute episodes, reshooting the opening and closing of each to make the suspense climaxes dovetail. The serials came out so well, we're also selling 13 self-contained vidfilms starring Lash."

"The new generation finds nothing corny in the old cliff-hangers that used to excite their parents," says Bader, of the Commonwealth serials which have sold in over 100 TV markets. As an example, he points to the 12-episode "Last Frontier," starring Lon Chaney, Jr. in a cowboy-and-Indian epic.

Most of the cliff-hangers being peddled by syndicaters are made up of 10 episodes, each two-reeler lasting about 20 minutes. Among the most popular Commonwealth product sought by kiddie shows are "Sign of the Wolf," starring King the Wonder Dog in 10 episodes, and "Trail of the Royal Mounted," featuring White Cloud the Indian and his Wonder Horse.

Fort Wayne — WOWO, Fort Wayne, has begun construction on its new 50,000-watt transmitter and directional antenna-towers, preparatory to increasing its present 10,000-watt operation.

NBC-TV 'Today'

Continued from page 23

He and his sales force, also without broadcasting sales experience, got to clients on an intimate, small business basis, hit the angle that "You don't have to be a millionaire to get into television," plugged the "Today" story of "Class A audience composition at Class C rates" (audience is estimated at 30% men, 45% women, and 25% children), and made maximum use of star Dave Garroway and merchandizing tricks.

For instance, salesmen would enter a client's office, plug in a portable phone (with record attachment) and hear "This is Dave Garroway," with Garroway's voice making a pitch for the show. Seduction value also was used in conference calls from Garroway to distributors.

CBS' Yen to Move In

If "Today" had failed, it might have set morning television back for years (with others fearing to try). As it is, the "Today" show has CBS-TV thinking about a new news show that will give it competition. "Today" is the anchor for the entire NBC-TV morning lineup, which got started after "Today" proved that it was here to stay on a firm commercial basis.

Culligan, who now has a staff of four salesmen, has also been appointed sales supervisor of the upcoming "Home" show, which Ted Mills is producing as a sort of a women's magazine of the air. "Home," which is expected to debut the end of September, is slated for the noon to 1 p.m. spot cross the board on NBC-TV. Culligan's staff is being doubled to handle the new show.

If the magazine, revolving-door concept of selling works on "Home" as it did on "Today," tradesters feel that it will then be established as the daytime pattern of the future. What the method will also do is point up the fact that tele networks, like magazines, are responsible for the editorial content of their programs. Influence of advertisers and agencies over content, now considerable, may decline. Nowadays sponsors many times dictate the programs they want. In the future, they may have as little to say about editorial content as do mag advertisers who do not tell the mag what articles to run in order to get their business). In that event, programming responsibility, now divided, will be clear cut—it will be all the networks'.

Foreign TV

Continued from page 27

President 24 hours after he delivered his speech. CBS also supplied the inauguration kinnies that the TDB sent overseas, and filled the request of Indian government officials and students to see and study the "See It Now" visit to the Korean battlefield, hour show which was on the U. S. air last December.

The TDB is discussing with the nets the possibility of supplying international TV with such musical programs as NBC's Toscanini telecasts, opera and "Recital Hall," to combat Soviet propaganda that the U. S. is musically barbarian. Also being discussed is a quarter-hour series, "This Land of Ours," being produced by Dudley Productions. Program is on the historic and scenic points of the U. S., which overseas viewers have been asking about. Other possibilities for overseas consumption are NBC-TV's "Victory at Sea" and CBS-TV's "The Search" (on U. S. university projects).

Tele Reviews

Continued from page 24

gimmick, established when set used permits audience to see Miss Schroeder's telegenic face. From this point on, the stanza loses its TV approach and virtually becomes a radio pitch as all newscaster Fitzgerald does is read from the inside pages of his specially-prepared newspaper.

Show's inability to use more than a rare still, considering the vast amount of pics that are available in the home of the Indians, Browns and Barons, seems difficult to comprehend in this era of TV. Lack of visual aid, even to the extent of a league scoreboard, also adds up to poor telecasting.

Mark.

NBC-Film Sets Release Pattern for Batch Of Post-'50 Feature Pix

Among the titles of the 26 full-length feature films, all television firsts, that the NBC Film Division is planning to distribute this fall are "No Orchids for Miss Blandish," with Jack La Rue and Linden Travers; "The Glass Mountain," starring Valentina Cortesa; "Folly to Be Wise," with Alistair Sim, and "Who Goes There?" with Valerie Hobson and Peggy Cummins.

Films, available at either 54 minutes or full length, will be sold to local stations and to local and regional advertisers. More than half the pix were produced after 1950, and include such stars as Douglas Montgomery, Claude Rains, Francis L. Sullivan, Clive Brook, Nigel Patrick and Margita Hunt.

Unusual plans for pre-editing and delivery are contemplated by the division, which is topped by veep Robert W. Sarnoff.

All the films will be screened and approved by the NBC Continuity Acceptance department to conform to the NARTB Code, so that no local-station editing will be required.

On delivery, a station will be assured of a supply of films each month, with a stipulated time allowed to play off a specified number of runs. Unless a station wants a quicker play-off period, six films will be delivered the first month, with four a month for the following five months.

Rights to play the films within a certain period will begin from the date of the availability of the films and not from the date of signing. For instance, the six films available in October 1953 may be played off until the end of September 1954.

A station will let the NBC Film Exchange know three weeks in advance of the telecast date which of the 26 films it wants. Delivery will be made at least 48 hours before air time.

Who Called That Flatfoot a Cop?

Hollywood, Aug. 11.

Title of "The Cop," renamed version of "Dragnet" which is being distributed by the NBC Film Division, has been changed to "Badge 714," the number of the fictional Joe Friday's shield.

Reason for the new title change is that Police Chief William Parker, who's also a member of the Public Relations Committee of the International Assns. of Police Chiefs, requested it on the grounds that flatfoots don't like to be called cops. Film Division complied, even though star Jack Webb, in his opening narration, says "This is the city . . . I'm a cop."

Original change to "The Cop," which was suggested by Webb, was that the Film Division couldn't run the series as "Dragnet" while the program, sponsored by Liggett & Myers, was a network show.

Parker's department cooperates and opens its files to Webb. Some time ago J. Edgar Hoover wrote a mag article deploring the use of such displeasing appellations as "cops" for law-enforcement officers.

As "The Cop," the second-run package had been sold to 30 major markets. Ads had been run using that title, with new ads now being changed to carry the "Badge 714" moniker. Film Division's publicity kits have not yet been sent out to the sold markets, and will be changed.

Show starts its syndicated repeat career in October.

End 34-Day A.C. Strike

Atlantic City, Aug. 11.

A 34-day strike of five announcers at WFPG, located on Steel Pier, ended Sunday (9) when what was described as an amicable agreement was reached at a negotiation meeting Friday (7). The announcers had been seeking a guaranteed wage equal to their 1952 earnings and other benefits, but no details of the settlement were revealed.

ROCKY MOUNTAIN WEB FOR 39 FORD TELEPIX

Pact with the 10-station Rocky Mountain Broadcasting Television Network calling for first runs and reruns of 39 "Ford Theatre" vidpix, has been set by John Mitchell, v.p.-sales manager of Screen Gems, the Columbia Pix subsid which produces and distributes the product. "Your All-Star Theatre," the title under which the Ford pix are syndicated and second-run, is now in 37 markets, according to Mitchell, who returned last week from a cross-country sales trip.

Series is airing syndicated in some eight major markets, above and beyond the NBC-TV network lineup which Ford sponsors. It's also been sold to CBFT, Montreal, and CBOT, Ottawa.

Rockhill Rolling 26 'Paris Grapevine' Vidpix

Rockhill is producing a new series of 26 quarter-hour telefilms called "Paris Grapevine."

Show will have Viola Ilma as the femcee, with filming done on location in Paris and other European capitals. Each film features a prominent American entertainer or political personality interviewed by Miss Ilma against a background of a famous European site.

'Archie' Comic Book As Telefilm Series

Hollywood, Aug. 11.

Sovereign Productions has acquired the telefilm rights to "Archie," teenage comic book and has set deal with George Bilson, who recently bowed out of an RKO production berth. To produce it on a participation basis. Initial subject gets away next month.

Bilson is planning a talent search here and in N. Y. for four top characters.

New York—WNBT will be spotting a new show, Susann Shaw's "In the Know," in the two weeks from Aug. 17 through Aug. 28 while Richard Willis and his "Here's Looking At You" program are vacationing. Time is the 2:30 to 3 p.m. spot cross the board.

Foley's Coast Setup, Preps for Syndication

The New York film and telefilm firm, George F. Foley, Inc., is opening a Los Angeles office and starting a film syndication department.

Kingsley F. Horton, who resigned as CBS West Coast sales chief, will top the Coast Foley office as veep in charge. Maurice E. McMurray, sales supervisor, has been upped to take charge of film distribution.

CONNE SALES TOPPER FOR PROCKTER VIDPIX

Bernard J. Proekter, prez of Proekter Television Enterprises, Inc., N. Y., yesterday (Tues.) appointed Edward R. Conne veepee in charge of national sales. Conne will head up a new sales division in the vidfilm firm, caused, according to Proekter by the increase in national network sales "now that more stations are opening up." The new division will supplement Proekter's present one devoted completely to syndication, supervised by veepee Andrew P. Jaeger.

Conne was associated with Radio Luxemberg and Radio Liehenstein in Europe and was formerly with World Broadcasting Studios in the U. S., where he originated production of soap operas for Blackett, Sample & Hummert. He developed the shows "Album of Familiar Music" and "Manhattan Merry-Go-Round."

ABC-TV's Kiddie Lineup Gets Sat. Reshuffle

ABC-TV completed realignment of its Saturday morning kiddie block last week with the moveover of "Tootsie Hippodrome" from Sundays at noon to Saturday morning at 10. The 10-12 a.m. block is now completely sold except for one alternate-week half-hour.

Lineup has Tootsie Rolls bankrolling "Hippodrome" at 10, Brown Shoes backing "Smilin' Ed McConnell" at 10:30, Ralston with "Space Patrol" at 11 and Derby Foods with "Sky King" on alternate weeks at 11:30.

Dressed-Up 'Fact Films' Make Good TV, Station Programmers Find

An increasing number of TV stations are using more "imaginative ingenuity" to dress up the programming of fact vidfilms, led by CBS-TV's "Omnibus" last season. This tendency is a marked change from the custom only a year ago, when educational-type telepix shorts were "simply tossed onto the screen as distributed."

Saul J. Turell, 32-year-old prez of Sterling Television, N.Y., credits this "pay more-attention-pay-for-more-vidfilm-shorts" for the growth of his company. When his clearing house for educational films for TV set out in 1949, he had a staff of six people in a couple of offices. Now he has a staff of 37 in N.Y. and two in L.A., grosses over $1,000,000 annually from his 4,000 vidfilm titles, and this Oct. 1 he will expand quarters.

Turell, who calls his firm "Sterling's Gold piece-goods outfit," cites a number of stations that have begun to use showmanship when presenting fact films. WNBQ, Chicago, he points out, shows a film on psychology and then has a professional psychologist answer questions on the telephone from viewers curious about the film's id-and-ego points raised.

On WNHC, New Haven, a professor emcees a show devoted to geographical vidfilms, twirling a globe about and interjecting comments of interest while the film is being played.

On the "Penny Arcade" show on WBNS-TV, Columbus, program director Tad Reeves has arranged for intros and emceed endings for travel films, an idea which he admittedly borrowed from Sterling's "King's Crossroad" series.

Similarly, Turell points out, Ray Forrest injects emcee personality in the showing of the travel "Children's Theatre" on WNBT, N.Y., just as the live commentators do when inserting vidfilms into Chicago's "Zoo Parade," and as is common with "The Night Watchman" on WBTV, Charlotte.

"It took several years for station program managers to wake up to the potentialities of showcasing Western and cartoon feature films in kid shows," says Turell. "Now they've begun to realize the ratings and the sponsorship values of educational shorts can be improved the same way."

LOU SHAINMARK TO GUILD IN EXPANSION

In line with a general expansion of production and distribution activities, Guild Films last week set several personnel changes, chief among them the designation of former Chicago Herald-American managing editor Lou Shainmark as v.p. in charge of advertising and publicity.

With Shainmark joining the firm, Arthur Gross, who formerly handled the ad-pub job, becomes assistant to the president in charge of operations. Edward Grossman has been named Guild controller, and with prexy Renb Kaufman spending more time on the Coast, Jane Kaye has been named N. Y. office manager.

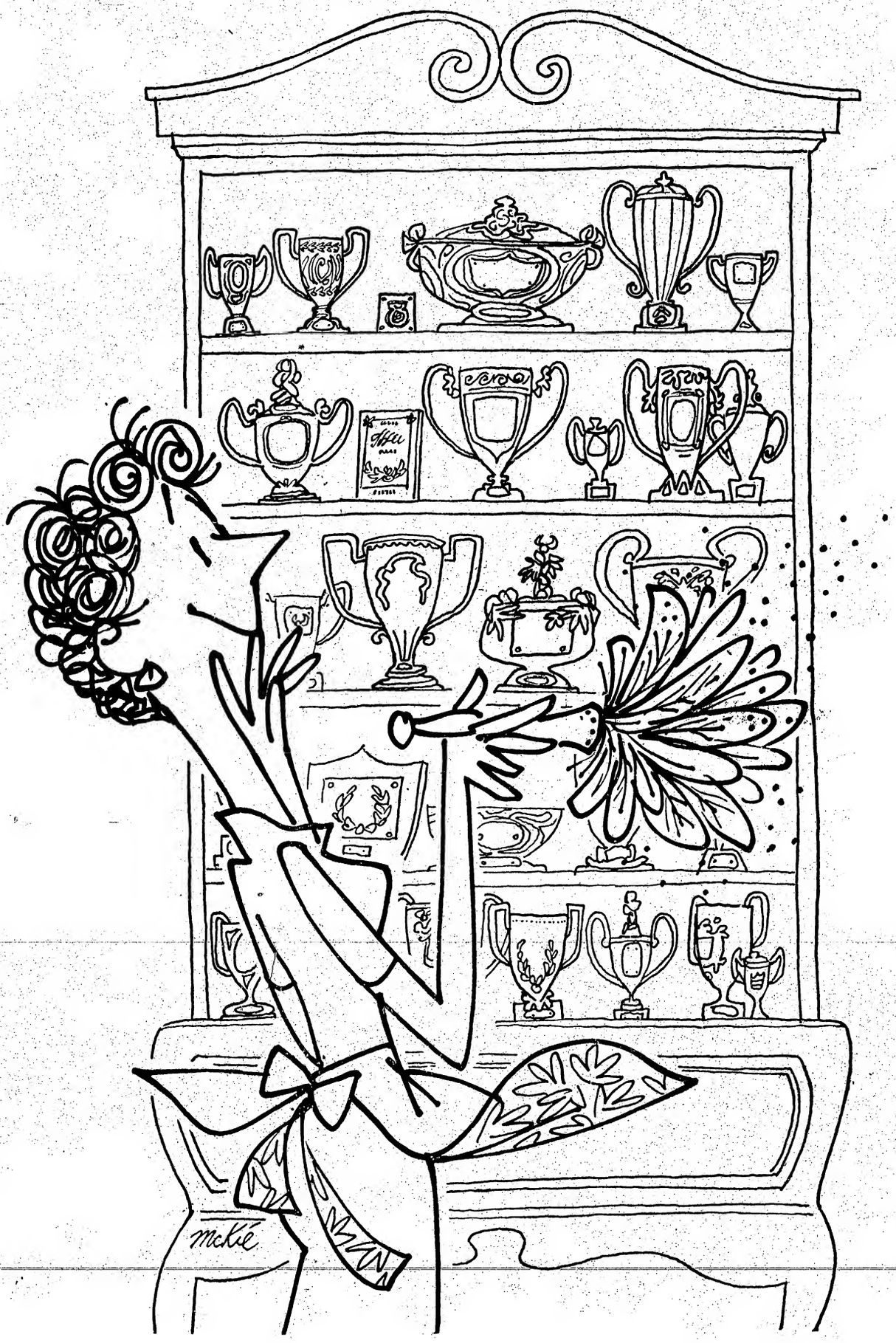
Joel Lee, former law secretary to Federal Judge Samuel Kaufman, has joined Guild's legal department, and Curtis Kaufman, prexy Kaufman's son, has joined the firm's ad-pub department following his recent discharge from the Army, with which he served in Germany.

Guild as 'Jungle' Distrib

Guild Films last week took over distribution of "Jungle Macabre," the Santos Ortega-narrated series of 15-minute animal films produced and sold up to now by Radio & Television Packagers. Film has played New York, Detroit and Nashville.

In Chicago...WBBM is

GETTING BIGGER



ALL THE TIME!

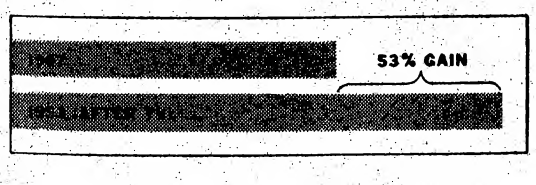
WBBM cops all the laurels for listening, year after year. And our laurels—*like our audiences*—are getting bigger as we go. Look at these:

SHARE OF AUDIENCE: WBBM's share of the Chicago radio audience is more than 50% bigger than our nearest competitor's...month after month!

QUARTER-HOUR WINS: WBBM is first in nearly six times as many quarter-hours as our nearest competitor...month after month!

LOCALLY-PRODUCED DAILY SHOWS: WBBM has 9 out of the top 10, 13 out of the top 15... month after month!

More significant, current ratings for WBBM-produced programs are *53%* higher than in 1947* (before TV). *They're also 15% higher than they were two years ago*—and this during TV's heyday!*



*Show*manship does it. On WBBM you'll find Chicago's top personalities, backed by Chicago's largest production staff. This combination produces the biggest shows, which draw the biggest audiences. That's why you'll get the biggest results on WBBM. For more information just get in touch with CBS Radio Spot Sales or...

WBBM **50,000 watts**

Chicago's *SHOWMANSHIP* Station

*Same period

Source: Pulse of Chicago

Tele Followup Comment

Continued from page 24

trying to find a place for himself in the world, trying to recapture some of the old glory. And the old man, confined to a home, has to live with the childlike jealousies and weaknesses of other old men who haven't had a touch of glory. Out of this subplot came the warmth of the story.

And the Lardneresque qualities of the play were provided by the interplay between the Dodgers' desperate and worrisome manager and the team's cynical and biting press-agent. All wrapped up, the elements made for topnotch viewing.

Howlin did a sensitive portrayal of the old man, imparting the lineliness and frustration on the one hand and the joy and jubilation of finding himself useful on the other. Jack Warden was hilarious as the Dodgers' manager, and Dan Morgan scored as the pressagent. Cameron Prud'homme was effective as the team's general manager, and Harry Shepherd and Rex O'Malley made warm, believable people out of two of MacDonald's fellow inmates at the home. Bettie Gibson was excellent as an understanding nurse.

Casting for the minor roles was excellent too, even to the extent of placing Kal Ross (a WMGM, N.Y. sportscaster) in the role of a sportscaster.

Harry Hermann's production-direction job was excellent, with lensing, sets and all other production trappings topnotch. Film clips of Ebbets Field and baseball crowds and action were well chosen and smoothly inserted. *Chan.*

Bill Tabbert, of "South Pacific," sings a ballad like he means it and as if he understands the impact of every word in the lyric, especially if it's so literate a set of words as the late Lorenz (Larry) Hart's "With A Song In My Heart" (Richard Rodgers' melody, of course). Tabbert is now a "Stork Club" regular, as is comedienne Betty Ann Grove who is also OK for TV—she projects in a hoydenish Imogene Coca way with her brisk style of novelty number. Sherman Billingsley seemed to have a particularly good time with guester John Scarne's card-cheating expose stuff—the stunts he did under Army auspicies for GI edification and education in World War II, as warning to the unwary against slick card-sharps. The searching iconoscope, in closeup on Scarne, and with a deliberately retarded pace per the Stork Club boniface's judicious request, still proved the hand quicker than the eye. Billingsley announced Tabbert and Miss Grove as next week returners, and the same could go for Scarne. Incidentally, the latter's invention of a new game, Teeko, described as "combination of tick-tack-toe, checkers, bingo and chess" (and it is all of that), was stated to be "sweeping the country". It looks like a game that should catch on big. Scarne claimed countless variations for winning combinations. Past Saturday's (8) show had verve and pace, or rather change of pace, which may be part answer, as in the "Glamor Panel" breaking up its succession of four beauts with pianologist Jack Kelly's musical interlude to point up one answer. *Abel.*

DuMont's "Dotty Mack Show" is an expert, tuneful production of that special brand of television fakery—that of performers mouthing song lyrics to the playing of off-camera records.

As caught last Tuesday (4), program was a succession of production numbers built around the recorded songs, with Dotty Mack, a looker, and Bob Braun handling most of the lip-forming and accompanying action either in solo or tandem. Colin Male, who makes a soft pitch in the Welch's Wine commercials, also assisted.

In the illusion of appearing to sing, Miss Mack was near perfect, much better than Braun, who sometimes wandered off synchronization with the recorded voice. She scored sensationally with her miming and mouth moving—as well as attractive appearance—especially in the numbers "Getting To Know You" (in an office setting), "Once In A While" (with director Abe Cowan providing a group of her camera images to go with many recorded voices, and getting her in good closeup during the solo), and "Strange Sensation" (dressed in a shoulderless gown in an outside-garden setting of statuary).

The music, naturally, is great, since the disks that are played—as dutifully noted in a fast run-through of credits at the end of the show—are big recording company sides by such recording artists as Dinah Shore, June Valli, Bill Hayes, etc. Producer Jackson Launer's settings are, on the whole, tasteful and appropriate, and the entire production, under the supervision of Larry White, comes off as pleasing to the ear (thanks to the records) and the eye (with main credit to Miss Mack).

However, the big question of the show, which originates at WCPO-TV, Cincinnati, is how the audience will take to the faking of appearing to sing. If it's apparent that the performers are not singing, then the illusion is lost and the audience will tune out. If the illusion is sustained, resulting in a hit show and perhaps many imitators, the recording companies, musicians and vocal artists probably will look more closely into a situation that makes unexpected capital of their labor. As it is, the show is an inexpensive method of putting on a tele musical show—not only without an orchestra but without any vocal talent. *Horn.*

Manie Sacks

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one sure way to get me out eventually." This refers to the recent turnover in NBC prexies. Sarnoff laughed that off, stating that since he is now both prez and board chairman of the broadcasting company he wants Sacks' assistance in the realignment of programs and talent.

Directly after the formal board election of Sacks as an NBC veepee, Sarnoff turned over to Sacks a flock of detail attendant to the functional operations of NBC, and left for a two-week vacation at Nantucket. Sacks expressed himself that NBC is well set up on talent negotiators (Gus Margraf, et al), programming (Bud Barry & Co.), but he is certainly willing to become "an assistant to the chairman of the board of NBC."

Sarnoff will head up the first annual NBC seminar in White Sulphur Springs starting Aug. 31. Folsom may also attend, but latter is still on a lighter regimen following surgery but very much back at his desk now handling RCA Victor's TV, radio and other merchandising and manufacturing on domestic and overseas fronts. Quite a few of the foreign reps are starting to come into the U. S. preparatory to the winter selling season. Most notably, Gabriel Soria's Madrid factory for RCA's expanded Spanish market is nearing completion for Sept. 15 teeoff. Folsom may fly over to spark the inauguration ceremonies.

MBS Plan

Continued from page 27

peared certain it would—the recalcitrant stations would go along.

Network had originally set an Aug. 1 deadline for replies from stations, but had moved it back because it realized the 10-day period allowed the stations was unrealistic. Options were extended until Aug. 21 on the program properties which were promised the stations in return for foregoing all compensation on the web's five hours of option time.

Meanwhile, Mutual announced its plan for its 175 bonus stations, and also announced the network option time periods. Bonus station plan calls for them to accept one of two choices—they can reduce network time to five hours and receive the web's 14 hours per week of co-op programming at a flat rate of $100 per month and not have to pay daylight savings time charges, or can retain the current nine hours daily of web programming, pay daylight charges and pay the regular nominal fee for each co-op show they pick up.

New network option ime would be 8:45-9 a.m., 11-12:30, 2-3 p.m., 5-6, 7:30-8:30 and 9-9:15 Monday through Friday. Saturday and Sunday lineups would be slightly different. At least two network commercial shows would fall outside the web's option time, the Eddie Fisher show and the Bishop Sheen program. In both cases, stations would receive 85% of their card rate for carrying the shows, with Mutual getting a 15% sales commission, as detailed under the new plan.

Food Stores

Continued from page 22

tory, in which drug product manufacturers may test selling potential of new products and methods.

A Drug Store Network, made up of 5,000 drug stores which are members of the New York State Pharmaceutical Assn. and are promoting products featured on WNBC and WNBT.

A Drug Telephone Service, in which a battery of order takers for a wholesale drug house makes 5,000 phone calls a week, urging increased purchases and display of WNBC-WNBT promoted items.

A Drug Rack Task Force, in which four leading drug jobbers, serving super markets, tie in with toiletry products which are heavily advertised on WNBC and WNBT.

Nighttime Soapers

Continued from page 23

with full-hour shows. Thursday and Friday will remain status quo, with half hours "Ozzie & Harriet" and "Meet Corliss Archer" on Friday and two dramatic airers on Thursday. "Town Meeting" continues as a full hour on Tuesdays, and web must now come up with hour-long shows for Monday and Wednesday.

Of the current shows in the 8:30-9 slot, all but one will get the axe. That's "Heritage," which will move to a later time period on Thursdays. Entire 90-minute Monday night "American Concert Stage" is being axed; "Discovery" and "Literary Greats" are the two Tuesday 15-minute shows being dropped; "City of Times Square," the Wednesday presentation, is being scrapped and the Friday night "Platterbrains" is also being dropped.

WENR

Continued from page 25

shows will see a change in format if it is noted that they are lagging behind the newer ventures.

Further plans call for the present big studio orchestra, fronted by Rex Maupin, to be broken into smaller jazz, polka or western units that could be injected in any show that might possibly benefit from a musical hypo.

While most of the emphasis will be on shows presented in the late night 10 p.m. to 3 a.m. block, two of the new ventures are skedded for earlier airing. The prison disk session, for instance, will be slotted in the 8 to 9 p.m. period on Mondays with the chance it might also receive an additional hour on another night when network commitments do not interfere. The hospital counterpart is set for Tuesdays and Thursdays from 9 to 9:45 p.m.

The late night block will lead off at 10 p.m. with "Listening Post," the only paying program of the bunch so far. With Hallicrafters bankrolling, newscaster Ulmer Turner will comment on foreign news as picked up by the short wave radio. Following this for 15 minutes will be sportscaster Duggan. Five minutes of the net's Edwin C. Hill is next up to be followed by Studs Terkle's "Sounds of the City" until midnight. Comics Spurling and Davis have the next half hour with "Pops Concert" following them until 1 a.m.

Although at present the transmitter goes off at 1 a.m., WENR holds FCC approval to continue broadcasting till 3 a.m. It's Quinlan's hope to make this silent block saleable with a remote d.j. show from a near-north bistro.

In a move to promote the whole effort of gaining a larger share of the nighttime AM audience, WENR's sister TV operation, WBKB will offer as a bonus to advertisers who invest in the radio programs, free promotional spots.

According to Quinlan the whole idea is to "reacquaint advertisers with the merits of radio while at the same time offering fall programming that will mean a new lease on life for our radio station."

Borden Buys Cecil Brown For Don Lee on Coast

Borden Food Products Co. began sponsorship this week of the Cecil Brown newscasts over 45 stations of the Don Lee Pacific Coast network.

Sponsorship, which covers Monday, Wednesday and Friday broadcasts one week (8 to 8:15 a.m., PDT) and Tuesday and Thursday the following week, is shared by Borden's Instant Coffee and Borden's Evaporated Milk.

Agencies are Doherty, Clifford, Steers & Shenfield, Inc. and Young & Rubicam.

Safeway's WPIX Buy

In its first major television buy, Safeway Stores has purchased the Friday night 9-10:30 slot on WPIX, N.Y., and will sponsor a series of feature films. It's also the first major buy for a food chain in the N.Y. area.

Chain has participated in radio and TV merchandising campaigns in the past. However, sponsorship of the film segment marks a possible opening wedge for TV into the lucrative chain store billings, that have thus far been limited to the newspapers. Series starts Sept. 18.

Color TV

Continued from page 27

added, members of his Committee felt that the NTSC system had progressed sufficiently to warrant proceedings by the FCC to adopt standards.

"I am pleased", said Wolverton, "that now when a unified approach has been made by the communications industry in its application to the FCC, the Commission has seen fit to act with promptness. I understand that interested parties will be given to Sept. 8 to submit their comments (plus 15 days for replies). It is my hope that at that time the Commission will be able to dispense with further proceedings so that adoption of new standards for color television will become a reality in the homes of the American public at an early date."

Your Lucky Strike Hit Parade presents a special summer service!

During its 12-week hiatus, Your Hit Parade will list in this space

THE 7 TOP TUNES FROM YOUR HIT PARADE SURVEY

Here are your Lucky 7 tunes that you would have heard last Saturday night, as determined by Your Hit Parade Survey, which checks the best sellers in sheet music and phonograph records, the songs most heard on the air and most played on the automatic coin machines.

1. No Other Love
2. I'm Walking Behind You
3. I Believe
4. Vaya Con Dios
5. April in Portugal
6. P. S. I Love You
7. Song from Moulin Rouge

Look for this listing every week. We'll be back on TV Sept. 12

Be sure to watch Your Hit Parade's summer TV replacement

"PRIVATE SECRETARY"—starring ANN SOTHERN

Saturdays at 10:30 P.M. (N.Y.T.), NBC Television Network

Jocks, Jukes and Disks

By HERM SCHOENFELD

Sunny Gale: "Love Me Again"-"Before It's Too Late" (Victor). This coupling is the strongest Sunny Gale has made since coming to Victor. "Love Me Again" is a slow-tempoed ballad belted for maximum impact by Miss Gale's metallic pipes. Flip is another solid entry in a beguine tempo. Both sides are juke naturals, **Hugo Winterhalter** supplying the class backgrounds.

Jo Stafford: "Cup of Joy"-Living Only for You" (Columbia). "Cup of Joy" is a lovely ballad with a simple lyric which Jo Stafford projects in her most lucid style for top results. Stands up under repeated spins. Reverse could also take off. It's in a bluesy mood and Miss Stafford gives it a firstrate atmospheric slice, with **Paul Weston's** orch backing up ably.

Henri Rene-Hugo Winterhalter: "The Velvet Glove"-"Elaine" (Victor). If the tide of instrumental hits doesn't ebb, this coupling by two of Victor's artists & repertoire staffers should make considerable noise. Henri Rene, playing a musette (an accordion-type instrument), makes a snappy sound on a couple of catching melodic numbers, Winterhalter's orch supplying bright fiddle backgrounds. "Glove" is immediately striking, while "Elaine" is another attractive number which will divide the spins. For Columbia, **Mitch Miller**, on oboe, and **Percy Faith's** orch have come up with a different, but equally effective, interpretation of "Elaine."

Hamish Menzies: "Dare I"-"Roamin' In the Gloamin'" (Decca). Menzies, Decca's Scottish-born vocalist, is an impressive stylist, and he registers strongly again with these contrasting sides. "Dare I" is a romantic item, which could be Menzie's biggest. Flip is a neatly syncopated workover of the oldie, and this could emerge as a big jukebox hit with its community sing peg.

Frank Sinatra: "From Here to Eternity"-"Anytime, Anywhere" (Capitol). Riding on the Columbia Pictures' production title, "From Here to Eternity" is a fair ballad, with a lyric having no connection with the film. Frank Sinatra does a strong selling job but it's doubtful whether he can put over this piece of material. Flip is an easy-moving, pleasing item more suitable for Sinatra's approach.

Trudy Richards: "I Believe What I Feel"-"Bye Bye Blackbird" (Derby). "Believe" is a pseudo-revivalist melody with a romantic lyric. It's a swinging, catching item and Trudy Richards gives it a powerful open-voiced ride for strong potential. Her multi-voiced etching of the standard on the bottom deck is an effective production.

Tony Bennett: "Rags to Riches"-"Here Comes That Heartache Again" (Columbia). Tony Bennett has been looking for the right material to reenter the hit lists, but these tunes aren't likely to carry further than the middle rung. "Rags to Riches," a big ballad with a Latin tempo, has a couple of standout passages, but it doesn't come off overall. Flip is one of those tearful items tailored for Bennett's schmaltz pipes. It's an over-produced side, however, with doubtful prospects.

Garry Wells: "Time Changes Everything"-"Borrowed Time" (Capitol). Garry Wells, one of Capitol's new additions, registers as a promising factor on wax. He has excellent tenor pipes and lotsa song savvy in his delivery. "Time" is a good ballad with chances, while "Borrowed Time" is a dramatic opus with a racing tempo. It's an attention-getter.

Pete Hanley: "Two Roses"-"Mexican Joe" (Okeh). Pete Hanley is a consistently good stylist on disks and he again registers positively on these sides. "Roses" is a rhythm tune with a catching beat and lyric, Hanley getting ace backing from an orch and chorus under the **Leyden Bros.'** baton. "Mexican Joe" is an amusing novelty, which has been garnering numerous wax versions.

Les Baxter Orch: "Julie"-"Tropicana" (Capitol). "Julie," from the Metro pic, "Take The High Ground," probably comes too late in the recent cycle of pic songs. It's a beautiful melody, however, and Les Baxter gives it one of his tasteful arrangements for orch and chorus. "Tropicana" is a bright instrumental with a South Sea flavor that will help it-to sell.

Johnny Arcesi: "Rockin' The Ark"-"Spooks Played A Tune On My Tombstone" (Kem). "Ark" is a spiritual-type item based on the biblical story. There's a surging beat and firstrate dramatic vocal by Johnny Arcesi, which earns this side jock and juke spins. Reverse has a haunted-house flavor with moderate impact.

Best Bets

SUNNY GALE (*RCA Victor*)	**LOVE ME AGAIN** *Before It's Too Late*
JO STAFFORD (*Columbia*)	**CUP OF JOY** *Living Only For You*
HENRI RENE-HUGO WINTERHALTER (*RCA Victor*)	**THE VELVET GLOVE** *Elaine*

Album Reviews

Wally Rose: "Ragtime Piano Masterpieces" (Columbia). Along with the revival in Dixieland, there has been some interest in that older musical form—ragtime. On this Columbia set, Coast pianist Wally Rose has recreated a flock of ragtime piano pieces with that authentic honkytonk sound. A fine technician, Rose gets that oldfashioned effect of silent film accompanists, but this sound gets somewhat tiresome and corny very rapidly.

"Jazztime U. S. A.-Vol. Two" (Brunswick). As the second in its modern jazz series, Brunswick has packaged a modern jazz set cut by a couple of dozen standout sidemen at Pythian Temple, N. Y., several months ago. Like most of the progressive jazz works, there's plenty of tired riffs and noise sandwiched between some excellent solo efforts. Moondog's percussion sounds are highly interesting and plenty of kicks are supplied by **Terry Gibbs**, on vibraphone; **Tony Scott**, on clarinet; **Sarah McLawler**, on organ and vocal; **Georgie Auld** on sax; **Charlie Shavers** on trumpet and **Stuff Smith** on violin. Standout number is the old swing classic, "One O'clock Jump."

Platter Pointers

The Mariners impress on a bright tune, "I Just Want You" (Columbia) . . . On the same label, **Dean Martin** has a fair piece of material in "If I Could Sing Like Bing" . . . **Al Caiola** makes interesting rhythmic patterns on "Cumana" for Victor . . . **The Three Suns** again turn up a solid commercial disk with "One Step" and "Invisible Hands" (Victor) . . . **Cliff Steward** and his **Bar Lounge Boys** dish up some rousing rhythms on "The Monkey Doodle Polka" (Coral) . . . On the same label, the **Pinetoppers** and the **Marlin Sisters** come up with a good version of "Blue Canary."

As part of an extensive RCA Victor buildup, Dolores Martell opened her personal appearance tour in Ashner's nitery, Pittsburgh, Monday (10) and goes into the Bay Brook club, New Haven, Aug. 21 for two nights.

Film in Cap's 50G Campaign Urging Disk Retailers: 'Sell Self-Service'

The disk retailing picture is being geared for a new look. Under plans mapped out by Capitol Records the key to disk sales will be self-service merchandising. The diskery is launching its self-service campaign this month via an independtly made film demonstrating advantages of a self-service setup.

The pic, which was photographed in color by Cap prez Glenn E. Wallichs will be shown to dealers around the country at special meet set up by diskery's branch office. About 100 meetings are already on tap.

Pic is part of Cap's $50,000 layout on the self-service program. In addition to the film, color brochures showing how the conversion to self-service can be made at low cost are being distributed cuffo to dealers.

According to recent estimates there now are only 400 to 500 record dealers using self-service. There are between 8,000 and 10,000 dealers of one kind or another in the country. Bill Fowler, Cap sales head, states that dealers who have converted to self-service have tripled their business.

Pic, which runs about 30 minutes, stars Mel Blanc and features Jane Easton. Bit parts are handled by Cap brass, including Wallichs, Voyle Gilmore, Lee Gillette, Dave Dexter, Gordon Fraser and Lloyd Dunn. It was directed by Dunn and scripted by Blanc.

According to Fowler, Cap will push the self-service campaign solo this year, but will try to make it an all-industry drive next year. It's expected that the Record Industry Assn. of America will step in to handle the all-out operation.

SIEGEL'S GERMAN CLICK

Paul Siegel, prexy of Symphony House music firm, has acquired the German click, "Leg Deine Hand In Meine Hand," for U. S. publication. Buddy Kaye currently is working on an English lyric.

Song is published in Germany by Hans Sikorski.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

Survey Week of July 31-Aug. 6, 1953
(Listed Alphabetically)

All I Desire—†"All I Desire	Broadcast
Allez-Vous En—*"Can-Can"	Chappell
April in Portugal	Chappell
Baby, Baby, Baby	Famous
Call of the Faraway Hills—†"Shane"	Famous
Caravan	American
C'est Si Bon	Leeds
Eyes of Blue—†"Shane"	Paramount
Gambler's Guitar	Frederick
I Believe	Cromwell
I Guess It Was You All the Time	Famous
I'm Walking Behind You	Leeds
Keep It Gay—*"Me and Juliet"	Williamson
My One and Only Heart	Roncom
No Other Love—*"Me and Juliet"	Williamson
Oh	Feist
P. S., I Love You	La Salle
Ramona	Lion
Return to Paradise—†"Return to Paradise"	Remick
Ruby—†"Ruby Gentry"	Miller
Send My Baby Back to Me	Morris
Seven Lonely Days	Jefferson
Sittin' in the Sun	Berlin
Somebody Stole My Gal	Robbins
Someone's Been Readin' My Mail	Witmark
Song from Moulin Rouge—†"Moulin Rouge"	Broadcast
Terry's Theme from Limelight—†"Limelight"	Bourne
Vaya Con Dios	Ardmore
With These Hands	Bloom
You Too, You Too	Marks
You, You, You	Mellin

Second Group

Breeze	Leeds
Crying in the Chapel	Valley
Ebb Tide	Robbins
Eternally	Bourne
Free Home Demonstration	Santly-J
Glad Song	Robbins
Granada	Peer
Hi-Lili Hi-Lo—†"Lili"	Robbins
I'm Your Girl—*"Me and Juliet"	Williamson
Lover's Waltz	Shapiro-B
Marriage Type Love—*"Me and Juliet"	Williamson
Melba Waltz	BVC
My Lady Loves to Dance	United
Nearness of You	Famous
No Stone Unturned	Miller
Pretend	Brandom
Say Si Si	Marks
Say You're Mine Again	Blue River
Song of India	Criterion
Tell Me That You Love Me	Harms
Your Cheatin' Heart	Acuff-R

Top 10 Songs On TV

(Listed Alphabetically)

Belle of the Ball	Mills
Can Can	Chappell
Candy Lips	Acuff-R
Every Street's a Boulevard in Old New York	Chappell
I'm Walking Behind You	Leeds
My One and Only Heart	Roncom
Opus One	Embassy
P. S., I Love You	La Salle
Side by Side	Shapiro-B
We Have Never Met As Yet	Feist

Five Top Standards

(*More In Case of Ties*)

Blue Ridge Mountains of Virginia	Shapiro-B
How Ya Gonna Keep 'Em Down on the Farm	Mills
I Don't Know Why	Feist
Make Believe	Harms
Sentimental Gentleman	Mills
Sonf of the Islands	Marks

† *Filmusical.* * *Legit musical.*

VARIETY 10 Best Sellers on Coin-Machines

1. VAYA CON DIOS (8)	*Paul-Ford*	*Capitol*
2. I'M WALKING BEHIND YOU (12)	*Eddie Fisher*	*Victor*
3. YOU, YOU, YOU (5)	*Ames Bros.*	*Victor*
4. OH! (5)	*Pee Wee Hunt*	*Capitol*
5. NO OTHER LOVE (5)	*Perry Como*	*Victor*
6. SONG FROM MOULIN ROUGE (14)	*Percy Faith*	*Columbia*
7. I'D RATHER DIE YOUNG (1)	*Hilltoppers*	*Dot*
8. C'EST SI BON (1)	*Eartha Kitt*	*Victor*
9. SAY YOU'RE MINE AGAIN (14)	*Perry Como*	*Victor*
10. GAMBLER'S GUITAR (1)	*Rusty Draper*	*Mercury*

Second Group

ANNA	*Silvana Mangano*	*M-G-M*
APRIL IN PORTUGAL	*Les Baxter*	*Capitol*
P. S., I LOVE YOU	*Hilltoppers*	*Dot*
RUBY	*Richard Hayman*	*Mercury*
CRYING IN THE CHAPEL	*Darrell Glenn*	*Valley*
TENNESSEE WIG WALK	*Bonnie Lou*	*King*
DEAR JOHN LETTER	*Pat O'Day*	*M-G-M*
THIS IS MY SONG	*Patti Page*	*Mercury*
LIMELIGHT THEME	*Frank Chacksfield*	*London*
THE NEARNESS OF YOU	*Bob Manning*	*Capitol*
HALF A PHOTOGRAPH	*Kay Starr*	*Capitol*
BUTTERFLIES	*Patti Page*	*Mercury*
ALLEZ-VOUS-EN	*Kay Starr*	*Capitol*
HEY JOE	*Frankie Laine*	*Columbia*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

CORN BALLADS DIE ON THE COB

Talent Picture on Wax Stabilizes As Vets Come Up With Repeat Hits

The talent picture on wax has become stabilized. Since the first of the year new names have not been making a permanent impression on shellac despite several debut noisemakers. Situation is unlike last year's when newcomers made solid dents in the wax market.

For the most part the pop field has been blanketed by vet diskers. Such past hit-makers as Patti Page, Les Paul-Mary Ford, Perry Como, Jo Stafford, Eddie Fisher, Frankie Laine, Kay Starr and Nat (King) Cole have been pacing the 1953 field. Joni James, who broke into the hit brackets late last year, has been holding up with strong entries. Sunny Gale, another of last year's entries, also has been repeating with clicko platters.

Among the current crop of newcomers, Eartha Kitt is shaping as a permanent disk name. She's currently riding high for RCA Victor with "C'est Si Bon" after a big launching with "Uska Dara." Other novices being groomed for long rides by the majors are June Valli (Victor), Hamish Menzies (Decca), Jerry Vale (Columbia), Eydie Gorme (Coral), Bob Manning (Capitol) and Peter Hanley (Okeh). Col also is banking on Felicia Sanders who came to the fore as vocalist on Percy Faith's "Song From Moulin Rouge" etching.

The indie labels have had some luck with first-timers this year. Several newcomers skyrocketed with their indie disk debut, but have failed to hold up on successive releases. Such highriding first-timers as Norman Brooks and Julius LaRosa have failed to come back with a clicko platter.

The instrumentalists on wax present a more stable picture. Percy Faith, Hugo Winterhalter and Gordon Jenkins can be counted on for money-making shellac. Richard Hayman recently joined this group with his "Ruby" hit.

STAN KENTON DRUMMER FINED ON DOPE CHARGE

Atlantic City, Aug. 11.

Adolph Stanley Levey, 27, of Philadelphia, described as the drummer with the Stan Kenton orchestra, on Steel Pier the past week, drew a fine of $200 and was given a 90-day suspended sentence providing he left the resort when arraigned before Municipal Judge Stephen A. Damico Friday (7). At that time he entered a non vult plea to charges of failure to register with local police under the state narcotics law.

Levey had been arrested Wednesday (5) night by city detectives after his registration under the transient worker ordinance revealed a previous conviction. Detective Captain Jerry Sullivan said that the record showed Levey had been sentenced to two years in prison as a narcotics user in New York in 1950.

Arrest marks first time an artist appearing here has been nabbed when fingerprints were returned to give local police an air-tight case. Law cited requires all to register with police if they have had a previous narcotics conviction. Levey registered with rest of band under transient worker ordinance, but apparently was unfamiliar with state act.

Heavy fine apparently was levied as part of the local police drive on drug traffic in resort. Week before a drummer at a mid-city night club (Paradise) had been nabbed by local sleuths while importing what police said was heroin.

4,400 at Pa. Concert Fest

Reading, Pa., Aug. 11.

Damp, cool weather held the audience down to 900 persons at the third Bynden Wood Festival concert Wednesday (5) at Wernersville, Pa., with baritone Donald Dickson as the soloist.

Total attendance for the three concerts was 4,400 persons, or on par with last season's figures.

Decca's Rhythm & Blues Binge; Savannah Inked

Building its rhythm and blues roster under Bobby Shad's direction, Decca Records has inked Savannah Churchill to a term pact. Miss Churchill formerly cut for RCA Victor.

In the last couple of weeks, Shad has also added such r&b artists as Benny Green, Little Esther, the Peterson Singers and Lightning Hopkins.

M-G-M's Fall Push With 25 EP Sets

M-G-M Records is kicking off its fall merchandising campaign with a special push on its new extended play disk series. M-G-M has packaged 25 sets for its opening shot in the fall operation, and is offering distributors an allowance for an additional 15% return privilege.

Diskery currently is scheduling production on all the sets. The plants are re-recording 12 of its 45 rpm album sets for EP release. Shipments on the new line will probably begin about Sept. 5.

In an effort to cut its existing inventory on its 45 rpm sets, diskery is reducing its price to distribs on three-pocket and four-pocket packages.

Mercury Soundtracking Of Columbia Pix Starts With 'Sadie Thompson'

Hollywood, Aug. 11.

Mercury Records has set a deal with Columbia Pictures for albumizing soundtracks from the company's films, beginning with the upcoming "Miss Sadie Thompson." It marks the first such deal for Mercury and the first time that Columbia has entered into any long-range deal for the recording of film music. Deal is purely a one-picture arrangement for "Thompson" only.

"Thompson" album originally was announced as a Decca package, but the deal was called off.

Mercury's only previous experience with filmusic was with the "Captain From Castile" album. That, however, was issued long after the film was in release. On future Columbia pix, plattery will schedule its release to help bally the film.

Pub Packages Talents To Showcase His Tunes

Hollywood, Aug. 11.

Publishers have to go out and create business these days—and Mickey Goldsen did it by becoming a packager.

Goldsen sold UI shorts producer Will Cowan on the idea of a short based on an Hawaiian luau (a feast) and built around seven songs in the Goldsen catalog. To make it work out, he rounded up such talent as Danny Stewart and his Islanders, Tani Marsh and her Pagans, and Alfred Apaka. Cowan added Pinky Lee and the "Miss Universe" contestants. Short was made in 3-D.

Goldsen's financial interest was only in the songs; he packaged the talent as a favor—and as a sales argument.

Tunes used in the short are "Lovely Hula Girl," "Minoi Minoi," "The Kumu in the Muumu," "Nohea," "Rama Rama" and two native chants.

Cadillac Pacts Sanella

Saxophonist Andy Sanella has been inked to a term pact by Cadillac Records. He'll cut vocals as well as instrumentals.

Initial sides are due to hit the market in mid-September.

SMART-SET SONGS PACE NEW CYCLE

What's happened to country songs? After being a major factor in the pop tune market for the past couple of years, the folk items have been doing a fast fade during the past six months. "Your Cheatin' Heart" and "Gamblers Guitar" have been the only two country-flavored items to hit strongly so far this year.

The pendulum of public taste has been swinging sharply from the cornballs into a sophisticated phase. That has accounted for the flock of instrumental and class ballad hits, such as "I Believe," "The Song From Moulin Rouge," "Ruby," "April in Portugal" and others of that type. The breakthrough of the Rodgers & Hammerstein tune, "No Other Love," from "Me and Juliet," and the click of such Frenchified items as "C'est Si Bon" and Cole Porter's "Allez Vous-En" and "I Love Paris" (latter from "Can-Can") are part of the trend back to smart tunes as against the more simple and direct sentiments of the country cleffers.

The current song pattern is proving to be healthier from the sales and performance angle. Instead of developing overnight hits, which more often that not die just as quickly, the present crop of clicks has been building more slowly and staying up on top much longer. That means that both the diskers and the publishers can milk their properties for maximum returns.

One of the important factors in the decline of the country-to-pop songs was the death of Hank Williams early this year. Williams was one of the most prolific writer of hit songs ever to come out of the Nashville area, and no other country cleffer to date has come anywhere near approaching him in the calibre of his works.

The switch in song tastes has resulted in the reassertion of the dominance of the American Society of Composers, Authors & Publishers as the major source for hit material. ASCAP, for the past two years, had been struggling to keep pace with Broadcast Music, Inc., among the top pops. Currently, however, ASCAP is licensing seven out of the first 10 numbers on the hit lists.

TONKINS' ONE-NITER 'BATTLES OF BLEATERS'

Hollywood, Aug. 11.

Battles of the Bands are old stuff now, so one-nighter promoter Van Tonkins is working out a newer gimmick—the battle of the bleaters.

Tonkins is trying to package a battle between Champ Butler and Rusty Draper, with a semi-final bout between Karen Chandler and another, as yet unselected, femme. If the package can be worked out he'd debut it here and then tour it along his string of Pacific Coast stands.

London's Fall Reprise Of '51-'52 Sales Pitch

London Records is repeating its 1951-52 merchandising programs for its current fall drive. Program includes a 10% discount on all long play and extended play disks; 5% return privileges and a delayed billing allowance. London's merchandising campaign will run through Sept. 19.

Diskery also is offering cuffo dealer aids with initial orders. Included in the offer are special floor racks for LP's, counter racks for EP's, window displays and streamers.

According to Leon C. Hartstone, London sales veep, diskery is sticking to the '51-'52 merchandising formula to make it easy for the dealers. "They're familiar with our program," he said, "and since they've got nothing new to digest, the orders are coming in early."

Petrillo to Wage All-Out War Vs. Excessive Canned Music on AM-TV

James C. Petrillo, American Federation of Musicians prexy, is preparing an all-out fight against the so-called "uses and abuses" of disked music in his upcoming negotiations with the radio-TV broadcasters. The AFM pact with the broadcasters expires in January, 1954, and Petrillo is expected to draw a firm line against the excessive utilization of canned music on the airlanes.

Meantime, the AFM pact with the disk industry is also running out at the end of this year. Petrillo, to date, has not tipped off what his demands will be, but it's understood that his proposals in this field will be moderate. Some industry execs were worried that he may ask for an increase in payments to the Musicians Performance Trust Fund. More likely, however, will be a demand for upped recording scales, with retention of present MPTF rates.

It's understood that Petrillo may ask for appointment of a new trustee for the Trust Fund, which is an industry body, set up by the diskers and the AFM, to allocate funds for alleviation of tooter unemployment via sponsorship of free concerts and dances. Some friction has developed with the present trustee, Samuel R. Rosenbaum, and Petrillo has already said he wants a new man. Salary for the trustee ranges around $30,000 annually.

Petrillo's talks with the broadcasters are slated to be a tougher nut to crack. There has been developing, in the key New York local, an intense feeling that disks are being used by the video broadcasters, especially to the point where there are virtually no jobs for live musicians in that field.

Practice of spotting disked music on dramatic shows as mood and cue music is now general procedure. AFM execs point out that virtually every major dramatic show on TV utilizes canned music, no matter how high the budget for other talent. The musicians feel that they rate a bite of the talent allocation and have been putting pressure on the AFM leadership to correct the situation.

During the last negotiations, the same problem arose, but the AFM put no restrictions on use of disked music on video. That contract was not popular with the ranks, particularly in N. Y., where the bulk of the dramatic shows originate. This time, however, Petrillo is expected to put up a fight against the indiscriminate use of canned music by the broadcasters.

Paramount-Famous Up Wolpin's Pact 2 Years

Eddie Wolpin, general manager of the Paramount-Famous music firms, has had his contract extended an additional two years. Current pact was scheduled to expire in February, 1954.

Wolpin has been associated with the firms for the past eight years.

Decca Nets 430G In 6-Mos. Period

Decca Records racked up a $430,063 net profit for the first six months of this year to forge considerably ahead of last year's net of $270,923. Net for the half year was after provision of $22,826 for income tax.

Although the profit was up, the earnings per share were slightly down, due to the increase of almost 600,000 in common shares outstanding. This year's net was equal to 32c. per share on 1,354,158 shares of common stock, as against 35c. per share on the $776,650 shares for the corresponding period last year.

Decca's upped net for the first half of this year is due to the diskery's heavy stock interest in Universal Pictures. Latter company has an annual dividend of $1 per share and Decca owns over 400,000 shares in the film company.

Capitol Hitting Hot Summer Sales Pace; June, July Up 15-25%

Capitol Records is riding at a hot summer sales pace. Cap's biz during July this year was 25% above the take for a similar period last year, while the June earnings this year topped the June, 1952 score by 15%. Currently rolling with several hot wax releases, Cap is now holding strong after a spotty start in the early part of the year.

According to Bill Fowler, Cap's Sales head, biz is coming directly from single releases. Album sales fall off during the summer months, and the diskeries have to rely on strong singles to carry them through the hot weather days. Cap cuts down its album releases during the summer season, issuing none in July and only a few in June.

Diskery, however, has regeared its thinking on its summer single release schedule during the past couple of years. Heretofore, the second sales quarter was virtually brushed aside for a big fall push. Now, however, the diskery rolls out some of its powerhouse singles in June and July, to keep on top of the market until the fall push starts.

Holding a steady sales pace for Cap now are Les Paul & Mary Ford's "Vaya Con Dios," Kay Starr's "Allez Vous En," Nat (King) Cole's "Pretend," Les Baxter's "April In Portugal" and Ray Anthony's "Dragnet."

Gertz Claims $5,000 Loss From Soured 'Jet' Music

Los Angeles, Aug. 11.

Charging breach of a verbal contract, Irving Gertz, composer, filed a $5,000 suit against Carl Kreuger Productions, Inc., in Superior Court.

Plaintiff declares he was hired to score the film, "Sabre Jet," and was later told his services were not required. As result of the verbal agreement, he says, he turned down a lucrative assignment at Universal Pictures.

DECCA SHOOTS FOR HI-FI PHONO MARKET

Decca Records is slated to enter the high-fidelity equipment field this year. Although details of Decca's plans are being kept under wraps, the diskery will join Columbia Records and RCA Victor in marketing a relatively low-priced quality phonograph.

This will not be Decca's first move into the phono field. It has included a portable phonograph in its merchandise line for several years.

Doris Day-Howard Keel's 'Calamity' Col Album

Hollywood, Aug. 11.

In the first such deal of its kind by the plattery, Columbia is bringing out an album from the soundtrack of the Warner Bros. film, "Calamity Jane," which costars Doris Day and Howard Keel. It will consist of eight tunes.

Columbia has shied away from film music tieups in the past, but this deal was figured as a natural, because of Miss Day's platter potency and the fact that she's a Columbia artist. Success of this album will probably determine Columbia's future policy toward film soundtrack deals.

Top Record Talent and Tunes

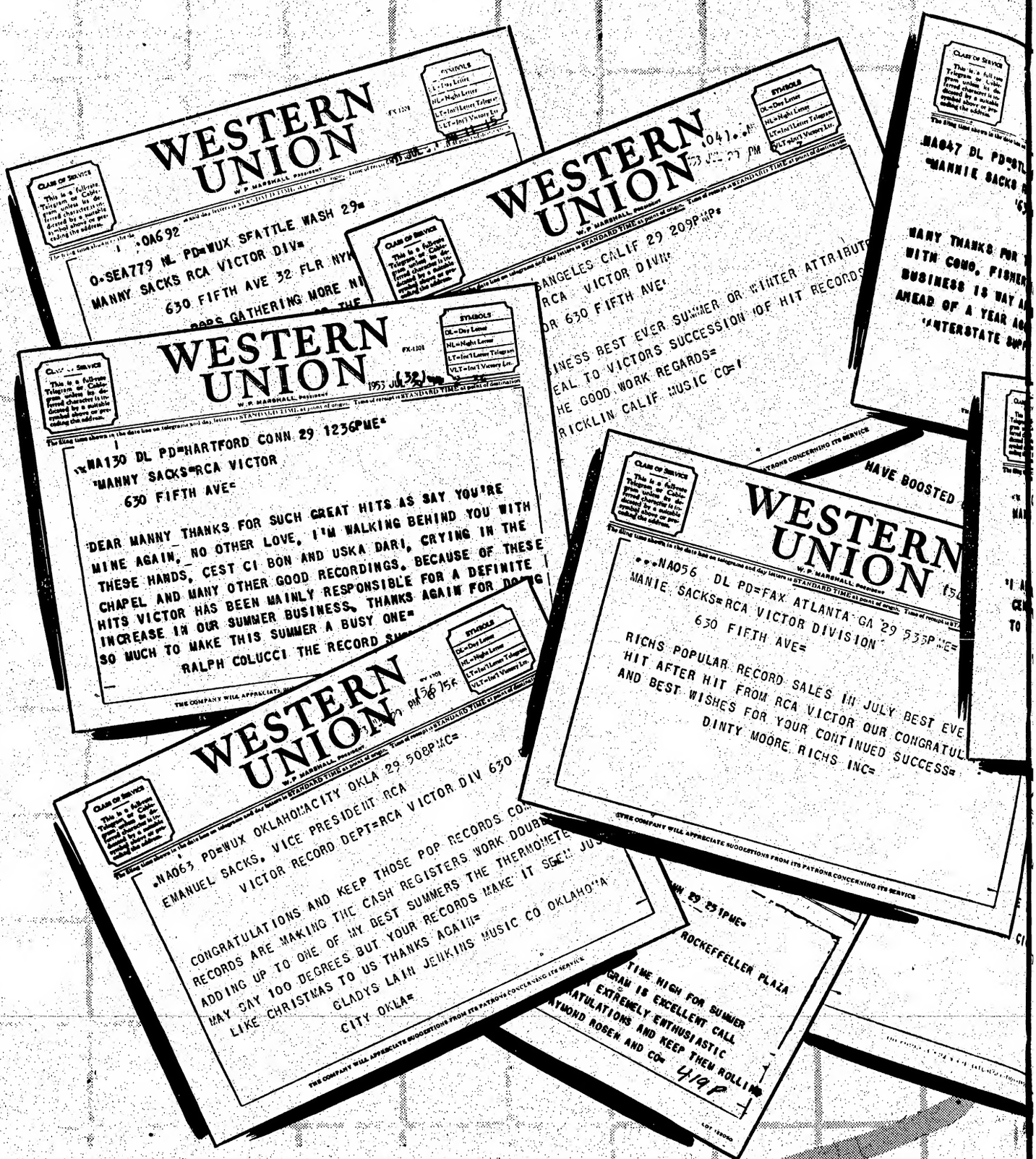
VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention. 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP. † BMI.

Pos. this wk.	Pos. last wk.	No. weeks in 'og	Artist	Label	Song	EAST: N.Y. Brad Phillips—WINS	Utica Dan Fusco—WRUN	Trenton Wes Hopkins—WTTM	D.C. Jackson Lowe—WOL	An'polis Tony Donald—WNAV	Baltimore Mitch Reed—WITH	Boston Sherm Feller—WVDA	Lawrence Pete Ward—WCCM	Phil. Larry Brown—WPEN	SOUTH: Montgom'y Frank Tucker—WCOV	Tampa Pat Chambers—WFLA	Atlanta Herb Harris—WQXI	Savan'h John Wrisley—WSAV	L'ville John Gale—WAVE	N.O. Harry Nigocia—WJBW	Gonzales David Walshak—KCTI	Richmond Ray Schreiner—WRNL	MIDWEST: Des M'nes Don Bell—KRNT	Det. Ed Sawtell—WJLB	Mpls. Jack Thayer—WTCN	K.C. Wayne Sitt—WHB	St. L Chuck Norman—WIL	Omaha Sandy Jackson—KOWH	Cleve. Tom Edwards—WERE	War., O. Larry Brownell—WHHH	FAR WEST: Hollywood Bill Anson—KFWB	Ira Cook—KECA-KMPC	Fresno Bob Harris—KFRE	Denver Ray Perkins—KFEL	Phoenix Frank Pollack—KOOL	TOTAL POINTS
1	2	8	Perry Como	Victor	*No Other Love	1	6	1	2	5	6	3	2	1	2			2	10		7	3	1	3			6	2	3		5	6	2	3	7	175
2	3	9	Paul-Ford	Capitol	*Vaya Con Dios	3	5	5	10	1	2	2	6		3	5	4	1			3		6	5	1	5	5	6		2	2	2	8	1		171
3	1	15	Eddie Fisher	Victor	*I'm Walking Behind You			7	4	3		4			1		1	10					3	7		4	9	7		1	9	1		2		103
4	7	10	Hilltoppers	Dot	*P.S. I Love You	4			8		4	10			5			4		3	1				9	3		4	9	4	7			6		84
5	6	8	Ames Bros	Victor	†You, You, You	8	2	4		8											2				2	1		1		9		8	7	5		75
6	14	5	Eartha Kitt	Victor	*C'est Si Bon	7	4	10				9					2	6						4	6		10				3	4			8	59
7	8	10	Pee Wee Hunt	Capitol	*Oh!			2		7							3			5			7	2			4	3					10			56
8	4	9	Rusty Draper	Mercury	†Gambler's Guitar						5	6	7							7	4				10	7		9				7	6			42
9A	20	11	Frank Chacksfield	London	*Limelight Theme	5			1									3			9						3							7		38
9B	9	4	Eddie Fisher	Victor	*With These Hands	2					1				10		9					4					2									38
11	5	21	Percy Faith	Columbia	†Song from Moulin Rouge				7	4							6									9		5		6	10			4		37
12	27	5	Monte Kelly	Essex	†Tropicana	10		9		6		1		2		7											8									34
13	10	7	Darrell Glenn	Valley	†Crying in the Chapel		3																2	1						5						33
14	12	13	Kay Starr	Capitol	†Half a Photograph						3									10						6				7	1					28
15A	21	5	Bill Darnell	Decca	*Tonight Love				3	10				3															1							27
15B	18	3	June Valli	Victor	†Crying in the Chapel																	1			4	2		10								27
15C		2	Tommy Dorsey	Decca	*The Most Beautiful Girl		1																						4						1	27
18	27	3	Rex Allen	Decca	†Crying in the Chapel															2			4				1									26
19	21	9	Kay Starr	Capitol	*Allez-Vous-En								8															8					3		6	19
20		1	Frankie Laine	Columbia	†Hey Joe								3					7				7													9	18
21A	42	3	Frank Sinatra	Capitol	*Got the World on a String						7								3					6												17
21B	16	4	Lorry Raine	Kem	†Nothin' Left To Do															1											4					17
23A	48	5	Mills Bros	Decca	*Pretty Butterfly		8												6	6	10											10				15
23B		4	Nat (King) Cole	Capitol	*Return to Paradise											4									3											15
25	10	20	Les Baxter	Capitol	*April in Portugal																					8						3		8		14
26		15	Sylvana Mangano	M-G-M	†Anna			8								6					6															13
27A	42	3	Bob Manning	Capitol	†All I Desire		7				8			6																						12
27B	24	7	Les Baxter	Capitol	*I Love Paris							5		5																						12
27C	27	11	Nat (King) Cole	Capitol	†I Am in Love													8																	2	12
30A	12	4	Vic Damone	Mercury	*Eternally		9						10	10					4																	11
30B	27	19	Richard Hayman	Mercury	*Ruby							8														10						5		10		11
30C	42	3	Patti Page	Mercury	*Butterflies	6	10																							8			9			11
30D		1	Jimmy Palmer	Mercury	*Oh!											1														10						11
34A	48	2	Joni James	M-G-M	*My Love, My Love	9		6																					8							10
34B		1	Ray Anthony	Capitol	*Dragnet											2	10																			10
34C		2	Eileen Barton	Coral	*Toys			3			9																									10
34D		1	Johnnie Ray	Columbia	*With These Hands				5			7																								10
34E		2	Doris Day	Columbia	†Kiss Me Again Stranger														1																	10
34F		1	P. O'Day-4 Horsemen	M-G-M	†A Dear John Letter								1																							10
34G		1	Silver Strings	Victor	*The Moon Is Blue																												1			10
41A		3	Bob Bachelder	Mood	TV Rhumba											8													5							9
41B		1	Eddie Fisher	Victor	*When I Was Young													5													8					9
41C		1	Joni James	M-G-M	*You're Fooling Someone								4						9																	9
41D		1	Crickets	Jay-Dee	†When I Met You														2																	9
41E	42	3	Richard Hayman	Mercury	*Limelight Theme					2																										9
41F		6	Ralph Marterie	Mercury	†Crazy, Man, Crazy																	2														9
41G		1	Hugo Winterhalter	Victor	*Music Box in Blue																								2							9
48		2	Four Aces	Decca	*False Love														7					8												7
49		7	Paul-Ford	Capitol	*Johnny																		10								6					6
50	18	24	Frankie Laine	Columbia	*I Believe										9					8																5
51		1	Nat (King) Cole	Capitol	*If Love Is Good To Me						10			9																						3

Christmas All Summer For



DEALERS' JUNE PURCHASES UP 38.8%

DEALERS' JULY PURCHASES UP 42.5%

And for August—"YOUR BEST BUY"—The Greatest Merchandise Release in the Industry's History!

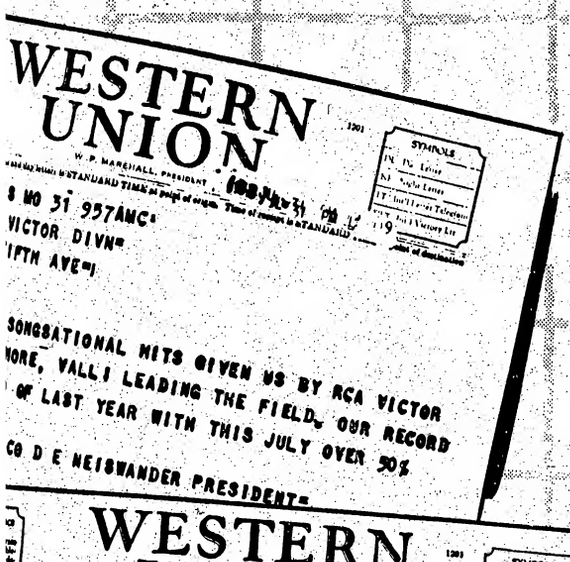
RCA VICTOR Dealers!

The "summer slump" didn't happen to RCA Victor and its dealers this year.

"Summer business best ever," say reports from all over the country. We at RCA Victor appreciate the credit you have given us for making this possible. But we know that without the help of dealers and deejays there would have been no Christmas this summer.

Although we have sold more records this summer than ever before—this is only the beginning. New records... bigger records... *more money* records are on the way.

***Watch* for, *buy* and keep on *selling* RCA Victor records.**


WESTERN UNION
W. P. MARSHALL, PRESIDENT
SYMBOLS
DL=Day Letter
NL=Night Letter
LT=Int'l Letter Telegram
VLT=Int'l Visory Ltr.
8 MO 31 957AMC
VICTOR DIVN
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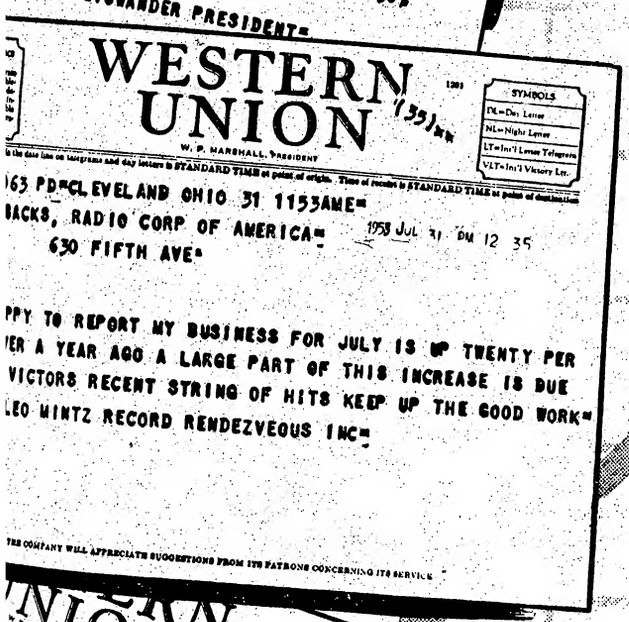
SONGSATIONAL HITS GIVEN US BY RCA VICTOR
MORE, VALLI LEADING THE FIELD, OUR RECORD
OF LAST YEAR WITH THIS JULY OVER 50%
CO D E NEISWANDER PRESIDENT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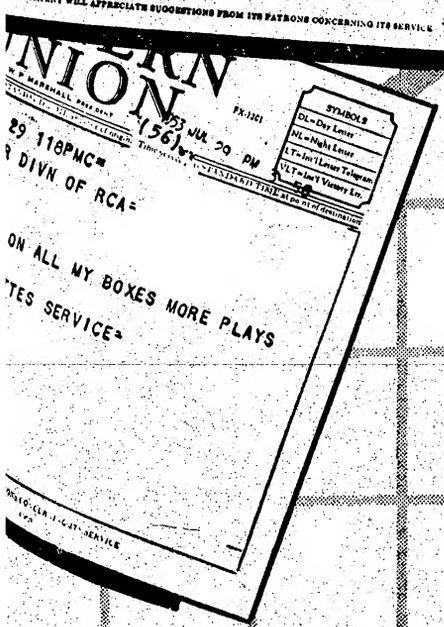
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W. P. MARSHALL, PRESIDENT
SYMBOLS
DL=Day Letter
NL=Night Letter
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VLT=Int'l Visory Ltr.
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R DIVN OF RCA
ON ALL MY BOXES MORE PLAYS
TES SERVICE

VARIETY Scoreboard OF TOP TALENT AND TUNES

TALENT

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	3	LES PAUL-MARY FORD (Capitol)	Vaya Con Dios
2	1	**EDDIE FISHER (Victor)**	**I'm Walking Behind You ✔ / With These Hands ✔**
3	2	**PERRY COMO (Victor)**	**No Other Love ✔ / Say You're Mine Again ✔**
4	6	HILLTOPPERS (Dot)	P.S. I Love You / I'd Rather Die Young
5	7	**AMES BROS. (Victor)**	**You, You, You ✔**
6	5	PEE WEE HUNT (Capitol)	Oh!
7	4	PERCY FAITH (Columbia)	Song from Moulin Rouge
8	•	DARRELL GLENN (Valley)	Crying in the Chapel
9	8	LES BAXTER (Capitol)	April in Portugal
10	9	**EARTHA KITT (Victor)**	**C'est Si Bon ✔**

RCA VICTOR
FIRST IN RECORDED MUSIC

TMKS. ®

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	1	**LES PAUL-MARY FORD** (Capitol)	Vaya Con Dios
2	2	**EDDIE FISHER** (Victor)	I'm Walking Behind You / With These Hands
3	3	**PERRY COMO** (Victor)	No Other Love / Say You're Mine Again
4	5	**AMES BROS.** (Victor)	You, You, You
5	4	**HILLTOPPERS** (Dot)	P.S. I Love You / I'd Rather Die Young
6	10	**EARTHA KITT** (Victor)	C'est Si Bon
7	7	**PERCY FAITH** (Columbia)	Song from Moulin Rouge
8		**RUSTY DRAPER** (Mercury)	Gambler's Guitar
9	6	**PEE WEE HUNT** (Capitol)	Oh!
10	9	**LES BAXTER** (Capitol)	April in Portugal

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	1	***VAYA CON DIOS**	Ardmore
2	3	***NO OTHER LOVE**	Williamson
3	2	***I'M WALKING BEHIND YOU**	Leeds
4	4	**†SONG FROM MOULIN ROUGE**	Broadcast
5	5	**†YOU, YOU, YOU**	Mellin
6	6	**†CRYING IN THE CHAPEL**	Valley
7	7	***APRIL IN PORTUGAL**	Chappell
8	9	***P.S. I LOVE YOU**	La Salle
9	8	***Oh!**	Feist
10		***C'EST SI BON**	Leeds

Disk Companies' Best Sellers...

CAPITOL — ARTIST

1. **VAYA CON DIOS** / **JOHNNY** — Les Paul-Mary Ford
2. **OH!** / **SAN** — Pee Wee Hunt
3. **HALF A PHOTOGRAPH** / **ALLEZ-VOUZ-EN** — Kay Starr
4. **A FOOL SUCH AS I** / **IF LOVE IS GOOD TO ME** — Nat (King) Cole
5. **A DEAR JOHN LETTER** / **I'D RATHER DIE YOUNG** — Jean Shepard

COLUMBIA

1. **HEY JOE** / **SITTIN' IN THE SUN** — Frankie Laine
2. **SONG FROM MOULIN ROUGE** / **SWEDISH RHAPSODY** — Percy Faith
3. **I BELIEVE** / **YOUR CHEATIN' HEART** — Frankie Laine
4. **GOD BLESS US ALL** / **MARCO POLO PONY** — Jimmy Boyd
5. **CHICKA-BOOM** / **CLOUD LUCKY SEVEN** — Guy Mitchell

CORAL

1. **TOYS** / **I AIN'T GONNA DO IT** — Eileen Barton
2. **PLEASE PLAY OUR SONG** / **IF I SHOULD LOVE AGAIN** — Don Cornell
3. **GLAD SONG** / **WHAT HAPPENED TO THE MUSIC** — T. Brewer-D. Cornell
4. **I JUST WANT YOU** / **IDA, SWEET AS APPLE CIDER** — Jack Richards
5. **GRIMM FAIRY TALES (Brunswick)** — Jazzbo Collins

DECCA

1. **CRYING IN THE CHAPEL** / **I THANK THE LORD** — Rex Allen
2. **HOT DOG RAG** / **THAT OLD RIVER LINE** — Red Foley
3. **FALSE LOVE** / **DON'T FORGET ME** — Four Aces
4. **ORGAN GRINDER'S SWING** / **HONEY IN THE HORN** — Four Aces
5. **PRETTY BUTTERFLY** / **DON'T LET ME DREAM** — Mills Bros.

LONDON

1. **EBB TIDE** / **WALTZING BUGLER BOY** — Frank Chacksfield
2. **TILL THEY'VE ALL GONE HOME** / **I'LL ALWAYS BE THINKING OF YOU** — Joan Regan
3. **DUMMY SONG** / **WONDERFUL ONE** — Anne Shelton-Ted Heath
4. **TERRY'S THEME FROM LIMELIGHT** / **INCIDENTAL MUSIC FROM LIMELIGHT** — Frank Chacksfield
5. **RAMONA** / **CHIQUITA MIA** — Mantovani

MERCURY

1. **GAMBLER'S GUITAR** / **FREE HOME DEMONSTRATION** — Rusty Draper
2. **ETERNALLY** / **SIMONETTA** — Vic Damone
3. **BUTTERFLIES** / **THIS IS MY SONG** — Patti Page
4. **FOR ME, FOR ME** / **THUNDER AND LIGHTNING** — Georgia Gibbs
5. **RUBY** / **LOVE MOOD** — Richard Hayman

M-G-M

1. **MY LOVE, MY LOVE** / **YOU'RE FOOLING SOMEONE** — Joni James
2. **A DEAR JOHN LETTER** / **NO STONE UNTURNED** — Pat O'Day-Four Horsemen
3. **IT CAN'T BE WRONG** / **I CAN READ BETWEEN THE LINES** — Billy Eckstine
4. **ANNA** / **I LOVED YOU** — Sylvana Mangano
5. **I WON'T BE HOME NO MORE** / **MY LOVE FOR YOU (HAS TURNED TO HATE)** — Hank Williams

RCA VICTOR

1. **YOU, YOU, YOU** / **ONCE UPON A TUNE** — Ames Bros.
2. **C'EST SI BON** / **AFRICAN LULLABY** — Eartha Kitt
3. **I'M WALKING BEHIND YOU** / **JUST ANOTHER POLKA** — Eddie Fisher
4. **NO OTHER LOVE** / **KEEP IT GAY** — Perry Como
5. **CRYING IN THE CHAPEL** / **LOVE EVERY MOMENT YOU LIVE** — June Valli

On the Upbeat

New York

George Westcott, disk jockey on KXOB, Stockton, Cal., celebrated his second anni on the air Friday (7) with a bash featuring **Louis Jordan** at the Stockton Civic Aud. . . . **Dorothy Collins** currently at the Thunderbird, Las Vegas . . . . Lubin Music, BMI affiliate, continuing its publishing activities . . . **Meredith Willson's** "I See The Moon," which he penned more than a year ago, is getting its first waxing via **The Mariners** on Columbia. . . . **Bill Darnell** began a one-week stand at the Gay Haven, Detroit, Monday (10) . . . **Jan August** opens at the Capitol Theatre, Washington, Aug. 20 . . . **Joni James** begins a one-week engagement at the Casino Theatre, Toronto, Aug. 13 . . . **Les Elgart** orch currently at the Rustic Cabin, Englewood Cliffs, N. J. . . . **Dick Gersh** and **Buddy Wecht** teamed up for record promotion and personal management . . . **Gisele MacKenzie** due here Sept. 4 after selling her Coast home. Thrush joins the "Hit Parade" Sept. 12 . . . **Broc Peters** into the Copacabana, Pittsburgh, Aug. 17. . . . **Erroll Garner Trio** into Tiffany's, Los Angeles, Friday (14). . . . **Joe Allen**, in from the Coast visiting deejays for Kem Records. . . . **Cathy Ryan** opens at the Theatrical Grill, Cleveland, Aug. 17.

Hollywood

Sam Donahue and his sextet replaced **Jerry Fielding** orch at Circus Gardens . . . **Tommy** and **Jimmy Dorsey** one-night at Pasadena Civic Auditorium Friday (14) . . . **Ray Anthony's** "Dragnet" jumped to top of Capitol's local list . . . **Lawrence Welk** ends his second full year at the Aragon Ballroom Aug. 23 . . . **Mickey Katz** recorded four sides at Capitol, two of them sans any Yiddish idiom (but still accented) as an experiment in reaching a wider market. . . . GAC trying to open up Las Vegas as a one-night town for bands coming down out of Salt Lake City, teed the stunt off with a one-nighter by **Ralph Marterie** at the Last Frontier Village Ballroom . . . **Charley Trenda**, road manager for the Jerry Gray band, joined the **Art Whiting Agency** as radio and record talent rep when Gray elected to stay in town for a considerable period. Meanwhile, Mrs. Gray took over as hubby's personal manager . . . **Frank DeVol** jaunted to San Francisco to visit deejays . . . **Art Jarrett** now a liquor salesman for a local wholesaler, has the Palladium and Brown Derby as his top accounts.

Chicago

Tune Toppers into Preview Lounge for two weeks . . . **Harmonicats** playing Chicago Theatre Aug. 21, after two weeks of which they move to Michigan State Fair, Detroit, opening Sept. 13 . . . **Beryl Booker Trio** and **Singleton Palmer** into Blue Note here, Sept. 9 for fortnight . . . **Shep Fields** playing Pleasure Pier, Galveston, two frames, beginning Aug. 22 . . . **Chuck Foster** in four frames at Peabody Hotel, Memphis, starting Aug. 24 . . . **Art Tatum Trio** entering Blue Note Aug. 14 for two rounds, followed by fortnight of Nat Cole on Aug. 28 . . . **Ted Weems** taking over Iroquois Gardens, Louisville, Aug. 17-30 . . . **Benny Strong** into Schroeder Hotel, Milwaukee, opening two stanzas Sept. 29 . . . **Ken Harris** plays same spot Sept. 1-14 . . . **Eddy Howard** booked for Aragon Ballroom, Chi, Aug. 18 in two-weeker. . . . **Harry Cool Trio** inked for Angelo's, Omaha, Aug. 14 for 15 days . . . **Art Castle** into Dutch Mill, Delevan, Wisc., for three days beginning Aug. 14.

Kansas City

Tiny Hill begins 18th year on the road with orch, doing one-nighters this month. He began Aug. 1, 1935, at Paris, Ill., and has travelled 700,000 miles, doing one-nighters in the interim. Spends August this year playing the midwest, Aug. 1 at Des Moines, with other dates in Illinois, Indiana, Wisconsin and Ohio, winding with Avoca Ballroom, Avoca, Ia., Aug. 31 . . . **Beachcombers** hie to Fazio's Supper Club, Milwaukee, opening Aug. 7 for two weeks, following their stint at Eddys' here . . . **Novelites** threesome opened at Eddys' for two weeks . . . **Shecky Green** goes to the Five O'Clock Club, Miami Beach, opening Aug. 13.

Omaha

Eddie Skeets orch into Oscar's Palladium Aug. 28 . . . **Jan Peerce** presented concert for Ak-Sar-Ben members here . . . Outfits touring state include **Al Grebenick** and KFGT orch; **Skipper Berg** and the Vikings; **Hank Winder** and **Jan Garber** . . . **Steps of Jive** opened at Dundee Dell . . . **Mary Ellen Daniels**, piano, replaced **Cheryl Corby** at Blackstone Hotel's Cottonwood Room . . . Upcoming at Peony Park are **Jimmy Palmer** (14-16), **Bill May** (21-23), **Les Brown** (28) and **Art Castle** (29-30) . . . **Art Tatum** booked at Angelo's Aug. 29 . . . **Delores Marshall** headline vocalist with **Chuck Foster** here.

Scotland

Peter Legh orch, satisfying vacationing customers at Pavilion, Ayr . . . New **Lawrence Wright**, ballad, "Daughter of Rose of Tralee," by Scots **John Muirtagh** and **Ian Gourlay** aired on BBC by **Eric Winstone** orch . . . **Deep River Boys**, most-returned U. S. act to play Scotland, inked for Empire, Glasgow, Aug. 17.

Russ Facchine Exits Chi's GAC Band Dept.

Chicago, Aug. 11.

Russ Facchine, veepee of General Artists Corp., resigned from the firm last week to go into the personal management field. Facchine worked in the band department here.

Prior to joining GAC, Facchine was with the now defunct Musart Corp. Successor hasn't been set as yet.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales based on reports obtained from leading stores in 11 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Indianapolis, Pearson's	Boston, H. N. Homeyer	Chicago, Carl Fischer	Rochester, Neisner Bros.	Philadelphia, Charles DuMont	Minneapolis, Schmitt Mus. Co.	Kansas City, Jenkins Music Co.	Detroit, Grinnell Bros.	St. Louis, St. Louis Music Supply	San Antonio, Alamo Piano	TOTAL POINTS
1	3	†**Moulin Rouge** (Broadcast)	9	1	1	3	5	3	5	2	4	3	1	84
2	6	†**Crying in the Chapel** (Valley)	1	3	6	7	1	7	4	1	3	4	..	73
3	2	***I'm Walking Behind You** (Leeds)	3	..	2	5	2	10	7	5	1	1	4	70
4A	4	***No Other Love** (Williamson)	5	2	4	6	4	1	3	..	6	8	3	68
4B	1	***April in Portugal** (Chappell)	10	..	3	2	3	4	..	3	2	2	2	68
6	5	***Vaya Con Dios** (Ardmore)	4	..	8	1	6	2	..	8	10	9	6	45
7	8	***I Believe** (Cromwell)	2	10	..	4	7	..	9	4	8	7	8	40
8	7	†**You, You, You** (Mellin)	7	5	..	9	9	5	1	10	7	..	7	39
9	9	***Ruby** (Miller)	..	7	5	8	..	9	..	6	5	6	5	37
10	11	***P.S. I Love You** (La Salle)	8	6	..	..	8	8	8	7	..	5	10	28
11	12	***With These Hands** (Bloom)	6	4	..	..	..	6	..	..	..	10	..	18
12	10	***Oh!** (Feist)	..	..	7	..	..	..	2	..	..	..	..	13
13A	14	***Limelight Theme** (Bourne)	..	..	9	..	..	..	10	..	..	..	9	5
13B	..	***Down by the River Side** (Speir)	..	..	..	..	..	..	6	..	..	..	..	5
15	13	***The Breeze** (Leeds)	..	..	..	..	..	..	..	9	9	..	..	4

Inside Stuff—Music

"C'est Si Bon," a Leeds music copyright acquired from France, is another instance of a tune kicking off by a surprise rendition after a discouraging start. Originally launched a couple of years ago in this country with an English lyric by Jerry Seelen, the tune barely got off the ground, despite some firstrate renditions, including one by Louis Armstrong for Decca. The number is now clicking with the French lyric, via Eartha Kitt's slice for RCA Victor.

Taken out of an album, the number has already sold over 250,000 disk copies and has become Miss Kitt's biggest seller to date. Her "U'ska Dara" reached the 120,000 marker before fading, whereas "C'est Si Bon" is still going strong for Victor.

Johnnie Ray is getting a double ride on one of his own clefting efforts. "Tell the Lady I Said Goodbye." Ray cut the tune as his first assignment for the Okeh label, a Columbia Record subsid, nearly two years ago. The side, backed with "Whiskey and Gin," was only a fair hit, but it drew attention to Ray and landed him in Columbia's artists' roster. His next coupling for Columbia, "Cry" and "Little White Cloud that Cried," stepped out and become spectacular sellers. Columbia has now issued a new version of "Tell the Lady," with Paul Weston orch accomping.

The revival of the coverage policy by the major diskers, as reported in last week's issue of VARIETY, is now taking shape with a vengeance. On the heels of the joint effort by RCA Victor's artists & repertoire staffers, Henri Rene and Hugo Winterhalter, on a coupling of instrumentals, Columbia Records has issued a tandem disk with its a&r toppers, Mitch Miller and Percy Faith, covering the Victor slice of "Elaine." Miller is featured on the oboe on the Columbia version, with Rene handling the musette (a squeezebox instrument) on the Victor slice.

'Limelight' Swedes' No. 1 Disclick; Dizzy's 'Oo' 2d

Stockholm, Aug. 4.

The soundtrack etching of Charlie Chaplin's "Limelight" is currently the top selling disk here, according to last week's report from 15 record shops.

Second in the list was "Oo-Sho-Be-Do-Be" recorded by Dizzy Gillespie and Joe Carroll for the Karusell label. The German version of "Egon," a tango, was in third place and the Swedish version of the same tune was in fourth. "Doggie In the Window," as recorded in Swedish on the Odeon label, was in fifth place.

'Limelight' Tops Italy

Rome, Aug. 4.

Music from Charles Chaplin's "Limelight" continues as top item on Italy's platter market, with sales showing no signs of tapering off as yet. At least 12 major diskeries - Voce del Padrone, Decca, CGD, Odeon, Cetra, Durium, Parlophon, GM Record, Music, Fonit, VIS, and Phonola - have waxed the various themes from the pic, with several of the companies issuing two or more versions, with and without vocals. Cetra, for example, is distributing three recordings of "Limelight": one with male vocal, one with female, and one instrumental.

At present, there is no single standout seller among Italo pop songs or tunes.

Wayne, Alencar to Coral

Bernie Wayne, composer and guest maestro with several symphony orchs, has been added to Coral Records' staff as musical director.

Paulo Alencar, Brazilian orch leader, has also been inked by Coral for conducting assisgnments.

A. C. Symph Seeks 10G City Grant

Atlantic City, Aug. 11.

The Atlantic City Symphony Orch which ended a series of concerts late in the spring far in red ink, last Thursday (6) appealed to the City Commission here for a subsidy of between $10,000 and $15,000 to present a series of five concerts for adults and three for children next year.

The appeal was taken under advisement by the Commissioners. The appeal was made by a group of leading resort citizens, headed by Paul Aiken, president of the symphony body, formed here last year. The group was warned by both Mayor Altman and City Solicitor Murry Fredericks of legal barriers for any city funds going to a private corporation, even if it is not operated for a profit.

Fredericks said he would explore the law further and promised a decision tomorrow (Thurs.). The city now offers free concerts, which are played by a group of professional resort musicians, who will appear regularly with the completion of a band stand on the old up-town Garden pier. The pier is being rebuilt by the city into a civic center.

Aiken told the city commissioners that the symphony body is in debt as the result of three concerts given last winter, and that Van Leer Lanning, its director, had waived his own salary in addition to paying $600 out-of-pocket expenses. The symphony is composed of 83 musicians, and all but five are local residents. Many are professional while there are a number of amateurs included in the roster.

Jubilee Inks Verna Leeds

Verna Leeds, hillbilly thrush, has been pacted by the indie Jubilee label.

Her first release will be a country version of "Love in Bloom" backed with "All Over You."

Philly Orch Seeks Pa. Unemployment Insurance

Philadelphia, Aug. 11.

Musicians of the Philadelphia Symphony Orch are seeking state unemployment compensation as one of the terms of the 1953-54 contract, Orville H. Bullitt, president of the Orchestra Assn. disclosed. Bullitt said there were indications the state would grant this coverage, although the 104 symph members have not been covered previously.

The Bureau of Employment Security in Harrisburg, Pa., last January rejected a verbal request for the compensation made by the orchestra. Organizations such as the Philly orch are not automatically covered by unemployment compensation and must request it. Early last month, however, the Pittsburgh Symphony Orch became the first orchestra in the state to be granted coverage.

Under last year's contract, the Philadelphia Orchestra minimum for a 32-week season was $135-a-week. Bullitt blamed the compensation question for dragging out negotiations for this season's contract. Last year's contract was not signed until six days before the opening of the season.

Otto Zoeller to Baton San Antonio Civic Orch

San Antonio, Aug. 11.

Otto Zoeller, local musician, has been drafted to conduct the newly organized San Antonio Civic Orchestra. Organization of the group is now under way here. It would in no way compete with any other local organization and would be non-profit.

Zoeller is considered to be the "father of San Antonio High School music."

Best British Sheet Sellers

(*Week ending August 1*)
London, Aug. 5.

Limelight ..... Bourne
Moulin Rouge ..... Connelly
I Believe ..... Cinephonic
Walking Behind You . Maurice
Seven Lonely Days ..... Feist
Hold Me, Thrill Me ..... Mills
April in Portugal ... Sterling
Hot Toddy ..... Aberbach
Pretend ..... Leeds
Your Cheatin' Heart ... Wood
Tell Me You're Mine . Chappell
Have You Heard ..... Day

Second 12

Black Eyed Susie . . Cinephonic
Say You're Mine . . . . Victoria
Downhearted . . . . New World
Queen of Tonga . . . . Connelly
Tell Me A Story . Cinephonic
Wonderful Copenhagen Morris
Nature & Father Time . Aberbach
Talk To the Trees . . Chappell
Bridge of Sighs . . . . . Maurice
Can't I . . . . . Meridian
Walk That-A Way . . Aberbach
Never in Love Before . . Morris

Pubs Lose Coin In Underwriting Indie Disk Deals

Music publishers are now taking a consistent shellacking on their joint efforts with indie disk companies. The pubs have been shelling out a minimum of $500 to get their tunes cut on the minor labels and, except in rare instances, have not been able to recoup their investments.

The publishers, however, still keep going for more coin, despite overwhelming odds against them. Failure to get their songs placed at the major labels is forcing the publishers to gamble their own money on a disk version, with hope it will stir up some noise and get them a more important rendition by a top name artist.

In the past year not a single top hit has been developed through this route, although several dozen sides were made by the indie wax works with publisher subsidization. In one case, a major publisher put up a couple of thousand dollars for four sides and barely got back his money, when one of the four numbers stepped out to mid-hit status.

Indie diskers, meantime, have been cashing in on the publishers squeezeout from the major labels. The small platter operator gets the masters for virtually nothing and, if a fair seller emerges from these, he's in clover. In many cases the publishers not only pay for the date but also underwrite the promotional costs to obtain the disk jockey spins.

Kendis' Dallas Spot

Dallas, Aug. 11.

Sonny Kendis and his orch open here at the Baker Hotel Aug 21, replacing Emile Petti and his band.

RETAIL DISK BEST SELLERS

VARIETY
Survey of retail disk best sellers based on reports obtained from leading stores in 11 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Boston—(Boston Music Co.)	Philadelphia—(John Wanamaker)	Chicago—(Hudson Ross)	St. Louis—(Ludwig Music House)	Minneapolis—(Don Leary)	Indianapolis—(Pearson's)	San Antonio (Alamo Piano)	Los Angeles (Dennels)	Kansas City—(Jenkins Music Co.	Seattle—(Sherman & Clay)	TOTAL POINTS
1	1	PAUL-FORD (Capitol) "Vaya Con Dios"	3	4	8	3		2	2	2	3	6	2	75
2	5	AMES BROS. (Victor) "You, You, You"	5		4	8		1	4	4	7	2	1	63
3	2	PERRY COMO (Victor) "No Other Love"	2	2	2	6			6	1	4	4		58
4A	6	PERCY FAITH (Columbia) "Song from Moulin Rouge"	10	10	1		4			5	5		3	39
4B	3	EDDIE FISHER (Victor) "I'm Walking Behind You"	1				1			3	8	3		39
6A	4	HILLTOPPERS (Dot) "P.S. I Love You"	4	5		5	10			8		1	6	38
6B	7	EARTHA KITT (Victor) "C'est Si Bon"	6	7		2		9	7	7	1			38
8	12	RUSTY DRAPER (Mercury) "Gamblers Guitar"	7	3	6	4		3						32
9	11	LES BAXTER (Capitol) "April in Portugal"			3		5			9		8	7	23
10	18	EDDIE FISHER (Victor) "With These Hands"				1			3				9	20
11	8	PEE WEE HUNT (Capitol) "Oh!"		8				6	10	10			4	17
12		KAY STARR (Capitol) "Allez Vous En"					3					7	8	15
13A	16	REX ALLEN (Decca) "Crying in the Chapel"		6			2							14
13B	10	DARRELL GLENN (Valley) "Crying in the Chapel"	8			10			1					14
15	9	FRANK CHACKSFIELD (London) "Limelight Theme"	9			7				6				11
16A	15	HILLTOPPERS (Dot) "I'd Rather Die Young"				9			5			9		10
16B		P. O'Day-4 HORSEMEN (M-G-M) "Dear John Letter"		1										10
18	16	JAZZBO COLLINS (Brunswick) "Little Red Riding Hood"									2			9
19		LES BAXTER (Capitol) "Ruby"										10	5	7
20		RAY ANTHONY (Capitol) "Dragnet"									10		10	2

FIVE TOP ALBUMS

1	2	3	4	5
ME & JULIET	CAN-CAN	VICTOR PRESENTS EARTHA KITT	WONDERFUL TOWN	MUSIC FOR LOVERS ONLY
Broadway Cast	Broadway Cast		Broadway Cast	Jackie Gleason
Victor	Capitol	Victor	Decca	Capitol
OC 1012	S 452	EPB 3062	DL 9010	H-352
EOC 1012	EDM 452	LPM 3062	DA 937	
LOC 1012			9-391	
EOA 458				

AFM Nixes Indie Waxing Deals By Tooters, Talent

American Federation of Musicians, in a general tightening up of its grants of recording licenses, has clamped a ban on commercial disk enterprises by musicians, songwriters, bookers and talent managers. Move was made to block the flow of bootleg disks from these sources, and to prevent union musicians from being chiseled out of the regular recording wage rate.

Decision by the AFM not to grant licenses means that such disks can no longer be aired by disk jockeys. In the past, talent managers frequently made disks for deejay use, with the hope that if the platter kicked off, a major company would buy the master. While there is nothing in the AFM bylaws from preventing these disks from still being made, the platters will be cut off from their chief source of plugs.

Many musicians, in the jazz field particularly, were also making disks independently, also with the idea of selling the masters to indie or major labels. In several cases scales were not being observed in the payment of sidemen, thus, in the opinion of AFM execs, damaging the whole salary structure.

It's understood the AFM ukase will not apply to those musicians who have set up regular labels. Raymond Scott, for instance, owns the Audiovox label while Woody Herman has a share in Mars Records. Several Coast jazzmen also have indie labels, such as Dave Brubeck's Fantasy Records. These will continue under the regular AFM licenses, since the union is interested in knocking out the marginal and occasional disk venture.

ALBERGHETTI'S POPS, LONGHAIR FOR MERC

Hollywood, Aug. 11.

Anna Maria Alberghetti, 17-year-old Italian thrush, signed a contract with Mercury to etch both pop and classical tunes. Singer, recently under contract to Paramount, had mulled offers from both RCA Victor and Columbia and finally decided on Mercury because she'd have no competition on that label from other artists in the same field.

Initial session probably will include two tunes which she used in her nitery debut at the Sahara, Las Vegas, and which showcase her range: Mozart's "The Magic Flute" and "Your Cheatin' Heart."

PITCH TO BUILD NEW CAFE PUBLIC

4th Estate & Strip Street

With the almost inevitable suspension of the license of the 3 Deuces, West 52d St. (N.Y.) strippery—and confirmed officially on Aug. 7—the metropolitan New York press, which covers the bistro belt, hopped on the situation with almost an unanimous "it's about time." The righteous indignation came through in many columns, with such consistently as to indicate a journalistic code about not being the first to "blow the whistle."

But the moment it became apparent that the management had sure gotten itself the "wrong number" by picking on a plainclothesman who was making a routine inspection, then the nitery reporters let go with both barrels. It was backed by forthright editorializing.

No question but that the strip, clip and gyp joints had been asking for it. The B-girls and the mixing, the spiked hooch, phony tabs, spurious $3.50 "minimums," and the blatant barkers had converted "America's Montmartre"—a row of niteries—into a tourist trap, with no respect for local or yokel.

West 52d St. at one time boasted over 25 eateries, dineries and niteries, pubs and clubs of all descriptions. They ranged from the ultra 21 Club to the original Tony's on the other end of the street (nearest 6th Ave.); from a conservative tourist delight, Leon & Eddie's (now in economic straits) to the zany Club 18 (Jack White, Pat Harrington, Frankie Hyers, et al.); from such sanctified swing, jive and jump joynts as the Famous Door to the Onyx.

And then Swing Street swung into a strip and clip alley. Landlords had good rentals on short-term leases as it was inevitable tha Rockefeller Center would continue expanding north. The recent Leonard J. Beck deal for the entire 6th Ave. front, 51st to 52d St., would have automatically kayoed the 3 Deuces and other nuisances—but it is unpoetic justice that the gendarmes got in there first. It was a blot on the community, and should have been curbed long ago. The clip part of it is the least of it, say the congnoscenti. There are cynics who think that the evolution from Swing to Strip Street could also embrace another label—Reefer Row. Maybe that'll be proved one day also. *Abel.*

Too Many Circuses, So the Shriners And Kindred Orgs Veer to Spectacles

After many years of sponsoring circuses, the Shrine organizations, as well as others, are now veering away from that form of entertainment. Feeling is that they've stayed too long with that type show and are now seeking other formats.

Situation had reached a point where some cities had several circuses annually. St. Louis, for example, not only had the annual visit by the Ringling show, but also had the annual Police Circus and Firemen's Circus besides the Shrine Circus. Other cities were faced with similar situations, and thus several organizations, particularly various Shrine temples, have been going after other types of presentations.

Consequently, Harold Steinman, producer of "Hippodrome"—a variety spec patterned after the old N.Y. Hipp—which will open Sept. 4 at the Exposition Provinciale, Quebec, has picked up several sponsorships. In Boston, where the layout opens Sept. 29, Shriners will sponsor. The Police Dept. will bankroll in Flint, Mich., Oct. 27 and Houston, Dec. 1. The Cleveland Press is sponsoring in that city on Nov. 17. This is considered an excellent sponsoring record inasmuch as this is their first year and show has never been seen previously.

Switchover to "Hippodrome" and other large shows will make some difference to talent agencies. Actually, it represents a loss to the percenters inasmuch as layouts of this kind use less acts than a circus. "Hipp," for example, will have the "Dancing Waters" fountain display, a line of swimmers and a line displacing acts. None of these is bought from agencies and thus a loss to the outdoor type of acts is sustained.

The show benefits greatly from sponsorships. Through Shrine and other kinds of arrangements, layout is virtually immunized against losses. These large outfits are in position to sell huge blocks of tickets, and thus show can come out with a sizable profit with each sponsored date.

Diosa Costello playing her last date as a single at the Hollenden Hotel, Cleveland, prior to teaming up with the Slate Bros. Mercury Artists is representing.

Mo. Fair's Shows Set

Kansas City, Aug. 11.

Missouri State Fair has a pair of attractions set for the annual event at Sedalia, Mo., Aug. 22-30. Sam Howard's Aqua Thrill unit moves into Fair grounds, Aug. 21, for six nights. Water show is an innovation in fair attractions here.

Second unit is Barnes-Carruthers Shows which opens Aug. 25 for final six nights of the fair.

AGVA's Midwest Move To Enforce RR, Pay Rules

Chicago, Aug. 11.

Ernie Fast, midwest director for American Guild of Variety Artists, announced he will try to enforce west coast guild laws here. It's his first measure to help performers since he assumed office a few months ago.

Local AGVA board already has approved his proposal for a transportation clause, such as is in effect on the Coast. If carried out, new measure will require night club operators to pay round-trip, first-class transportation costs for each artist booked for two weeks or less. Acts inked for three weeks will get one-way transportation, and those skedded for four frames will have to negotiate.

Another proposal which the board still is considering is to raise minimum wage scale to $125 net per week. As in the west, acts receiving $200 or more would be permitted to work a seven-day week; those working for less would be limited to only six days.

Necessity for effectuating the measures rises out of AGVA's current tiff with Chi cafe owners. Blacklisting the clubs limits the number of places at which AGVA acts can play, and the burley gals are being offered low dough by the houses in good standing because of the excess of unemployed strippers.

DISK NAMES AT 'COKE' PRICES

Talent agencies are in process of reappraising the night club industry. Consensus seems to be that the regulation nitery field seems to be getting smaller while the haunts of the youngsters, the spots featuring record names, are in the growing stages.

The cafe picture hasn't been too bright in recent years. Real crowds now turn out only for a big headliner. The regular cafe patrons, who have been supporting clubs year in and out, are shying away. Some feel that it's because they've been fed the same diet for so long; others feel that money isn't as loose as in former years. Another reason ascribed to the cafe field constriction seems to lie in the fact that clubs haven't gone out of their way to woo new customers. The youngsters can't support the regulation type club and no attempt to encourage their patronage is made, except around prom time.

On the other hand, the disk

(Continued on page 52)

Drive to 'Pin Down Niteries On MBA's in N.Y.'

The New York branch of the American Guild of Variety Artists will now move in on all New York niteries in an effort to pin them down to a minimum basic agreement. According to Dick Jones, AGVA's eastern regional director, he'll call the N. Y. cafe operators to a meeting on Aug. 19 and, at that time, he'll state that any cafe that does not have an agreement 30 days from that date, will get no shows.

Jones said that "at present there are no MBAs [minimum basic agreement] in the N. Y. niteries." He said that all agreements had expired, but nothing had been done to get renewals because of the union's preoccupation with other matters. However, now that some of the matters are out of the way, all negotiations will be renewed and the "no contract—no show" rule will go into effect.

Among the new matters that the union will attempt to place in a contract will be a six-day work week for principals. All contracts, according to Jones, will stipulate the $2.50 weekly welfare fund payment for each performer. He stated that he'll go in for improvement in backstage conditions as well.

At present, there are no cafes in New York that are paying the welfare impost. Action stopping payments was taken some months ago when the Theatre Restaurant Owners of America, an organization of nightclub owners, attempted to get recognition of that organization and asked its members not to pay into that fund.

Jones explained that, in asking the cafe ops to attend the meeting, it doesn't mean he'll negotiate with night club owners as a group. Contracts will be drawn up on an individual basis. AGVA policy is not to recognize any operator group.

Jones' plan of organization calls for the signing of operators in Lakewood, N. J., immediately after New York is out of the way. He said that scales will be drawn up on the basis of one, two and three-day stands as well as a full week. He said that Lakewood will be taken out of the club date category and night club scales will be applied.

Jones said that notice of intent to negotiate will not only go to the nitery ops, but to agents and acts as well. Jones will take no chances on performers saying that they aren't cooperating because they didn't know of steps being taken by the union.

Indie Agents Lose Point To AFTRA; Clarify Other Talent-%ery Points

The indie agent walked off second best in the attempt to have the American Federation of Television & Radio Artists permit commissions on scale engagements of variety performers in video. In regulations to be published by AFTRA this week, union will not permit percentages on scale bookings. Rule was made in negotiations with the Artists Representatives Assn. which had been going on for some time.

AFTRA felt that it was impossible to exempt the indie vaude and cafe agent on the commission matter. ARA made a strong pitch for the indies but AFTRA felt that it would not only be impossible to keep from spreading to all variety acts, but would ultimately hit the dramatic actors and commercial spielers as well.

The AFTRA negotiations with ARA were fairly complex. In the main, union attempted to extend the old American Federation of Radio Artists rules to cover television as well. However, union found that there were some entirely different situations and relationships. For example, 90% of the soap-opera-type radio actors have no agents. Many talent agencies got radio jobs for clients because they represented them in other fields. However, the majority

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Mick May Reopen Dallas

Dallas, Aug. 11.

Mickey Rooney is a possibility to open the fall season here at the Century Room of the Hotel Adolphus about Sept. 25. The Adolphus is also seeking to book Kay Starr, Lauritz Melchior, Danny Thomas and Martha Raye.

Also on the agenda are return dates for Yma Sumac, Joe E. Lewis, Kay Thompson & Williams Bros.

Proser-Levin Lease Hassle Snafus La Vie

Fate of Monte Proser's La Vie En Rose, N. Y., is now undetermined. Spot was originally slated to reopen after the summer hiatus on September 5, but now it's unlikely the nitery will unveil before mid-October, if at all.

Situation is complicated by Lou Levin, landlord of the building and operator of Gilmore's Steak House. Proser had been conferring with Levin to knock down the wall into the adjoining building, which Levin also owns, to enlarge La Vie. Levin told Proser he might have to take over La Vie's site because the owner of the building in which the Gilmore's eatery was located was becoming difficult in negotiating a new deal.

According to Proser, Levin made a proposition in which he would enlarge La Vie by knocking out the wall into the next building, and then give him a full year at no rental if Proser would move at the end of that year and relinquish his present lease which has five more years, plus an option for another three years. Levin would then move Gilmore's into the La Vie site.

According to Proser, this deal would be satisfactory and he was prepared to draw up a contract stating specifications for the enlarged building. However, Proser claims, that before any such contract could be drawn up, Levin sent a crew of workmen into the building and ripped out a wall. Proser said that he will go to court to enforce a contract. Proser stated that Levin told him that since the July rental for La Vie hadn't come on time, lease was broken and he was therefore free to do what he wanted with his building.

Raid Another 52d St. (NY) Strippery, Moulin Rouge

N.Y. Police Dept. is really cracking down on the 52d St. niteries. A second spot was raided last week and charges filed against the Moulin Rouge. Police alleged improper lighting and absence of menus on tables. Report is being sent to Fourth Deputy Police Commissioner George P. Mitchell for further action.

What action will be taken by Commr. Mitchell is indicated by the fact that he suspended the cabaret license of the 3 Deuces on the same thoroughfare. Spot's permit was lifted pending a hearing on charges of mixing, indecent exposure by female entertainers, improper illumination, failure to place menus on tables, failure of two employees to carry police identification, and failure to maintain a roster of employees.

Other spots on that street are expected to be visited by the police periodically. Gendarme spotlight on that strip came after a hassle at the 3 Deuces when a policeman attempted to oust a plainclothes lieutenant from that spot. Policeman was held for departmental trial on charges of having lent a spare badge to a friend who was held for impersonating an officer.

LOU WALTERS NOW ALSO IN UNIT PRODUCING BIZ

Lou Walters, operator of the Latin Quarters, in New York and Miami Beach, is expanding his talent operations in another direction. He's set to put out two units, first of which is set to open in October at the Beverly Hills Country Club, Newport, Ky. Units, built along intimate lines, will call for a cast of about 15 and will retail in the $5,500 class.

Initial package will be "Gaslight Follies" and will include Bob Hannon, Rowena Rollins, Lenl Lynn, Carolyn Wood, Ernest Sarracino, Clara Cedrone and The Foursome. Second unit will go on the boards shortly after the first gets under way and will have a French motif.

Walters has just opened a personal management office with singer Cass Franklin (& Monica Lane) in charge. Talent in that stable will consist mainly of acts that are imported by Walters for service in any one of the two cafes he's been operating. Walters has previously produced units, but those comprised shows that played his cafes.

Decision to go in for other production was influenced by the fact that Walters has a storehouse full of costumes, music and material that weren't being put to use. He'll thus be able to utilize these items in his units.

Glebe, Ottawa, To Drop Vaude After 2 Yrs.

Ottawa, Aug. 11.

Vaude has been dropped by one Ottawa house while another is trying it out. After nearly two years of okay biz with stage shows, the Glebe, former indie filmer, has resumed an art-film policy it ran before it teed with stage acts plus films. The Elmdale, also nabe owned by National Theatres which holds a strong part of the Seville, Montreal vaudfilmer, is currently playing "The Four Lads" (film) and may lock its stage in a regular basis.

Hy Bessin, Glebe mgr. currently on an extended vacation in New York, was not available for comment, but his office claimed the live stage was more trouble than it was worth and a return to straight film policy was just as rewarding financially. While Glebe will play regular pictures it will concentrate on artfilms when possible.

La. Purchase 150th Anni Keys Big N.O. Hoopla

New Orleans, Aug. 11.

This key city of the Louisiana Purchase territory now tells the world that the biggest hoedown since the Battle of New Orleans will be staged this October. Officials of the Louisiana Purchase 150th Anniversary Association, a group of city, state and civic leaders, disclosed plans at a luncheon at the Roosevelt. Among them:

The visit of President Eisenhower to New Orleans on Oct. 31. The President will reenact the signing of the Louisiana Purchase Treaty with a representative of France and participate in other ceremonies scheduled for that date.

Rex and Comus, two of the great New Orleans Mardi Gras paradeballs, will stage, for the first time in their history, an out-of-season appearance.

The parades and balls of Rex and Comus, traditional rulers of Mardi Gras Day, have never been held except on Shrove or Fat Tuesday. The spectacle, which draws thousands to New Orleans each year, will be different this October in that there will be no masking.

A pageant, with a cast of thousands of Orleanians, will stage 10 dramatic performances of highlights from the Louisiana Territory's colorful history.

Sesquicentennial spokesmen said that N. O. will play host to ambassadors, ranking U. S. officials, international celebrities and distinguished visitors during the fortnight of celebration which will climax the 150th anniversary year.

'HOLIDAY ON ICE' TOPS HOT UTAH FAIR LINEUP

Salt Lake City, Aug. 11.

Utah State Fair manager J. A. Theobald has lined up the hottest set of attractions in the fair's history. Top turnstile turner should be "Holiday On Ice," always a moneymaker here, with 15 performances at the Coliseum starting Sept. 11.

Other events expected to produce healthy b.o. are Jimmie Lynch's Devil Death Dodgers, slated for three days, three sessions of a horse show, ski jumping contest on a jump 180 feet long and 280 feet long, and Gorgeous George and Baron Leone putting on a tug and toss session that will be televised.

With the exception of "Holiday," all shows will be free to fair ticket buyers, an invitation expected to up the attendance to a record 250,000. Icer will be priced at $3.75 top.

Claim Is Upheld On Saratoga Brook Sale

Saratoga, Aug. 11.

A Supreme Court referee, Attorney Patrick J. Keniry, of Mechanicville, ruled Thursday (30) that Laura A. Farone, of Saratoga, is due $37,184 from any sale of The Brook, once a leading Saratoga night club and casino.

Kenlry issued the finding in a foreclosure action against Outhwaite, Inc., and Gilbert B. Outhwaite, former operator of the restaurant under the name of Outhwaite's, by Miss Farone. Miss Farone, a sister of Louis J. (Doc) Farone, held a mortgage on the property.

'Cisco Kid' Pair Set For K.C.'s Royal Show

Kansas City, Aug. 11.

Duncan Renaldo and Leo Carrillo will come here this fall in connection with the annual American Royal Live Stock & Horse Show. Pair are to appear at the coronation ball, Saturday parade and the night horse show performances. Date was made possible by Interstate Bakeries which sponsors the "Cisco Kid" pair on television. Interstate's home office is located here.

Carrillo once before made a p.a. here in connection with the American Royal. Show this year is set for Oct. 16-23.

Duke Proposes Mr. B. As Head of Nat'l Group To Aid Show Biz Tyros

Chicago, Aug. 11.

Duke Ellington proposed the name of Billy Eckstine to head a new national organization which will promote the careers of aspirant entertainers. Ellington and a number of his show business associates have been conferring on plans for the group which would establish national headquarters in Chi. The orchestra leader himself would act in an advisory capacity.

Other names submitted by the nominating committee, headed by Chi producer Sammy Dyer, were those of Mrs. Catherine Basie of St. Albans, N.Y., to head the group's executive board, and gospel singer Mahalia Jackson as a vice-president. Miss Jackson has indicated that she would be willing to lead a campaign to aid unknowns in the gospel and spiritual field.

Ellington's choice of Billy Eckstine as the org's prexy evolved after a series of talks with the singer who said he was serious about the need for organized aid for youngsters in show business.

TAHOE PAREE'S FOLDO $100,000 IN THE RED

Lake Tahoe, Nev., Aug. 11.

The Casino de Paree here closed for the season last Sunday (9) following a long stretch of bad biz. It's reported that the club plus the casino sustained operating losses of about $100,000. Spot was originally slated to close Labor Day.

The Casino de Paree nightclub was leased to Lou Walters, who operates the Latin Quarters in both New York and Miami Beach. Walters was at the club last week when decision to shutter was made. He planed back to New York immediately afterward.

Betty George (Of Greek Descent) Books Athens

Singer Betty George has been signed for the Club Fantasia, Athens, one of the top niteries in Greece. She starts Sept. 2 on a four-week stand engineered by the Kenneth Later agency. Miss George, incidentally, is of Greek descent.

She follows this date with a four-week commitment at the Colony and Astor Clubs, London, starting Oct. 5.

O'Malley's H'wood Office

Chicago, Aug. 11.

Expanding its booking operation for greater concentration on TV, David P. O'Malley will soon open a Hollywood office.

In the reorganizational move, Marvin Himmel has become general manager of the home office in Chi and O'Malley will operate the Coast branch himself.

Indie Agents Lose Points

Continued from page 49

of the soap-opera performers and dramatic shows castings were made on the basis of readings which the actors themselves applied for.

In video, the situation is different. For a one-hour video show, there are enough rehearsals to keep the performer busy all week. Thus he must have an agent to line up something for him while he's working. Thus agents became a necessity in video for most actors, while there was no such necessity in radio.

Again the problem of negotiations with agency organizations was virtually a new matter for AFTRA. The only organization pact they had arrived at was with the Artists Managers Guild on the Coast and the same terms applied to ARA agents in New York as well. AMA was in on the current dickers.

Term Deals

Another problem that AFTRA had to face in the ARA negotiations was the long term contracts that many agencies had with television personalities. Until the current agreement was arrived at, there had been no rules regarding the length of time an office could tie up an act. There are several major offices which had signed several personalities in the video field for as long as 10 years. In this respect, a rule was made terminating all longterm exclusive agency pacts on June, 1958, and after that no exclusive agency contracts would be legal for more than three years. ARA fought hard on that issue but was forced to give in because precedent had been set for three-year contracts in virtually every other field. New AFTRA rule stipulates that all pacts must be renewed, if at all, in the final third in the life of the contract. Thus renegotiation must be set during the final year of a three-year contract, and the final four months of a one-year contract. New AFTRA rule also requires that an agency must provide six video dates every 90 days otherwise the artist has a legal escape from the contract.

AFTRA also established other important principles in the current negotiations. Contract stipulates that an agent must act as a fiduciary for his client and must look after his best interests. In the case where an agency is a package show producer as well, the agency may not charge commissions for a job obtained in a house package. It was also established that a performer may have another agent represent him in negotiations where his own agency is putting together a package. If the original agency refuses to deal with another percenter in a case of that kind, union holds that the refusal is sufficient ground for dismissal of the original agent.

Another important principle established in the current contract is the "standard fee" clause, which stipulates that an agent cannot charge commissions on jobs that have been obtained under a performer's normal stipened. Thus if it is recognized that an artist normally gets $1,000 for an appearance, an agent cannot book him at $800 and be entitled to commissions.

Although the contract is not regarded as a victory for agencies generally, important principles have been established. Primary victory for the agents lies in the fact that the commission men have a solid hold on the talent they now possess.

Indication of the importance of that is seen in AFTRA's permission to allow agencies to collect commissions on long-running jobs which the agency did not secure. Thus if a performer is engaged in a long-running show, in which he pays no commission to any office, act would be allowed to pay the new agency. However, AFTRA's permission must be obtained.

Jane Pickens signed for the Paramount Theatre, N.Y., Sept. 9. It's her first date at this house in some years.

'ICE CAPADES' 10-DAY GARDEN RUN IN SEPT.

"Ice Capades" has been booked into Madison Square Garden, N.Y., starting Sept. 10 and winding up on Sept. 20. This John Harris production, booked through the Arena Managers Assn. will then take off on a 25-city tour. Show played the Garden for the first time in more than a decade last year, having replaced "Ice Follies" which passed up its annual stop at that spot.

"Ice Capades," which generally has a musical comedy segment integrated into the show, will feature a condensation of "Snow White and the Seven Dwarfs," under an arrangement with Walt Disney, who produced the film of that name.

BBC's 'Disgraceful' Fees

London, Aug. 4.

Gordon Sandison, general secretary of British Actors Equity, announced that top actors may be asked to boycott TV appearances, unless rates of pay are raised.

He calls the present figures "disgraceful" and the BBC is being asked to increase the fee next January.

Hammond's Roadhouse In Place of Town Cafe

Omaha, Aug. 11.

Don Hammond, boss of the Seven Seas, Flying Trapeze and other downtown spots, wants to unload his property and build a swank supper club on outskirts of city.

At present, Seven Seas is only spot playing live entertainment, although he also booked acts at the Frolics before it shuttered to make room for insurance company that owns building.

Hammond wants to locate on the Omaha-Lincoln highway. New setup would have a capacity of 250-300.

5 ON AGVA CARPET FOR L.A. HOSPITAL CUFFO

Hollywood, Aug. 11.

Five AGVA members face the Coast board tomorrow (Wed.) on charges they violated American Guild of Variety Artists rules by working a benefit cuffo without clearances from either the union or Theatre Authority.

Donald O'Connor, Estelita, Frances Langford, and Marge & Gower Champion are charged with performing gratis at a recent City of Hope benefit in Santa Barbara, according to Coast rep Eddie Rio. Consequently AGVA is investigating the entire situation.

Rio reported O'Connor was asked to make an announcement only, but when he got onstage the audience insisted on a song and dance. He explained about TA, but the tab-holders were persistent, so he finally did a hoofing and vocal act.

Nitery Ops

Continued from page 1

virtually all nitery shows in town and didn't want to pay for acts they had seen for free. He's carried this thinking into video and he doesn't want to share his acts with television shows.

Walters has also long felt that the credit that a show gives to the Latin Quarter, or any other place that the act comes from, doesn't compensate sufficiently for sharing of the acts.

Whether this policy will be repeated at other niteries in the N. Y. area remains to be seen. A lot will depend on how business shapes up in the fall. If it's bad, the night club ops may insist that acts working cafes remain in cafes exclusively for the duration of their contract.

That, of course, would hamper operations of several variety shows, but as some owners see the problem, the primary concern is their own survival.

The problem of doubling in video has had various interpretations among various nightclub owners and theatre bookers. During the Broadway heyday of vaude, the Roxy under its former booker Sammy Rauch, permitted doubling because he felt the free plug helped the theatre. Sidney Piermont, then at Loew's State and the Capitol, felt otherwise, and forbade doubling in television. The Strand's (now Warner) Harry Mayer sided with Piermont. The Paramount likes if acts to double on tele if it doesn't interfere with schedules. Feeling among nitery owners has been fairly evenly divided, but in a shrinking business cycle, the bonifaces are most likely to go along with Walters.

PATACHOU'S DATES

Dallas, Aug. 11.

Patachou, the French singer, is scheduled to appear here as star of the annual Neiman-Marcus Exposition Ball which will be held in the Baker Hotel's new Top of the Terrace Room Sept. 7.

She opens the following night at the Baker's Mural Room.

Singer Marcel Le Bon current at the Porte St. Jean, Quebec City.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Aug. 11.

Joe (IATSE) Taft and wife, May, who graduated here class of '48, made a quickie motor trip from Rosedale, L. I., for annual check-up; she's in good health.

Sam (RKO) Kelley, rushed to general hospital with acute attack of advanced ulcers, now back at the V. C. hospital, recuperating.

Larry Quinn (Vale & Stewart and Vale & Russell), in from N. Y. and registered as a newcomer.

Patricia Payne, of Switow Theatres, Louisville, reports that since her graduation she's been par excellent, and will be married Aug. 15.

Edna Trevillyen, exec of Pacific Fruit Co., in from L. A. to looksee her sister Elaine Slipper, of Omaha National Theatre Supply Co.

Bessie McCarthy and Edythe Anderson planed in from N. Y. to be by the bedside of Peggy (Roxy) McCarthy, recuperating from a major operation.

Every patient that could make it attended the birthday party of Bob (Mello-Larks) Smith. Roberta Schramm, hillbilly singing accordionist, was shindig's feature.

After observation, Max Rosenthal is skedded for surgery, while Adonis (Loew) Torres now rates special privileges and is upped for all meals, with a fall go-home in the offing.

Write to those who are ill.

More Legalistics In AGVA Vs. COA

Chicago, Aug. 11.

American Guild of Variety Artists last week submitted its first legal brief in support of an earlier court motion to dismiss charges filed last June by Chi Cafe Owners Assn. Cafemen are seeking $2,740,000 in damages and an injunction against AGVA for its practice of blacklisting night clubs which do not comply with the union's insurance program. This program levies $2.50 per performer per week from the bonifaces.

As Judge William J. Campbell had directed in Chi Federal court, AGVA attorneys must show that the court can take action because it doesn't have jurisdiction in the matter. Cafemen have called AGVA's welfare plan a violation of the Taft-Hartley Act because the union hadn't consulted with night club operators before enforcing the impost. AGVA's brief argues that the union is out of the realm of T-H because the clubs are not active in interstate commerce.

Court is left to decide whether the combined dollar value of merchandise imported by all cafes from other states determines interstate commerce or whether the economic activities of each individual operator must be considered as the criterion. Naturally, AGVA attorneys are arguing for the latter. In addition, they contend that COA's statements in the original complaint are vague and legally insufficient for U.S. court action. Solen is cautioned that certain charges in the COA complaint may indicate a violation of the law but must be proved to have been actually committed by AGVA.

To support their belief that the suit is out of court's jurisdiction, AGVA attorneys contribute their Sunday punch, citing the NLRB's refusal to act against the union upon charges identical to those submitted to the court. The union points out that any disparity in jurisdictional ideas between the court and the NLRB would lead to hasty and inequitable results. Brief indicates that the court may decline to act in the case because of NLRB's primary jurisdiction.

Wrapup is that the court must proceed to find proof of the cafemen's case if it should accept the charges under Federal purview. Attorneys for the cafe operators have 30 days in which to submit an answer to the brief, following which AGVA will have an equal period to re-answer. Should the court then decide against dismissal, another hearing will be held in the Fall.

AGVA attorneys and COA reps are still meeting periodically in an attempt to settle the tiff out of court.

Billy Gilbert set for Chubby's, Camden, N. J., Aug. 14.

Negro Nitery's St. L. Blues For After-Hours Selling

St. Louis, Aug. 11.

After two policewomen purchased drinks 90 minutes after the legal closing hours last week, cops and State liquor officers pinched Jordan W. Chambers, proprietor of Club Riveria, best patronized Negro nitery in this burg, and the waiter who served the drinks. The femme cops said about 150 persons were drinking liquor at the time they entered the place. The women preserved their drinks for evidence.

The waiter, Elijah A. Dixon, according to cops, admitted serving the drinks. Jordan, prominent in Democratic circles said he had given strict orders that no liquor was to be sold on Sunday or during any other prohibited times. Warrants for violating of city and state laws will be asked against both Jordan and Dixon.

PRO RASSLING BIGGEST B.O. IN MPLS.-ST. PAUL

Minneapolis, Aug. 11.

Professional wrestling continues to be probably the most profitable amusement in the Twin Cities. For the season just recently ended, the weekly ones in St. Paul, 35 in number, drew 100,659 paid admissions, or 2,876 each. One grossed $15,000.

For the past two years, Tony Stecher, local promoter, has been operating on a 12-month basis, taking no summer vacation, with the shows averaging more than 6,000 attendance. A recent show pulled $18,750. The local shows' preliminaries are televised. Stecher also has a circuit of towns throughout the territory where weekly shows are staged.

Minneapolis newspapers' sports sections give considerable space to wrestling, handling it as though it were a competitive sport in advance publicity and and coverage.

Dick Henry's Foreign Acts-Agency Jaunt

Dick Henry is slated to sail for Europe Sept. 23 on the Flandre. Henry, now an indie agent, who at one time headed the foreign department of the William Morris Agency, says it's a vacation. However, he'll most likely survey the foreign situation while there and will make some tieups that will return him, to some degree, into the foreign business.

While abroad, Henry will visit England, France, Italy and Germany.

Cafe Public

Continued from page 49

name spots continue to hit good grosses. They cater to the modest purse. They depend on mass business, having geared their overhead to a beer pocketbook. Even when a top record name doesn't come along, they can do fairly consistent business. Large capacity is needed so that the coke and beer trade can add up to healthy grosses.

But There's Always Vegas

Agencies realize the situation, but cannot adjust themselves immediately. Stress of the night club business must still be on the regulation night club because of Las Vegas. Most of their energies must be oriented to that town because of the vast talent consumption. However, they are devoting manpower to cater to the diskery spots. They're trying to feed as many of their singers into these cafes as possible, not only to provide work for the acts, but to help develop night club audiences. It's a long range plan that has paid off to some extent, since these places will pay big money once a disker has hit it big. Hope is that these cafes will not only develop singers, but audiences as well. Latter is becoming increasingly scarcer in many spots, and any movement contributing to the betterment of the breed is a salutory development in the industry.

TORME'S TRAFFIC TICKET ALMOST K.O.S FAIR DATE

Easton, Pa., Aug. 11.

Mel Torme drew the largest crowd of the week at the Nazareth Fair Friday (7) but almost didn't make it.

Arrested in Nazareth, near here, on the way to the fairgrounds for passing a stop sign at an intersection, Torme did not have the $8.50 fine imposed on him by a justice of the peace. He was released when he gave his wrist watch as security and later Joe Sherman, manager of the fair, paid the fine and Torme got his watch back.

Holmes Now Sole Owner Of One-Two Club, Toronto

Toronto, Aug. 11.

Nat Sandler, partner in the One-Two Club here, has sold out his interest. Tommy Holmes, who teamed with Sandler in the operation of that club, is now in control of the spot. Establishment has four floors of banquet rooms and a staff of 65. Joe Melis is current at the One-Two.

Sandler, and his wife, the former Ruth Lowe, composer of "I'll Never Smile Again," left for a vacation after sale was consummated.

House Reviews

Palladium, London

London, Aug. 4.

Bud Abbott & Lou Costello, Merry Macs (5), Billy Russell, Hall, Norman & Ladd, Alan Clive, the Wazzan Troupe (6), Eldino & Partner, Lizzet & Eddie, Palladium Tiller Girls (16), Frank Hagley Skyrockets Orch.

After three years, Abbott & Costello are back with a batch of zany antics. Teeing off in front of the tabs with strong comedy chatter, aided by one of the Palladium Tiller femmes, a looker, they get audience in fine spirits, especially with a dollars gag, in which Bud rings the changes on Lou. Then on to full stage, reviving the haunted castle bit from their picture, "The Ghost Steps Out." This is good for bellylaughs, with Costello bearing the full comedy brunt. Their aides, gathered locally, help to keep fun rolling at full speed.

For a breather, Lou intros Lizzet & Eddie, Scandinavian brother and sister acro and somersault offering, who also indulge in some cornet playing to good effect. Back again in more clowning, with scene set in gymnasium, wherein Costello gets Abbott smeared full of paint. Touch of homely sentiment was injected in the offering by Costello introducing his five-year-old daughter, Christine, who refused to do an imitation of her pere. Entire scene is loaded with bellylaughs, which resulted in begoff speech by Costello lauding fact that this is first time in 14 years he has got the better of his suave partner. Act looks good for capacity-biz during their fortnight's stay.

Openers are the usual Palladium Tiller gals in dance routine while tossing massive rubber balls around. Followed by the Wazza Troupe, five males and one femme, in speedy routine of whirlwind acrobatics, in fantastic twists and twirls to hefty mitts.

Alan Clive does a series of impressions (no program seems complete without an impressionist at this house), including Gary Cooper, George Sanders, James Stewart, Frankie Laine, Jerry Lewis (his best), with added novelty of asking audience to name next subject, with one of the heckler's requesting Marilyn Monroe. He finally settles for Johnnie Ray. Well received.

Hall, Norman & Ladd, in comedy misfits, are a male threesome who play cello, violin and guitar interspersed with plenty of laughs. Act is favorite here and has no trouble in getting away to good response.

Billy Russell usually delivers a harangue of political quips, but this time indulges in general razzing of recent American vaude influx, Sen. Joseph McCarthy, GIs and film stars. Some of his remarks, especially when referring to Johnnie Ray, are below the belt. His own description of his offering as "dribble" about describes his act.

The Merry Macs, who are here in their seventh visit in five years (almost a record for American acts), do mostly request numbers including "What Has Become of the Old Fashioned Waltz," "How High the Moon," "Three Trees," based on the old nursery rhyme of the same name, and, for encore, give own rendition of the Negro spiritual, "Standin' in the Need of Prayer." Act is always sure of a good welcome and was particularly so with the holiday audience.

Second half has PT gals, in cute new costumes, with acrobatic stepping, followed by youthful Continental juggler, Eldino. Added novelty of act is that his entire juggling is done atop a slack wire, which would have been good even on terrafirma, as boy is slick, tossing several balls at a time, barely missing, and for climax uses eight hoops to good effect.

Frank Hagley leads the Skyrockets orch during Woolf Phillips' the regular leader, holiday sojourn, and does a highly competent job. *Rege.*

Palace, N. Y.

The Ortons (2), Phil Ramone, Canfield Smith, Brownlee Sisters (4), Hilton & Lee, Sinclair & Alda, Alan Carney, All American Boys (8), Jo Lombardi House Orch; "City That Never Sleeps" reviewed in VARIETY *June 10, '53.*

Most bills playing the Palace generally consist of acts that are repeating at this house. The booking staff here doesn't take a chance when there's a choice that includes talent known to do well at this Broadway vaude. But now that summer's here and many acts are away, booker Danny Friendly has gathered together a talent collection that comprise a lot of strangers. Thus, to a steady patron at this house, this bill is more interesting than most of those that have been here.

Generally, the new acts perform admirably. The bill has pace and there are some moments in which good entertainment is provided. Under New Acts are The Ortons (2), Phil Ramone, Brownlee Sisters (4), Hilton & Lee, and All American Boys (8).

This leaves for discussion only Canfield Smith, Sinclair & Alda and Alan Carney. Latter, of course, does a reliable job at this house. His impression of various soap box orators is an excellent laugh-getter, and an assortment of sundry quips are broad enough to make a strong impact here. He gets a top mitting.

Sinclair & Alda punctuate their ballroomology with some choice lifts and spins. However, their straight terp passages need considerable brightening. They seem to use the orthodox dancing as breathers for their more acrobatic work. The tricks are strong enough to get them off nicely.

Other seasoned turn is by Canfield Smith who is an excellent technician at ventriloquy. His dummy has some human attributes, including an offhand conversational manner that doesn't seem forced. His verbiage is good and he has a nice grain of humor running through the bit. Efforts are appreciated.

Jo Lombardi's House Orch provides impeccable backing. *Jose.*

Chicago, Chi

Chicago, Aug. 7.

Les Paul & Mary Ford, Johnny Desmond, Joey Forman, Little Buck, Louis Basil House Orch; "Thunder Bay" (U).

Well-balanced lineup packs a goodly house and should strike for fine general impact when tightened to less than an hour. First show ran 67 minutes, but blame falls largely on slow walkons and amplifying difficulties.

Well-known through their Capitol disclicks, Les Paul & Mary Ford play to a rousing reception, though they use few stage tactics to enhance straight repeats of their waxings. Team does one amusing repartee session towards the close, aping each other via instrumental tomfoolery, with some help from bass accompanist Wally Kamin, but for the most part they stick close to their electric guitar art.

Potpourri of jukebox faves at the outset reaps top applause, with Miss Ford handling the vocals as per disks. On occasion, she sings against the offstage voice of her sister, Carol Ford, which leaves the customers wondering how the double-voice effect is obtained. Current hit, "Vaya Con Dios," rates high, and sock treatment of "Hold That Tiger" affords strong close. Louis Basil's house orch, usually fine showbackers, are often too loud behind the Paul-Ford vocals and guitar work.

Johnny Desmond, also in the record splash with Coral etchings and w.k. on radio's "Breakfast Club," has casual mien in a quintet of songs, each delivered to a good mitt. Walkon has him entering aud and greeting aisle-sitters with "Nice to be Nice to Your Neighbor." "No Other Love" is sung in varying tempos, and tricky beat of "C'est Si Bon" wins him a salvo. With "Prisoner of Love," Desmond pays tribute to Russ Columbo, in whose biopic he'll soon be starring, and wraps up with torrid "Sorrento" sung in Italian.

Comic Joey Forman's mild-mannered approach is deceiving, for his mimicry is strong. His impressions are worked into a theme to good effect, as he plays all the roles in a mockery of Western pix, aping Jerry Lewis, Gary Cooper, James Cagney and Boris Karloff, twisting his plastic face into fine caricatures, and garnering big applause and chuckles for his efforts. Monology, delivered in Italian dialect, too closely resembles J. Carrol Naish's "Luigi," and the closer, which he treats as the piece-de-resistance, is weakest offering of all. Better he revamped the order of his routine.

Speed tapster Little Buck, who leads off, is too seldom seen on the boards, having had only a couple of dates in the past year. Outlook is bright for the guy, though. He packs a lot of rhythmic and acro talent in his dancing shoes. Working three numbers, one with only a drum accomp, he sparks his springy tapping with splits, one-legged shuffles, cross-footed rides and an assortment of tumbling stunts that rate him sock ... its for begoff. *Les.*

Paramount, N. Y.

Ella Fitzgerald, George Shearing Quintet, Mr. Ballantine, 4 Evans, Bobby Sherwood Orch (15); "Master of Ballantrae" (WB), reviewed in VARIETY *July 22 '53.*

Although current layout's topliners, Ella Fitzgerald and the George Shearing Quintet, are at their best in a small room showcasing, they go over strong in this big house. Both Miss Fitzgerald and Shearing hit a solid musical beat hitting hefty aud approval.

Miss Fitzgerald wraps it up in the closing niche with a well-balanced repertoire that shows off her expert way with ballads and rhythm. Her top styling comes through on such tasty items as "Sposin'," "Bill," "Lo... Back To Me" and "St. Louis Blues." She takes some ... with the latter with a scat addition but it goes over. Back for "A-Tisket, A-Tasket" closer that really gets 'em.

Shearing Quintet (piano, bass, drums, guitar, vibes) whips out some interesting musical interpretations for a surefire score. Shearing's expert keyboard technique sparks the group through its paces. There's a touch of progressivism in his styling but it's not above the heads of the crowd. Each number draws aud attention and respect. Best of the offerings are "Lady Is A Tramp," "How High The Moon" and "Caravan." Gets a hot Latino beat into latter that sends him away to a begoff.

Four Evans get the show off to a pleasant start with a neat terp routine. Two men and two femmes (as mother, father, brother and sister) display okay style in modern tap, ballet, soft-shoe and acro routines. Mr. Ballantine fools around with several magical stunts for good yocks. His brash patter and caricature of an all-thumbs magico make for a sock stint.

Bobby Sherwood gets little to do in this outing. Orch rips through a fast opener, gets some laughs in a mid-show cutup and cuts the bill in a tasteful manner. *Gros.*

Empire, Glasgow

Glasgow, Aug. 6.

Guy Mitchell, with Joe Antman, and George Mitchell Choir (7); 3 Falcons, Scott Sanders, 2 Alfreros, Fred Lovelle, Raydini; Nenette Mongadors & Ann, Les Valettos (2), Bobby Dowds Orch.

Recording fame of Guy Mitchell has obviously preceded him here. Stubholders, mainly of youthful variety, give howl of delight on his entrance and speedy teeoff with "Truly Fair." Huskily-built disk personality launches into 35-minute songfest of 11 numbers, all established hits, and, by lilting rhythmic style, proves welcome contrast to line of previous vocalizing billtoppers.

Athletic-looking singer belts out the tunes, adding a little dance here and there for comedy effect, and exiting twice to change into strawhat and striped blazer and don a bowler for "She Wears Red Feathers." Latter has customers highly amused. Solid mitting for his "Beggar in Love" rendition of which contrasts with h's usual style.

Singer works in a boost for his two new Paramount pix, unobtrusively and humorously. He has normally staid Scot audience engaging in handclaps in time to his "One of the Rovin Kind" number. New song, "Look At That Girl," shapes up as surefire hit, with solid reaction for his "Pawnshop on the Corner," "Pretty Little Black-Eyed Susie" and "Sparrow in the Treetop." Final number could be stronger than "Sparrow," but nevertheless disker winds up to solid mitting. Joe Antman attends to the ivories, and three gals, plus male quartet from George Mitchell Choir, supply choral backing.

Support layout is fairly competent, though marred by strong indigo streak in two comedy acts, character man Scott Sanders and storytelling conjurer Raydini. Such acts provide blue stories that rouse bellylaughs, but are not the type for family audiences, as catered by Guy Mitchell. Scott Sanders, long-time character comedian, has deep-chester voice and a down-to-earth vaude style, but should cut out lavatory gags. His patter, in a study of an old shopkeeper, has higher standard.

Raydini, fez-capped magician, sandwiches stories in between his tricks, but makes them mainly of the quality that should be reserved for parties and cocktaileries rather than family vauderies. His best bit of magico is when he borrows a hat and produces from it yards of cloth.

Fred Lovelle is a more than competent ventriloquist (New Acts), while Three Falcons, two men and one boisterous femme, have neat line in slapstick, keeping house orch drummer fully occupied for effects in time to their comedy business. Good timing marks this upcoming trio.

Two Alfreros (New Acts) score solidly in skilled balancing, and Les Valettos, duo of attractive gals, offer further graceful balancing and acro work, plus slick staircase dancing in two spots. *Gord.*

Olympia, Miami

Miami, Aug. 10.

Hal Winters, Guy Marks, Andre & Delphine, Calgary Bros., Kim Yen Soo & Co., Les Rhode House Orch; "A Perilous Journey" (Rep).

Fair layout for the dog days is on tap this week with acts booked consisting, in the main, of talent working the area for some time now.

Topline slot has been assigned to Hal Winters, a standard act around the cafe circuit hereabouts. He's a personable song salesman with an easy delivery and pair of tenor pipes that easily embrace the better pops, he's inserted in his blending. Eschews too much into talk to set good pace and off's to sound reception.

Chet Marks, just out of the Clover Club, adds spark to the proceedings with his song-impressions. Youngster works in standard array of screen and radio-video toppers, with carbons of Gary Cooper, Humphrey Bogart and Boris Karloff, plus Louis Prima complete with horn, biggest mitt earners.

Teeoff spot is a mild affair with adagio work of Andre & Delphine. Lifts and spins are achieved in smooth enough fashion, but flash stunts to spark palming is missing. Almost walking off with palm payoff, yet Calgary brothers garner steady yocks and gasps with their knockabout routines and slow-motion inserts. Keep them interested all the way.

Sleight of hand stint offered up by Kin Yen Soo is an in-and-out affair. Legerdemain is familiar, with only fina'e bit proving cut above the usual, to make for a saver on the aud reaction. Les Rhode and house orch handle the showbacks in authoritative manner. *Lary.*

R&H's 'Fort Knox'

Continued from page 1

N. Y. C. Center, the duo will send it out for another season's nationwide tour, using the practically new scenery and costumes acquired from the Guild. Then the show will be available for stock, at royalties of perhaps $2,500-$5,000 a week at first-class spots like the St. Louis Muny Opera and somewhat less for musical tents, etc.

Despite indications of immediate opposition to the sale on the part of some of the original "Oklahoma" backers, feeling in the trade is that the deal is an advantageous one for the Guild and them. They will divide the full proceeds, less 10% attorney and agent fees, subject to a 25% capital gains nick, in other words, the backers will get 55% (or in some instances 60%, depending on the terms under which they made the original investment), of $574,425, instead of their share of the management's $400,000 end of the Magna film deal and a similar slice of stock royalties for a period of several years.

With the addition of "Oklahoma," the R&H roster of completely-owned properties also includes "Carousel," "Allegro," "South Pacific," "King and I," "Me and Juliet" and "Show Boat." Of these, "Carousel" and "Allegro" were also originally produced by the Guild, whose legit rights expired, however, when the original presentation closed.

"South Pacific," of which Joshua Logan was co-author of the book, was produced in partnership with Logan and Leland Hayward, but the arrangement gives R&H the major share (understood to be two-thirds) of the profits and final artistic and managerial control. "King and I" and "Me and Juliet" were produced solely by R&H. In all cases, of course, author-director royalties are still in effect.

In the case of "Show Boat," Kern's rights were purchased outright several years ago from his widow. In this case, too, a share of the royalties goes to the author of the original story, Edna Ferber. But R&H control the copyright.

With the exception of "Oklahoma," the sale of which is pending, and "Show Boat," which has been filmed twice by Metro, screen rights to all the properties have been retained. This, too, is in line with the R&H policy of using or passing up present assets to create an estate for the future. "It isn't for us," Rodgers explains, "it's for our grandchildren."

Guy, A&C, Laine

Continued from page 1

couldn't be accommodated. Mitchell also had to make appearances outside the theatre to mollify those that couldn't get in. Frankie Laine followers milled around the house trying to purchase ducats (see story below).

Both, of course, are repeating in the British Isles, having played London and elsewhere in Britain last season. They've been presold to British audiences via their diskings.

Palladium toppers aren't letting the M&L incident interfere with their plans to continue booking American acts. Val Parnell, Palladium's managing director, is set to extend the Palladium variety season should proper headliners make themselves available.

Feeling seems to be that the Martin & Lewis incident is blowing over in so far as American acts are concerned. But what harm the Martin blast will have done to him and his partner Jerry Lewis will be fully determined when their pictures, "The Caddy" and "Money From Home," open in Britain.

Big Queue-Up for Laine

Glasgow, Aug. 4.

Police were called out here to control bobbysoxers who began fighting with one another in Sauchiehall Street during booking at the Empire vaudery for the forthcoming visit of Frankie Laine. Thousands turned up to get tickets. They began queuing at 6 a.m., and when the boxoffice opened four hours later, the queue was 200 yards long round the theatre. He opens Aug. 24.

As the doors were opened, ready for booking to begin, a flock of young men and women pushed forward, and a fight broke out. R. Catron Horsley, house manager, told VARIETY: "They were jostling and screaming and refusing to behave. So I just closed the doors again and sent for the police. I refused to let anybody in until the police had come."

Four police constables pushed the crowd back from the glass doors of the theatre, restored the queue, and allowed them to file in to the boxoffice in groups of about 20. The police then patrolled the queue, dealing with queue-jumpers and maintaining a thoroughfare for pedestrians.

M&L Pix Set for Brit. Despite Crix Hassle

Hollywood, Aug. 11.

Paramount is going right ahead with its bookings for "The Caddy" and "Money From Home" in England, regardless of the widely publicized warfare between the Martin-Lewis duo and the British critics.

Hassle has been going on ever since the comics appeared at the London Palladium.

AFM Blocks

Continued from page 5

instrumental in Ed Sullivan dropping pix previews on his "Toast of the Town" show over CBS-TV, the roadblock thrown up by AFM prexy James C. Petrillo is largely credited with Sullivan's dropping his pix excerpting altogether. Among other things, Sullivan was told he could no longer show any musical footage.

AFM demands are severe, with Petrillo asking $25 for every musician employed in providing the musical backdrops. In addition, the AFM wants producers to make contributions to its welfare fund. Musicians' union attitude is understood to be rooted in the fear of setting a precedent for the day when the release of pix to TV will be commonplace.

In making arrangements for the "Hollywood Parade" series, ABC guaranteed a maximum $5,000 weekly contribution to the Motion Picture Relief Fund, should the show find a bankroller. It's understood that ABC execs haven't given up trying to make a deal with Petrillo. Original attempt was made in N. Y. through Metro's Nicholas M. Schenck, prior to the musician czar's departure for Europe. Nothing came of that or of subsequent discussions with union officials. Another approach is to be made to Petrillo himself when he comes to N. Y. later this month.

VARIETY BILLS

WEEK OF AUGUST 12

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stolll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (I) 13
Genia Mell
Corps de Ballet
Duke Ariel
Warren Lafoon & S
Choral Ensemble
Eric Hutton
Rockettes
Tyrolens
Sym Orc
Warren

Palace (R) 14
Johnson & Madill
Sandra
Maxie & Millie
M Christopher
D'Arco & Gee
J Valentine & R
Dick Buckley
Fontaines

Paramount (P 12)
Ella Fitzgerald
George Shearing 5
Mr Ballantine
4 Evans

B Sherwood Orc

Roxy (I) 12
7 Champs
Peggy Wallace
Lou Hall
Tirzie
L Griswold
M Smith
Blades & Belles
Ballet Corps

CHICAGO

Chicago (P) 14
L Paul & M Ford
Johnny Desmond
Joey Forman
Little Buck

MIAMI

Olympia (P) 12
Night in Havana
Tipps & Cobina
Marian Vinay

WASHINGTON

Capitol (L) 13
Johnny Johnson
Sid Stone
Helen Kane
Wallace & Gayle

Gary Miller
Henderson & H
Ken Barnes & J
Cooper Twins
June McComb
Denny Termer 3
Hillman Avon & C
Linda Lani
2 Earls

SUNDERLAND

Empire (M) 10
Donald Peers
Jimmy James
Tanner Sis

Jimmy Clitheroe
Les Murphy
Georges & Linette
Rita Martell
10 Celebrities

WOOD GREEN

Empire (S) 10
Vancouver Boys Bd
Les Ward
Tessa Smalpage
Chas Ancaster
Dunn & Grant
Stirlings
Les Ikarus

AUSTRALIA

DUNEDIN (NZ)

His Majestys (T) 10
Farrar & Carter
Pat Gregory
Jimae & Junior
Terry Scanlon
Cissy Trenholm
Armand Perren
Marika Saare
Bethan Howe
Jimmy Elder
Wim De Jong
Chribi
Enid Wilson
Joe Whitehouse
Jacques Cartaya
Nellie Small
Netta Dunsmore
Betty Sullock
Tom Tobs
Skating Boys
Skating Girls

MELBOURNE

Tivoli (T) 10
Faves 3
3 Dereszos
Lowe & Ladd
Bert Duke 3
Guy Nelson
Frank Cook
Renita Kramer
Bouna
Norman Vaughan
Sonya Corbeau
Sigrita
Show Girls
Nudes
Boy Dancers
Ballet

SYDNEY

Tivoli (T) 10
Marie Collier
Betty Fretwell
Barbara Wilson
Justine Rettick
Joyce Simmons
Wilma Whitney
Alwyn Smith
Dorothea Deagan
Stefan Haag
John Shaw
Lance Ingram
Robert Allman
Lorenzo Nolan
Leslie Adams
Leonard Delaney
Allan Eddy

BRITAIN

BIRMINGHAM

Hippodrome (M) 10
Guy Mitchell
Richard Sis
Eddie Reindeer
Allen Bros & June
Walter Jackson
3 Hones
Beryl & Boho
Fred Lovelle

BLACKPOOL

Opera House (I) 10
I. Compagnons de la Chanson
Harry Secombe
Eve Boswell
Harry Bailey
Kathryn Moore
Trio Hugony
The Coronet Singers
Ann Tyrrell
Corps de Ballet
20 John Tiller Girls

Palace (I) 10
Reg Dixon
Joan & Ernest
Ravic & Babs
Lionel King
Henderson & Kemp
3 Keltons
Dancing Duvals
Blackford & Doyle

Tower Circus (I) 10
C Caroli & Paul
8 Flying Cronenas
Fischers Elephants
5 Hanseis
John
5 Talos
Balladinis
2 Canteens
Kids Legionnaire
Portugese Horses
Welsh & Shetland
Kossmayer
Carolas Cockatoos
Kossmayers Mule
Kims Lions
Tarzana
Little Jimmy
2 Angelos
Jimmy Scott
Circusettes
3 Olympiads

Winter Grdns (I) 10
Allan Jones
Ken Platt
Morecambe & Wise
The Medlitor Trio
The 3 Cottas
Rob Murray
Harry Worth
Jean Bayless
Malcolm Goddard
C Goodfellow
Annette's Belles

BRADFORD

Alhambra (M) 10
Dave Morris
Darcie 5
Les Cubibas
P Darban & Wendy
Williams & Shand
Bette Lee

BRISTOL

Hippodrome (S) 10
Richard Hearne
George Martin
Alma Cogan
Ali Bey
Volants
Guy Rane
De Vere Dancers

CHISWICK

Empire (S) 10
Lee Lawrence
George Wood
Sirdani
T & A Ventura
Jackie Ross
Jackson & Rivers
Gridneds
Andree Jan
3 LeRoys

DERBY

Hippodrome (S) 10
Max Wall
Julie Andrews
Freddie Frinton
Hedley Ward 3
Joan Mann
Downey & Daye
Les Belles

EAST HAM

Granada (I) 10
Bill Wareham & B
2 Ferrentos
Austin & Rose
Silva & Audrey
Ringla Bros
Billy Redman

EDINBURGH

Empire (M) 10
Archie Lewis
Muldoon 5
Aberdonians
3 Imps
Morris & Cowley
Radio Rumblers
Levanda & Van
P & P Page

FINSBURY PARK

Empire (M) 10
K. & P Lewington
Petula Clark
Woods & Jarrett
Oswins
Malcolm Mitchell 3
Chas Warren & J
Eddie Gordon & N
Tommy Reilly
Alan Clive

GLASGOW

Empire (M) 10
G H Elliott
Jack Tripp
Leslie Welch
Manley & Austin
Helga Burry
Robert Harbin
Sereno & Jay
Arthur Scott
12 Fisher Girls

HACKNEY

Empire (S) 10
Jane Morgan
Jimmy Wheeler
Tommy Cooper
Larry Micari 5
Conway & Day
Bega 3
S Rulyan M

LEEDS

Empire (M) 10
Rose Murphy
Shane & Lee
Lucy Tp
George Doonan
3 Loose Screws
Pan Yue Jen Tp
La Celeste
Len Marten

LIVERPOOL

Empire (M) 10
Tessie O'Shea
Johnny Lockwood
Johnny Watson
Olga Varona
St Denis Bros & B
Mona McCall
Granger Bros
De Vere Lovlies

LONDON

Palladium (M) 10
Abbott & Costello
Merry Macs
Billy Russell
H Norman & Ladd
Wazzan Tp
Eldinos
Lazzer & Eddie
Alan Clive
Tiller Girls
Skyrockets Orc

MANCHESTER

Hippodrome (S) 10
Issy Bonn
Eddie Calvert
Cardew Robinson
Lucillas
Pat Hatton & P
Nicol & Kemble
Ray Alan
McAndrews & Mills

Palace (M) 10
Clarkson & Leslie
Deep River Boys
Jimmy Neff & J
F Bamberger & P
Falcons
Dave Apollon

NOTTINGHAM

Empire (M) 10
Ossie Morris
Tommy Joyce Co
Damarte & Denver
3 Burgess Bros
R Can Mounties
Raf & Julian
Frank James

PORTSMOUTH

Royal (M) 10
Billy Tennent Orc
Rodena 3
Nixon & Dixon
Joe Church
Pierre Bel
M & H Nesbitt
Bobbie Kimber

SHEPHERDS BUSH

Empire (S) 10
Al Burnett

Cabaret Bills

NEW YORK CITY

Blue Angel
Felicia Sanders
Orson Bean
Celia Cabot
Three Rifts
Eadie & Rack
Bart Howard
Jimmy Lyons 3

Bon Soir
Jimmie Daniels
Oliver Wakefield
Ghostley & Wood
Norene Tale
Garland Wilson
Mae Barnes

Cafe Society D'ntwn
Alan Dean
Max Kaminsky
Anne Russell
R & M Carnivale

Copacabana
Al Bernie
Betty Reilly
Clark Bros
Mace Barrett
Lee Kane
Priors
M Duso Orc
Frank Marti Orc

Chateau Madrid
Facundo Rivero
F Alonso Orc
Al Castellanos Orc

Embers
Barbara Carroll
Tyree Glenn
Joe Jones

Hotel Ambassador
Jules Lande Orc

Hotel Astor
Sammy Kaye Orc

Hotel Biltmore
Cavaliers

Hotel New Yorker
B Cummins Orc
D & T Lemae
Karen
Deadenders

Hotel Pierre
Bernice Byers
Raecha Rodell
Stanley Melba Orc
Cinco Relli Orc

Hotel Plaza
M Bergere Orc
N Matthey Orc

Hotel Roosevelt
Lenny Herman Orc

Hotel St. Regis
Milt Shaw Orc
Horace Diaz Orc

Hotel Statler
Chas Fisk

Hotel Taft
Vincent Lopez Orc

Latin Quarter
Franklin & Lane
Rowena Rollins
Charlivels
De Castro Sis
Gloria Leroy
Nejla Ates
Art Waner Orc
B Harlowe Orc

Le Ruban Bleu
Jane Bulo
Marshall Izen
Jackson Sisters
Norman Paris 3

No. 1 Fifth Ave
Bob Downey
Harold Fonville
Hazel Webster

Old Roumanian
Sadie Banks
Joe LaPorte Orc
D'Aquila Orc

Park Sheraton
Milt Herth
Joan Bishop
Rosa Linda

Riviera
Jack Carter
Ames Bros
Hamilton 3
Walter Nye Orc
Pupi Campo Orc
Doug Rogers
Arden Line

Versailles
'Nice To See You'
Gessie Kaye
Fay DeWitt
Don Liberto
Al Norman
Lou Nelson
Dorothy Keller
Patti Ross
Linda Lombard
Barbara Stewart
Carol Ohmart
Salvatore Gioe Orc
Panchito Orc

Village Barn
Jackie Jay
Carolyn Wood
Glen Moore Orc
Bobbie Martin
Zeb Carver
Myles Bell
Pinto Pete
Hal Graham Orc

Waldorf-Astoria
Chavales De Espana
Trini Reyes
Emil Coleman Orc
Mischa Borr Orc

CHICAGO

Blue Angel
Neville Black
Steve Gillas
Haydee Malagon
Naomi Curl
Bill Young
Ann Williams
Grace Nichols
Bob We Dyck Trio

Black Orchid
Rusty Draper
Sylvia Syms
Lenny Colyer
Ken Sweet Trio

Cher Paree
P Hayes & M. Healy
Ted & P Rodriguez
Lottie Brun
Johnny Martin
Cher Adorables (8)
Brian Farnon Orc

Conrad Hilton Hot'l
Eileen Carroll
Margie Lee
Seitz & Loichinger
Dick Price
Sid Kroitt
Kodell
Marleich & Peterson

Dick Salter
Bill Jordan
N & J Waldo
Buddy Rust
Olie Clark
Dennis & Darlene
Boulevar-Dears (7)
F. Masters Orc.

Edgewater Beach
Marguerite Plazza
Hal McIntire Orc
Jean McManus
McIntots
D Hild Dcrs (10)

Palmer House
Georgie Gobel
Saveen
Viggo Jahn
Wynn
Three's Company
Martha A Beatley
Hamilton & Thomas
Christopher & King
Peter Conlow
Louise McMullen
Dorothy Anil
Johnny King
Robert Cooper
Henry King Orc

LOS ANGELES

Ambassador Hotel
The Champions (2)
The Checrleaders 5
Les Baxter Orc

Bar of Music
Paul Gilbert
Joy Lane
E Bradford Orc

B Gray's Bandbox
Billy Gray
Moore & Lessy

Biltmore Hotel
Dave Barry
Anita Aros
Trio Bassi
Hal Derwin Orc

Ciro's
Connie Moore
Marquis & Family
Dick Stabile Orc

Charley Foy's
L Carter & Cartiers
Mary Roy
M Padula
A Browne Orc

Mocambo
Joanne Gilbert
E Oliver Orc

Statler Hotel
Xavier Cugat Orc
Abbe Lane

MIAMI-MIAMI BEACH

Clover Club
Pat Morrisey
Arne Barnett
Bob McFadden
Dolores Renay
Ted Lawrie
Tony Lopez Orc
Selma Harlowe Line
Leslie Lee
Kitty Crawford
Wally Hankin

Lombardy Hotel
Alice Dart
Enrica & Novello
Pedro Orc

Nautilus Hotel
Patsy Shaw
Antone & Ina
Sid Stanley Orc
Joe Harnell

Bar of Music
Bill Jordan
Fred Thompson
Beth Challis

Harvey Bell
Bobby Roland

Paddock Club
Jimmy March
Miss Memphis

Five O'clock Club
Martha Raye
Lenny Maxwell
Ted Wills 4
Charlie Barnet Orc

Sans Souci Hotel
Lenny Kent
Barbara Black
Anne Barnett
Sacatas Orc
Ann Herman Dcrs

Saxony Hotel
Blackburn Twins
Marion Colby
Val Olman Orc
Bernie Mayerson Orc
Tony De La Cruz
Pano & Dee

LAS VEGAS, NEVADA

Desert Inn
Ted Lewis Co
Jack Durant
Skeets Minton
Arden Dncrs

El Cortez
Charley Chaney
Terri Andre
Denny & Cameron
E Skrivanek Orc

El Rancho Vegas
Joe E Lewis
Lili St Cyr
Martha Stewart
Austin Mack
El Rancho Girls
Bob Ellis Orc

Flamingo
Tony Martin
Alan King
Hal Borne
Frank Howard
Flamingo Starlets
Torris Brand Orc

Last Frontier (13)
Joan Blondell
Romo Vincent
Kirby Stone 5
Dick Lerner
J Devlyn Dncrs
S Ennis Orc

Golden Nugget
Ada Leonard Orc
Joe Venuti
Danny Welton
Carter & Brooks

Sahara
Peggy Lee
Jose Greco Co
Amin Bros
Skylarks
Sa-Harem Dncrs
Cee Davidson Orc

Sands
Dick Haymes
Myron Cohen
Copa Girls
Ray Sinatra Orc

Silver Slipper
Kalantan
Savoir Faires
Hank Henry
Sparky Kaye
Jimmy Cavanaugh
Bill Willard
M Gates Palominos
George Redman Orc

Thunderbird
Dorothy Collins
F Rey & P Gomez
Redheads
Raymond Scott
Carsony Bros
Barney Rawlings
K Duffy Dancations
Al Jahns Orc

HAVANA

Sans Souci
Olga Chaviano
F Valencia
Emilita Dago
Juliet & Sandor
Tres Galanes

Tropicana
Ganjou Bros & J
Kiko Gonsalves
Brenda
Luis Trapaga

Montmartre
Rita Montaner
Bola de Nieve
Elpidio & Margot
Barrancos

Vaude, Cafe Dates

Chicago

June Valli booked for Chicago Theatre Aug. 21 for fortnight . . . **Tito Guizar's** single week at Jaguar Room, Indianapolis, Sept. 18, followed by Joaquin Garay in two-week stint opening Sept. 25 . . . **Bill Lawrence** doing two frames at Town Room, Milwaukee, on Aug. 31 . . . **Pete Hanley** taking over same room Sept. 28 for fortnight . . . **Ish Kabibble** inked for Crossroads, Washington, Aug. 18-23 . . . Martels & Mignon and Barnes & Caruthers playing fairs for eight weeks . . . **Madcaps** into Henry Grady Hotel, Atlanta, for two rounds opening Aug. 13 . . . **Mickey Sharp** bows at Golden Hotel, Reno, Sept. 19, two weeks . . . **Ravens** booked for Orchid, Kansas City, Mo., Aug. 21 for nine days . . . **Golden Gate Quartet's** two-weeker at Wilhurst Country Club, Denver, commencing Aug. 13.

Hollywood

Sahara Hotel, Las Vegas, won another gamble when it booked **Anna Maria Alberghetti** to sub for the ailing **Marguerite Piazza**. The 17-year-old singer got $1,000 per night (her rate for the recent Sahara date) but with a minimum guarantee of $4,000. Miss Piazza was out for four nights and the hostelry lost nothing . . . **Patachou** opened a four-week stand at the Versailles Room of the Hotel Del Prado, Mexico City, and then comes back over the border for Las Vegas and Reno dates . . . **Peggy Lee** opens at the Sahara, Las Vegas, tonight, sharing billing with the Jose Greco dance troupe which then comes into Los Angeles for a date at the Hollywood Bowl and a stand at the Statler Hotel . . . **Champ Butler** plays a one-weeker at the Grand, Winnipeg, starting Aug. 19 that may open the house up to flesh on a regular basis . . . **Wanda Curtis**, current at Clover Club, Portland, launches initial invasion of east with a stand at the 4 Dukes, Detroit, starting next Tuesday (18) . . . **Liberace** back in town after vacation to prep Hollywood Bowl concert Saturday (15). . . . **Modernaires** checked in at UI for added recordings on "The Glenn Miller Story" . . . **Helene Stanton** added to the **Jimmy McHugh** act . . . **Connie Haines** switched personal managers from George "Bullets" Durgom to Gabbe, Lutz & Heller because Durgom is concentrating more on the east coast. She does a weekend stint at the Del Mar Hotel, Del Mar, starting Friday (14) . . . **Danny Kuaana** and **Ernest** and **Freddie Tavares**, hired to play South Seas music as background stuff for the premiere of "Return to Paradise," got swept out of the lobby and up the stairs by the first rush of arrivals and didn't have much to do thereafter.

Omaha

Rhythm Rascals playing one-night vaude dates at small state spots . . . **Bobby Mills** orch set for Burt County Fair at Oakland, Neb., Aug. 25-27 . . . **Dancing Leonards** in at Italian Village, Lincoln . . . **Walt Shrum** and **Colorado Hillbillies** playing stage dates at drive-in theatres outstate.

Granz's Jazz to Det.

Detroit, Aug. 11.

Norman Granz's "Jazz at the Philharmonic" is scheduled for a day and night engagement at the 3,500-seat Broadway-Capitol Sept. 26.

Tickets are on a reserved-seat basis, scale $2 to $3.75.

New Acts

BARBARA BLACK (1)
Songs
20 Mins.
Saus Souci, Miami Beach

Brunet Barbara Black is making her debut in this smart hostel and stamps herself as a distinct possibility for the better facets in all mediums, once she works out a songalog that befits her strong, forthright approach to an arrangement. Attractive 19-year-old handles herself with assurance and spells out her tune-tales with an authority worthy of a vet songstress.

Gowning, own arranger-accompanist (Al Foster) and stage deportment bespeak long weeks of preparation and staging by manager Norman Schuyler (owner of 5 O'Clock Club and Beachcomber). It's now a matter of experience and rework on type of numbers she is purveying. Vocally she reminds of a female Frankie Laine at the height of his standup-high range delivery, in that metier she excels, with imaginative arrangements of "Feel A Song Coming On," "Sleepy Time Down South," "Papa Don't Preach To Me," and sock version of Laine's "The Girl In The Wood."

It is when she essays a "Don't Take Your Love From Me" and "I Believe" that the shows need for work on shading; approach to the ballads is hit too hard, with aud looking for the exuberant and dynamic style displayed in the shout tunes. There's plenty of time to set her on the right track, what with Foster, an expert handler of singers, around to rearrange and coach. Overall stamps herself as a comer, with rough edges easily smoothened by time and experience. As is she's a crowd pleaser who earns consistent returns from her hearers. *Lary.*

WALLY GRIFFIN
Songs, Comedy
Seven Seas, Omaha

A new 88er with a songalog on the nitery scene is young Wally Griffin, of good voice that projects well. His pianistics are ordinary and he might be a better bet on voice alone.

Billed also as a humorist, his patter is run-of-the-mill ("I'll now play the honeymooners' song—'Night and Day'") and this, too, could be lopped or slashed with no harm done. His parody on a "South Pacific" melody was completely blue and not much funnier than the title he gave it, "North Atlantic."

But when Griffin sticks to his songalog he shows definite promise. At show caught (Aug. 5), he held the payees' attention with "Ballin' the Jack," "Song from Moulin Rouge," "Bye, Bye, Baby," "I Believe," "Wonderful World" and "Make Believe Heart." He wrote the lyrics for the latter.

Lad also proved he knows his stuff in the manner with which he handled the intricate lighting system boniface Don Hammond has rigged for the smallish stage. Using a push-button box that controls six spots and different colors, Griffin gave his turn more impact with proper decoration for songs. Box is hidden under piano, Griffin works it with his feet. *Trump.*

FRED LOVELLE
Ventriloquist
10 Mins.
Empire, Glasgow

Best gimmick of this English vent act is use of an imaginary invisible doll, a Lilliputian figure, visualized as leaping from palm to palm, doing acrobatics, drinking a disappearing glass of Guinness ale, and finally, after intriguing buildup, jumping through a paper hoop as manipulator pulls a hook to break the paper and simulate the jump-through. This Harvey-style doll, made almost believable, is away-from-rut dummy for vent acts.

Voice-throwing talent is adequate, plus effective use of fading voice inside suitcase. Okay for vaude and nitery chores. *Gord.*

THE ORTONS (2)
Knife-Throwing
8 Mins.
Palace, N.Y.

Male half of The Ortons is an accomplished knife-thrower. He can hurl the weapons with a high degree of accuracy and some of the tricks include the bisecting of various pieces of paper held by the femme. Top tricks call for the girl to get a frame of knives thrown around her. The closing trick has the knives thrown against a revolving background on which the girl is spinning.

It's an act that can get applause in virtually any visual situation. *Jose.*

HILTON & LEE
Comedy
9 Mins.
Palace, N.Y.

Maude Hilton, a vet on the vaude circuits, is showing with a new partner, Marion Lee, and their act gets a fairly steady stream of laughs. Miss Hilton knows how to fling a line so that it gets maximum results, and Miss Lee is a good foil.

Act comprises substantial stuff that can get laughs on the theatre circuits and the less sophisticated night clubs. The duo use hearty material that will make its mark in many situations. *Jose.*

PHIL RAMONE
Violinist
7 Mins.
Palace, N. Y.

Phil Ramone is an accomplished fiddler. The lad has an excellent tone, sufficient digital dexterity to cover a mess of notes in a brief time and a good interpretive flair. His repertoire at show caught had him negotiating "Fiddle Faddle," Sarasate's "Gypsy Airs" and Dvorak's "Humoresque." All these were knocked off in an applause-winning manner.

Unfortunately, in measuring the musical potential of this house, Ramone played some fairly elementary stuff, none of which would be eligible, except as encore pieces, at any recital. His catalog is commercial, and he got some heavy mitting, but none showed his potential at anything except that of an orchestral sideman. Some weightier pieces either in the musical or novelty fields might more accurately indicate his true ability. *Jose.*

2 ALFREROS
Equilibrists
10 Mins.
Empire, Glasgow

European balancing duo, both males and on youngish side, have above-average talent and skill in stylish acro work, balancing on each other's heads, hands and feet. Opening gambit is when, head-to-head, they disrobe jackets while balanced, with assistance of gal who merely walks off with the clothes.

Touch of humor is added by duo when they essay an Austrian song, then quickly return to their equilibristic chores. Act shows results of much rehearsal, and is good bet for vaude and video. *Gord.*

ALL-AMERICAN BOYS (8)
Trampoline
10 Mins.
Palace, N.Y.

All-American Boys are a group of athletic youngsters all of whom seem to be eager to show their stuff at the trampoline. Octet works rapidly, displaying a fast assortment of tricks. One of their number acts as commentator.

The tricks they show are fairly elementary and the kids could use a little more organization so that there would be more precision in their act. Once that happens, they'll probably lose a lot of their freshness and charm but the turn would achieve wider employment horizons where professional skill and smoothness is more important. *Jose.*

BROWNLEE SISTERS (4)
Songs
7 Mins.
Palace, N.Y.

The Brownlee Sisters, who toured with Horace Heidt, have been on the circuits but haven't been documented in VARIETY's New Act files. These fresh-looking youngsters have selected a trio of numbers that fail to indicate too much.

In essaying "O-Hi-O," "St. Louis Blues" and "Organ Grinder Swing," this group took some fairly standard numbers that have been done and overdone. In their renditions they've failed to provide anything new or imaginative. Their harmonics are fairly simple, and their stage business that goes along with these tunes doesn't express anything in particular. As their routine is presently constituted, they don't give their personalities a chance.

The girls have fairly good individual voices. Some strong arrangements and a more imaginative approach would set them straight. *Jose.*

U.S. Ballet to Berlin

Berlin, Aug. 4.

The American National Ballet will perform three programs consisting of 11 different numbers during the Third Berlin Cultural Festival, which is due to open Aug. 30. Its program will be given between Sept. 1 and 6.

Riverside, Reno

Reno, Aug. 6.

Ritz Bros., Marti Stevens, Riverside Starlets (12), Bill Clifford Orch; no cover or minimum.

Evidently the Ritz Bros. circus was the shot-in-the-casino needed. With the sort of slapsticking heard out on the sidewalk, the show will draw by sheer noise and action. Opening night was a perpetual din of approval, offset only by the perpetual din of the three-ring circus on stage.

Balanced on the cross-eyed mugging of Harry Ritz, the dullest moment can be salvaged. Trying to establish a continuity in the material, however, would be like trying to stack marbles in the dark. The trio proceeds along an approximate path, and when it encounters a laugh of any real proportions, it stays there and works beyond the vicinity, until the last possible gurgle has been trampled to death.

Encore routine about "The Guy in the Middle is the Funny One" makes the most sense for nonsense. Two "outsiders" take on middle man Harry with faces, singing, etc. Softshoe dance to "Satin Takes a Holiday" is fine relief from clowning.

Slim, sexy Marti Stevens is a real songseller, and absorbs the attention with her uninhibited movement and abandon. Equipped with average quality pipes, she pushes music strongly for a far-better-than-average result. In short tight dress, and in a wide stance, she gets various oomphy effects by running fingers through her tulip-cut hair, or placing fists on hips. A flash of nylon from the slit skirt doesn't hurt matters any either. In a Continental mood, she crosses her trim pins while perched atop a stool to sing "La Vie En Rose" in French.

Pleasant little lift is added with subdued keyboard action of Don Pippin beside her. Everything has a kind of upbeat to fit the bouncy personality of the two. Chatter is precise, limited, and to the point. Exits are cute little longlegged struts. She's a definite hypo for a show and leaves customers refreshed.

George Moro has staged two elaborate production numbers for this show—both flawless. Spellbinding intro is one of his ethereal best, with girls sporting white violins and dancers floating in unusual patterns of three, four and five. Gowns are white with gigantic orchids. A black light sequence to "Dancing in the Dark" brings enthusiastic mitting.

Oriental dance preceding Ritz Bros. cops honors for interest. Moro has imported authentic jewelry for his line, and given them exciting costumes. Production builds in tempo, as head-dressed show girls wiggleneck through frenzied dancers. Both routines draw long ovations.

Marc.

Thunderbird, Las Vegas

Las Vegas, Aug. 6.

Dorothy Collins (with Raymond Scott), Federico Rey & Pilar Gomez, Redheads (3), Carsony Bros. (3), Christina Carson, Kathryn Duffy Dansations (6), Barney Rawlings, Silvio Masciarelli, Al Jahns Orch (11); no cover or minimum.

Another bow can be taken by TV for prepping such a delightful performer as Dorothy Collins to fill a nitery niche with excellent results. With Rey & Gomez, Redheads, Carsony Bros., the Thunderbird teepee will have full councils for three frames.

Miss Collins, a honey-blonde looker, has assurance and warmth as she marks her Vegas debut. Fresh and vital, her pipes carry her along a well-planned route, from opening belter "Exactly Like You," through svelte "Man I Love," cute "Ma, He's Making Eyes at Me," rousing "Clap-A-Your-Hands," softly contoured "Mountain High, Valley Low," perky "Ballin' the Jack," to begoff "Ain't Misbehavin'," enclosing special chorus about video. Raymond Scott gives top downbeating with the Al Jahns orch.

Federico Rey & Pilar Gomez can give a laurel wreath for being No. 1 Latino pair viewed on the Strip. Arranging their concert hall choreos to fit nitery requirements, Rey & Gomez whip enthusiastic reactions with expert castaneting, heel & toe Iberian themes. From flashy opening expeditions, Federico draws kudos for solo 18th Century Bolero, joining Miss Gomez in Darius Milhaud's "Brasiliera," and folk adaptation of "Joia Araromesa." Costumes by Federico (Eddie Wittop) are knockouts.

Redheads made first impression at the Thunderbird over two years ago. Since that time, trio has improved greatly, marking many steps upward into another class. Comedics are no longer forced, but flow and flower the clever Eddie Gale ideas. Doubling on vocal, instrumental, Bob Robinson (guitar), Major Short (bass), Saul Striks (piano), bring yocks with "A New Sound," "Mr. Stokowski," and "Swami." Main chortlers come from antics of Robinson & Short, with Striks' quiet humor etched into the picture.

Carsony Bros. first impressed Vegans several months ago at another Strip hospice with amazing acro balancing & control tricks. Continental trio has added even more flash to their turn, but principal breathtakers remain as Carl Carsony does his one-finger stand on champagne bottle; his headstand on end-to-end bottles and whirling rings; with one of twin brothers wrapped around torso, goes into cane handstand, and sock tag having all freres up on canes.

Kathryn Duffy Dansations perk up opening moments with "Piccadilly" and fill finale with graceful patterns of "Sweethearts," featuring Christina Carson's toeterps. Barney Rawlings gabs neat guidance as emcee, hits with neat tenorizing for productions. Al Jahns orch above-par, as usual, in backgrounds, having good assist from Silvio Masciarelli at 88s and conducting for Roy & Gomez. *Will.*

Nautilus, Miami Beach

Miami Beach, Aug. 8.

Patsy Shaw, Antone & Ina, Joe Harnell, Syd Stanley Orch; $2.50 minimum.

Patsy Shaw is a frequent returnee to this hotel's Driftwood Room, with patron turnout each time marking her a prime favorite in this area.

The zesty blonde works with energy befitting a male comic setting up a special material catalog that many a comedian would use. Most of her stuff is written by Eli Basse; delivery by Miss Shaw draws every basic laugh contained in the package, with bouncy manner adding to impact. Best of her laugh-load is "Don't You Come Home Moe Pincus" and "Music, Music, Music," relating woes of a gal married to a musician. It's cleverly twisted lineage that hits with all segments of the aud.

Timing is on the plus side with only weakness—a minor one easily eliminated—tendency to overgab between numbers. Withal, she keeps them clap-happy throughout, and builds steadily to her topper, "Broadway Hall of Fame," with delineations of Eva Tanguay, Sophie Tucker and other greats to finale tribute to Al Jolson, which brings her back for encore and subsequent bows.

Holding over is house setup of support acts—terpers Antone & Ina with smoothly-handled ballroomology, their one-hand lift and spin the big and rouser, and Joe Harnell, who keyboards in top manner and emcees in straight and effective style. Syd Stanley and his orch play the show expertly.

Lary.

Black Orchid, Chi
(FOLLOWUP)

Chicago, Aug. 4.

Lenny Colyer steps into the centre slot of the current bill to replace Jayne Manners as comic relief on an otherwise all-vocal show. He's a bit unsophisticated for this room, which tries to specialize in the distinctive, but the packed house is not averse to letting down its hair for a few cackles during Colyer's 25-minute turn.

He has two guises: one, as a mimic with a fresh sheaf of satirical impressions that strikes for sock impact; the other, as a straight comic, registering only as standard with a bagful of nonsense delivered in rapidfire. In the latter he's spotty, sometimes hitting for bellylaughs and sometimes rating little response.

Impressions are his real forte, and he swings directly into a riotous routine after his slightly scented monology of the forepart. Ten top chanters are subjected to his pointed caricature, each carbon rating a big mitt for accuracy and hearty chuckles for burlesque. Best offerings are impersonations of Billy Eckstine ("a yawn in a low register"), Frankie Laine, Rose Murphy, and Carmen Lombardo. Face contorted, hair disheveled, and pounding a shoe against the floor he sings "Cry" a la Johnnie Ray for terrific walkoff.

Rusty Draper continues boffo in the headline spot, strengthening his turn by adding a sensitive "Cool Water" to his songalog, and Sylvia Syms still reaps plaudits for her blues chirping. Ken Sweet Trio backs brilliantly, and host Benny Dunn, who emcees, still "takes extreme pride and pleasure in introducing" each act, as he has for months. *Les.*

Copacabana, N. Y.

Jules Podell presentation of "Summer Romance," with Al Bernie, Betty Reilly, Clark Bros. (2), Mace Barrett, Lee Kane, Danii & Genii Prior, Doug Coudy Line (8), Michael Durso & Frank Marty Orchs; music and lyrics, Matt Dubcy & Harold Karr; costumes, Joan Personette; orchestrations, Eliot G. Eberhard; $5 minimum.

For the summer's finale, Copacabana topper Jules Podell has devised a show comprising stars capable of delivering a top brand of entertainment. Generally speaking, most nightclub ops in the N. Y. vicinity have experienced much better summers in the past, and the hot weather finale should be the prelude of a joyous occasion for most bonifaces.

The Copa's display consists of reliable ingredients. All of them have seen past service in this institution, and all obviously have done well enough to warrant return dates. It's not one of the more expensive outlays, but the skill and contagion of the cast gives this session a high standing among the wine buyers.

Al Bernie is making a quick repeat at this spot. It seems like only yesterday—and, as the comics would say—if was yesterday—that he played this stand. Actually it was just a few months ago. The patronage takes well to his zany outlook and his literate delivery. Naturally, he couldn't return so rapidly without working in new material. But among his reliable bits can be discerned some new lines and some newer ornamentations of tested routines. What he did, hit the crowd well. He was on for about 40 minutes, which seems to be the regulation running time for hit comics at the Copa, and the crowd appreciated his efforts.

Surprise of the occasion is Betty Reilly who seems to have reached a peak in her career with this engagement. On opening night (6), she seemed unable to do wrong. She had the crowd with her immediately with her renditions of Latin tunes, some interpolated with Irish brogued bits. She gave an uninhibited performance, working energetically, and changed attitudes so frequently that she maintained constant interest in her turn. She flailed the conga drums, played guitar, worked both atop the piano and also in the orthodox vertical position. She essayed such diverse tunes as a comedy treatment of "Molasses" as it would be done by a variety of performers, "No Other Love," "Besame Mucho" and a string of Latin tunes, plus one Yiddish number that sparked the crowd into a salvo. A pianist and a bongo player assisted her.

Other act on the layout is the Clark Bros. This Negro hoofing pair are highly competent steppers. They hit a high rate of speed, show extreme pedal dexterity and have nicely contrived routines. The pair do a set of impressions, best of which is Louis Armstrong. However, since Miss Reilly also does impressions later in the show, one of the turns should relinquish the privilege of doing same. The Clark boys seem to be the most logical relinquishers in this respect, as they are primarily dancers, and good ones at that, who walk off to a strong mitting.

Rest of the show is in the high Copa tradition. The Doug Coudy routined line dresses up the proceedings well. The production terps by Danii & Genii Prior add a sexy note to the proceedings. Mace Barrett and Lee Kane give fine voice to the Harold Karr & Matt Dubcy tunes. As always, Michael Durso cuts a fine show, and Frank Marti Latin reliefs well.

Jose.

Club Prevue, Collinsville

Collinsville, Ill., Aug. 6.

Barry Sisters (2), Gene Baylos, Line (8), Bob Cross Orch (8); no cover or minimum.

Drawing clientele from among followers of the bangtails at nearby Fairmount Park and from downtown St. Louis, only 10 minutes away via auto, this swank spot on U. S. Highway 40 is offering names in the entertainment field, and the current layout is in keeping with a high standard. It's virtually a dead heat for customer approval between the Barry Sisters, both looiers, and Gene Baylos, a suave comic. The line of three blondes and five brunets, all curvaceous lookers with plenty on the ball, is one of the best to make an appearance in a nitery in this neck of the woods in many moons.

The brunet Barry gals, who appear to be twins, have gobs of personality, plus excellent pipes, rhythm and knowhow to sock over a ditty. They make an eye-filler appearance, with identical green taffeta semi-bouffant strapless gowns, and have the well-filled room with them at the tecoff. Their repertoire, done in duo, includes "Sister Song," "Because You're Mine," "Smart Man," a novelty ditty delivered in a Spanish vein, and "I Believe." For good measure, they toss in three more, "Side By Side" being warbled with each gal using a separate mike, a novelty here.

Baylos, a comic who uses his large eyes a la Eddie Cantor on occasion, also exudes personality, and his zany chatter draws titters to belly guffaws. He uses his orbs freely when he mimics a motorist who had completed a trip from Miami to St. Louis in 23 hours and one from St. Louis to California in two days.

The line that opens the 60-minute show comprises talented tapsters and acros, and in the finale, each girl, individually and collectively, does an acro stint, and then goes into an eye-filling, lighted-baton-twirling routine that earns a well-merited mitt. Bob Cross orch does a neat job backing the acts and luring 'em onto the floor.

Sahg.

Purple Onion, S. F.

Jorie Remes, Patricia Abbott, Bow Ties (2); no cover or minimum.

It isn't often that one can point to two femme perlormers who have the basic ingredients to look forward to futures in New York and Hollywood respectively. But this is so, if a few provisos are added as leavening.

This is the sort of boite that one might expect to run into along the Left Bank, and Jorie Remes and Patricia Abbott just about the type of singles who would cut a figure in the Parisian scene. Moreover, the Bow Ties, a couple of music makers whose product cuts through the smoke and din, round out the picture to give the setting a Continental aura.

Miss Remes could use a little routining, and some editing for pacing, but the essentials of satire and comedy come easy to her. Chief appeal is an underplay of hoke and a warm cynicism which could see her aiming for the sophistic spots on the Gotham belt. The girl has a big pair of glims and a mop of hair that she uses with impact in her satirical excursions, particularly in her "Bill." When she is finished with it, no one is very sorry for "Bill." She also has a scorer in "I Don't Want a Thing From Anybody" and a satire in which she depicts blues singer types, dubbed "Blooze," which is new medicine. Other text includes "Falling Out of Love Can Be Fun" and "Slave Song." Miss Remes is a refreshing relief from girl comics whose concept of comedy is of the slapstick or mugging category. This girl has a know-how of humor in its less blatant forms.

Patricia Abbott, who has looks, disclaims use of a microphone. She has a plaintive, quiet quality, and handles her ballads with sincerity and conviction. Garbed in simple peasant blouse and black slacks, she holds the bistro noise in check and sells her fare with a sure touch. Her items include "Zing Went The Strings of My Heart," "Little Girl Blue," and "I've Been a Good Girl Tonight." A little mixing of idiom might not be amiss, but her melange is above par in any case. *Ted.*

Gatineau, Ottawa

Ottawa, Aug. 7.

Jerry Colonna, D'Arco & Gee, Dyerettes (5), Harry Pozy Orch (8); 75c. admission, $1 Sat.

With the same material, a lesser artist would find the waiters tough opposition, but Jerry Colonna garners hefty palms to begoffs in his Gatineau Club stint. Colonna emphasizes music, vocal and instrumental, featuring disclicks like "Caroline" and "My Heart Cries For You," plus a nonexistent tune he calls "Take Back Your Golden Garters, My Calves Are Turning Green."

Socko tromboning adds to a delightful show, particularly a slide-horn arrangement of "Chicago Style." Tablesitters also get in on standard oldies in sing-song episode. Colonna closes with boffo "I'm-a Love-a You" and "Tu Me Fai Mori" in Italian.

Manager Joe Saxe has an overload of comedy, holding over D'Arco & Gee, clicko comics with okay pipes. The Dyerettes, boff Negro terpsers, close here Saturday (8) for Montreal booking after a four-week run, during which they became local rave faves.

Harry Pozy orch getting usual kudos from acts and customers. Al Costi okay on cocktail lounge keyboard. *Gorm.*

Desert Inn, Las Vegas

Las Vegas, Aug. 4.

Ted Lewis & Orch (14), conducted by Sol Klein; Skeets Minton, Dorothy Loudon, Chop Chop & Charlene, Gene Allen, Laurie Sisters (3), Del Rae & Young, D'Andrea Sisters (3), Joan Lowe, Floyd Peace, Arthur Johnson, Fluff Gould, Joy Skylar, Jeanne Malone, Jimmy Barron, Gordon West, Donn Arden Dancers (14); no cover or minimum.

Ted Lewis time is a happy time around the Desert Inn compartments each summer, for the month always totes up good biz everywhere along the line. This year's revue has more of the old spellbinder's showmanly diversions, unreeling 90 minutes of his beaucoup familiars along with spotting of ventro Skeets Minton, thrush Dorothy Loudon, magico Chop Chop & Charlene, comic stylist Gene Allen, the three piping Laurie Sisters, terpers Del Rae & Young, D'Andrea Sisters, Joan Lowe and the ubiquitous Lewis shadow, Elroy Peace. With exquisite choreography by Donn Arden, solid background measures by members of the Lewis crew conducted by Sol Klein, entire outlay is socko.

Lewis is lavish with his appearances. Meaning talkovers, the top-batter spots "Music is Magic," "You Look Much Better When You Smile," dueting clever special with Dorothy Loudon, "Do You Think We'll Ever Have a Lady President?" and singles a spicy "Picture on the Wall." Revives "Yes Sir, That's My Baby," "Sunnyside of the Street," "Me & My Shadow," and lays forth his saga in windup "Million Memories." When not voicing lyrics, terps, using beatup hat and cane twirls for telling effect, he does terrif barker spiel, tootles clarinet carbon of mid-20's platter, "Tiger Rag," kibitzes with Chop Chop's magic turn, to earn hallelujahs all the way.

Skeets Minton is not part of the Lewis package, being booked as extra added. Ventro whoms over in his initial Vegas trek by expert nodulling, manipulation of smart-cracking splinter.

Dorothy Loudon chirps enthusiastically to gather batches of mitts for selling bright tunes. Chop Chop & Charlene zip through nifty sleight tricks, interrupted by Lewis, building into smash disappearing and appearing chicken finish. Youthful Gene Allen has start of good offbeat idea in "America's Well-Dressed Man," drawing full visibilities. Laurie Sisters back several of the Lewis ditties, harmonizing in pinched style, and go for fair in measures of "Because You're Mine." East-Indian choreo a la Cole gets rapid pacing by Del Rae & Young to good reaction; three D'Andrea Sisters have interlude unison tapistry, with Joan Lowe whirls adding a visual oomph to a Lewis chant.

Donn Arden maintains his rep of being master of chi-chi choreography with additional bacchanalia, "Sans Souci," during closing moments. Given extra sweep by rain effect, flashing footwork, brilliant wardrobe, production earns, and receives, tremendous salvo. Holdovers, "West Side of Heaven" and "Desire," are potent magnets for orbs, featuring smooth warbling of Arthur Johnson, terp solos by Fluff Gould, and dramatic stylization of sexy "Desire," prolog by Joy Skylar, Jeanne Malone, Jimmy Barron & Gordon West. *Will.*

Sans Souci, Miami Beh

Miami Beach, Aug. 8.

Lenny Kent, Barbara Black, Ann Herman Dancers, Sacasas Orch; $3 minimum.

Lenny Kent is back at the spot which has made him liked by locals and vacationers alike in past two years (it's his fifth return) and from the manner in which throngs fought for tables first two nights, it looked like the lush postwar days to maitre d'Maurice and his staff.

Kent brings in several new routines to bolster the standards with which he is associated, bolstered by plenty of adlibbed throwaways at ringsiders on local and names-in-the-news characters. Assured approach aids in laugh build, with skimming over on some weak lines evidence of his ability to make a fast return to the risibility-raisers. Best of his new material is lamentment his agents and their bookings, surprisingly effective, angled as it is on show biz inside. Another strong piece is a Rodgers & Hammerstein lampoon on production of a "successful failure." His zany takeoff on "South Pacific" is a howler.

Barbara Black (New Act) comes in with big local buildup as new singing discovery and handles herself in effective manner which bespeaks training and careful staging. Ann Herman Dancers tee off matters with a fast mambo routine. Sacasas and his orch again play impeccably. *Lary.*

Silos Doing Good, Bad, Indiff Biz, 1,200-Mile, 6-State Survey Shows

By HAROLD M. BONE

New Haven, Aug. 11.

Summer show biz is good, bad or indifferent according to where you sit on the perimeter of a 1,200 mile loop swinging from Connecticut through New Jersey, Pennsylvania, Maryland, Washington, Virginia and Delaware. Comment gathered on a trip through those states indicates generally optimistic reactions, with only one spot, out of eight contacted, substantially negative as of this point in the season.

Of interest is the growing acceptance of the expanding arena-style and amphitheatre fields by diversion-seekers, many of whom are seeing these types of productions for the first time. Even in the case of the single negative b.o. candidate (Washington Festival), audience response was extremely enthusiastic.

Inquiry and observation noted a falling off in travel, with "No Vacancies" signs being the exception rather than the rule.

Not so many gripes this summer about terrific overhead consuming all the take, indicating that possibly this angle has been taken care of via upped scales, fewer guest stars or adjusted operation. Detailed info gathered included the following:

Ocean City Playhouse, Tom's River, N.J. (Operation, Cheryl Maxwell, Freeman Parks; cap. 304; scale $1.20-$2.40; weekly performances 6; possible gross $3,300). After a 1952 season in nearby backwoods, outfit is operating its first season in town, with potential draw of 35,000 within 30-mile radius. As result of subscription and patron lists obtained in house-to-house canvass since last January, operation is showing promise of an okay season, at end of fifth stanza of 10-week sked. Productions are staged in three-sided arena style against a floor-level proscenium. "Harvey" best grosser to date.

Mill Playhouse, Pleasant Mills, N.J. (Operation, Ada Fenno, Gianni Pitale; cap. 278; scale $1.80-$2.40; weekly performances 5; possible gross $3,800). Twelve-week season here is not paying its way but may establish the spot in the strawhat field. Originally offering benefit concerts, etc., playhouse later shifted to stock and is finding a place for itself in the countryside. Best b.o. to date, "The Show-Off."

Phil'y's Playhouse

Playhouse-in-The-Park, Phila., Pa. (Operation, Theron Bamberger; cap. 1,064; scale $1.20-$2.40; weekly performances 8; possible gross $13,200). Civic-sponsored project has caught on exceptionally well in brief career of two seasons. First seven-week period of 1953 shows a 12% boost over '52, with 66 seats added this year. Best money-maker so far "Moon Is Blue." Spot feeds on over 1,000,000 population within 38 miles. SRO is commonplace here. Tent setup, arena-style.

Carter Barron Amphitheatre, Washington, D.C. (Operation, Washington Festival, Inc.; cap. 4,000; scale $1.25-$3.60; weekly performances 7; possible gross $56,000). To date, spot has never reached half its potential boxoffice, best gate being $24,500 on first week of "Brigadoon" fortnight. Impresarioed by Constance Bennett, amphitheatre offers topflight productions, but apparently feels the adverse effect of government employee layoffs. Heavy nut caused early-season shift from one-week to two-week runs, with beneficial (but not enough) results. Despite current red operation, hefty b.o. potential can still recoup losses with a favorable swing of the pendulum.

Olney Theatre, Olney, Md. (Operation, Players, Inc.; cap. 682; scale, $1.50-$3.00, no tax; weekly performances 6; possible gross $9,300). Non-profit setup here doing okay on odd sked that opens a play Wednesday and runs it for 11 nights, plus one mat. Troupe, mainly personnel from Catholic U., Wash., tossed out star system when it took over this year and found grosses down but net up. Playgoer radius of 35 miles has carried "Lady's Not For Burning" into fourth week (Aug. 3-8). Second week run pulled season's top gross, $6,700.

Williamsburg, Va.

Matoaka Lake Amphitheatre, Williamsburg, Va. (Operation, The Jamestown Corp. and Commonwealth of Va.; cap. 2,500; scale $1.00-$3.00, no tax; weekly performances 6; possible gross $32,600). Seventh season of al fresco production of "The Common Glory" finds this non-profit project breaking even for month of July first time in history. A combo of upped scale (90c.-$2.40 in '52) and only one rainout (necessitating refunds) has brought this about. Attendance is 14% and b.o. is 23% ahead of '52. Non-Equity outfit consists largely of studes and teachers in Virginia and nearby states.

Theatre - Go - Round, Virginia Beach, Va. (Operation, Lesley Savage; cap. 432; scale $1.80-$2.40; weekly performances 6; possible gross $4,500). Setup here is a combination of arena-tent legit and an after-theatre dance-refreshment sideline. Latter has not taken hold, but former is showing an operating profit. Attendance is 25% over '52. Season's topper, "Moon Is Blue," pulled 80% capacity. Offspring of this layout was a short winter ('52) season which floundered in red ink.

Robin Hood Theatre, Arden, Del. (Operation, Artists' Theatre, Inc. Windsor Lewis); cap. 261; scale $1.20-$3.00; weekly performances 6, possible gross $2,800). Sixth season under present management finds the post-halfway mark slightly off from '52 due to a drop in attendance first three weeks. Scale upped a peg for Friday-Saturday this year which can mean that healthy August biz can lift overall gross to '52 level. Nearby Wilmington and environs furnish a potential 250,000 draw hereabouts. "All My Sons" season's b.o. plum so far.

'Mother Riba' to Launch New Off-B'way Rep Group

"Mother Riba," new play by David Berg, will be the initial presentation of The Repertory, newly-formed off-Broadway producing outfit. Repertory will put on its productions at the Davenport Free Theatre, N. Y., opening Sept. 22.

Robert Ardrey's "Thunder Rock" will be presented on Sept. 29 and will alternate with "Riba."

Future B'way Openings

Guys and Dolls (reopening), 46th St., Aug. 24.

Hazel Flagg (reopening), Hellinger, Sept. 1.

Anna Russell's Little Show, Vanderbilt, Sept. 8.

Carnival in Flanders, Century, Sept. 8.

Red Rainbow, Royale, Sept. 14.

Pin to See the Peep Show, Playhouse, Sept. 17.

Take a Giant Step, Lyceum, Sept. 24.

On Earth As in Heaven, Broadhurst, Sept. 29.

Tea and Sympathy, Barrymore, Sept. 30.

Daphne, unspecified theatre, Sept. 30.

Three Stories High, unspecified theatre, Oct. 1.

Paradise Question, unspecified theatre, Oct. 8.

Ladies of the Corridor, unspecified theatre, Oct. 14.

Late Love, 48th St., Oct. 13.

Little Hut, Coronet, week of Oct. 12.

Teahouse of the August Moon, Martin Beck, Oct. 15.

Oh Men, Oh Women, unspecified theatre, week of Oct. 19.

To Charlie, With Love, unspecified theatre, week of Oct. 19.

Gentle Does It, Playhouse, Oct. 26.

Sherlock Holmes, unspecified theatre, week of Oct. 26.

Sabrina Fair, National, Oct. 27.

Girl Can Tell, unspecified theatre, Oct. 29.

Escapade, Avon, Nov. 2.

Solid Gold Cadillac, unspecified theatre, Nov. 4.

Kind Sir, Alvin, Nov. 4.

All Summer Long, unspecified theatre, week of Nov. 9.

Black Candle, unspecified theatre, week of Nov. 23.

Caine Mutiny Court Martial, unspecified theatre, early January.

Current London Shows

(Week ended Aug. 8)

Affairs of State, Cambridge (8-21).
Airs Shoestring, Royal Ct. (22).
Anastasia, St. James (8-5).
Applecart, Haymarket (5-7).
Aren't We All, Haymarket (8-6).
As Long as Happy, Gerrick (7-8).
Bad Samaritan, Criterion (6-24).
Dear Charles, New (12-18).
Escapade, Strand (1-20).
For Better Worse, Comedy (12-17-52).
Glorious Days, Palace (2-28).
Guys and Dolls, Coliseum (5-28).
Henry VI, Old Vic (7-13).
High Spirits, Hipp (5-13).
Little Hut, Lyric (8-23-50).
Living Room, Wyndham's (10).
London Laughs, Adelphi (4-12).
Love From Judy, Saville (9-25).
Man With Tastes, Vaude (7-23).
Moon Is Blue, Duke York (7-7).
Mousetrap, Ambas. (11-25).
Over the Moon, Casino (5-7).
Paint Wagon, Her Majesty's (2-11).
Paris to Piccadilly, Pr. Wales (4-15).
Private Life of Helen, Globe (6-11).
Reluctant Heroes, White (9-12-50).
Ring Out Bells, Vic. Pal. (11-12).
Seagulls Sorrento, Apollo (6-14-50).
Seven Year Itch, Aldwych (5-14).
South Pacific, Drury Lane (11-1-51).
Tobias and Angel, Arts (7-22).
Two Bouquets, Piccadilly (5-12).
Woman Importance, Savoy (2-12-53).

SCHEDULED OPENINGS

(Figures denote premiere dates)

Dust Under Feet, Arts (8-11).

'Anastasia,' 'Aren't' Click in London

London, Aug. 11.

"Aren't We All," an outdated Frederick Lonsdale comedy, was revived at the Haymarket Theatre Thursday (6). It is likely to attract audiences on nostalgic grounds.

Play was splendidly acted and warmly received. However, a sudden heatwave may affect its prospects. Cast includes Jane Baxter, Ronald Squire, Marie Lohr and Marjorie Fielding, with Roland Culver staging.

Sir Laurence Olivier presented "Anastasia," adapted by Guy Bolton from a play by Marcelle Maurette, at the St. James' Theatre last Wednesday (5). It is an interesting study of a girl claiming to be daughter of the Czar presumed murdered with the rest of her family.

Trickery and suspense make for good entertainment and play is well acted by Helen Haye, Mary Kerridge and Anthony Ireland. John Counsell's direction gives a realistic touch to a fantastic story.

First nighters and press gave the show a warm welcome.

Ballet Theatre Scores Fancy $77,000 in London; Scotland, Germany Next

Ballet Theatre closed its four-week London engagement last Sunday (9) with a sock $77,000 in the till. Troupe kicked off the British run at the Royal Opera in Covent Garden on July 13 and drew critical acclaim after an absence of three years. It obviously was not hurt by the competition of the Festival Ballet in Festival Hall, which bowed three days earlier.

Company lays off for two weeks and then goes to the Edinburgh Festival, where it will present a couple of new works starting Aug. 23. Through the Educational Exchange Service of the State Dept., with whose cooperation the European tour was made possible on a guarantee basis, BT will play a month at the Berlin fete, after which a few stands in Portugal and Spain are in the talking stage.

Ballet Theatre will tee off its 1953-54 season in Philadelphia on Dec. 28 for a two-nighter and will play through solidly until the following June via the booking direction of William Fields.

Winnipeg Ballet Tour Of Eurone Next Year

Ottawa, Aug. 11.

Royal Winnipeg Ballet, booked for a December television show in New York and a five-week tour of the U. S. in March and April, is set to leave soon afterward for a tour of Europe. Canada's first fully professional terp company expects 52 weeks' work next season instead of current season's 44 weeks. Canadian dates will intersperse the others.

Henri Guettel is the troupe's new manager. Columbia Artists Bureau books in the U. S.

Bainter's 'Pony' Stockbridge Record, 'Carousel' 11G, Niagara; Other Barns

Stockbridge, Mass., Aug. 11.

Fay Bainter in the new comedy, "The Three Toed Pony," last week set the house record for the local Berkshire Playhouse with a $5,655 gross. That topped the star's own previous mark of three weeks ago, $5,650 in "The Velvet Glove." Romney Brent was featured in "Pony."

This week Kendall Clark, for four seasons a resident member here, returned as featured player, along with Gaye Jordon of the current resident company in "Affairs of State." Eleanor Wilson in her second guest appearance here this season is the principal support. She's a local summer resident.

'Carousel Sets Record

Buffalo, Aug. 11.

"Carousel" topped the previous alltime record for the Niagara Falls Summer Theatre by tallying better than $11,000 in eight performances last week. Musical played at a $2.50 top the first four days, with scale upped to $3 Friday and Saturday.

"The Chocolate Soldier" is current at the spot.

Cox $13,300, Westport

Westport, Conn., Aug. 9.

Wally Cox in "Three Men on a Horse" did a smash $13,300 last week at the Westport Country Playhouse here, but failed to top the season's record of $13,500 held by Ezio Pinza in "The Play's the Thing." Revival brought many new faces into theatre shilled by television, in which Cox is a name as "Mr. Peepers."

Television customers are also seen in the strong advance this week for Arlene Francis in revival, "The Road to Rome."

Wayne Morris in 'Rooms'

Wayne Morris, who's been headlining in the Gregg Juarez strawhat package of "Mister Roberts," is switching from the vehicle to "Separate Rooms" for an engagement at the Drury Lane, Chi., beginning Aug. 25. "Rooms" will also be packaged by Juarez, who'll be appearing with Martha Barron in support of the star.

Sonny Tufts, who's been starring in Juarez's "The Milky Way" package, will undertake the lead role in "Roberts" beginning Aug. 18 at the Monticello (N.Y.) Playhouse. "Milky Way" wound up its tour last week at the Triple Cities Playhouse, Binghamton, N. Y.

'Moon' $8,500, Matunuck

Matunuck, R. I., Aug. 11.

"The Moon is Blue," with Jackie Cooper headlining, pulled in $8,500 for eight performances last week at the Theatre-by-the-Sea here.

Milton Lyon's package production of "Annie Get Your Gun" is current.

Uta $6,800, Asbury Park

Asbury Park, N. J., Aug. 11.

Uta Hagen in "Country Girl" grossed $6,800 last week at the 891-seat Savoy Theatre here, at a $3.50 top.

"An Evening With Hildegarde," current offering at the house, racked up barn's biggest advance sale of the season thus far.

Billie Burke 6G, Boston

Boston, Aug. 11.

Biz was moderate last week at both Falk-Capp operated silos. Billie Burke in "Life with Mother" drew a fair $6,000 at the 917-seat Boston Summer Theatre here. Margaret O'Brien's "Peg O' My Heart" at the 1,400 seat County Playhouse, Framingham, pulled a modest $7,000 with an extra lowered scale teenage matinee added to the regular stint. Grosses at both houses have been overquoted recently.

Wally Cox, making his initial legit appearance hereabout in "Three Men on a Horse," is currently at the Framingham site with heavy advance sale reported. Margaret O'Brien in "Peg O' My Heart," has moved into the intown Boston Summer Theatre for the current week.

Fry's 'Lady' $5,500, Olney

Washington, Aug. 11.

Olney Theatre in nearby Olney, Md., raked in another $5,500 last week on "Lady's Not For Burning," compiling a four-weeks record total of $22,250 for the Players, Inc., presentation of the Christopher Fry comedy. Tomorrow (Wed.), the company opens a two-week stand with "The Happiest Days of Your Life" by British playwright, John Dighton, with Isobel Elsom.

Carter Barron Amphitheatre in Rock Creek Park was hit hard last week by rainy weather which washed out Saturday night's (8) performance of "Brigadoon" and discouraged patronage other nights. Second week of the musical, staged by Constance Bennett's Washington Festival, grossed $15,500. "High Button Shoes" with Joan Roberts, Lew Parker and David Brooks opened a two-weeks engagement last night (Mon.).

'Island' Slim $5,520, Spa

Saratoga, N. Y., Aug. 11.

"Island Visit," starring Sir Cedric Hardwicke and Lili Darvas, yielded the season's second lowest gross, $5,520, in the 578-seat Spa Theatre last week, at $3 top. Only the opening show, "Annie Get Your Gun," a packager without names, took in less—$5,228. Figure was particularly disappointing for the first week of August which starts the racing season, traditionally the big month of the summer.

Advance sales for "Call Me Madam," which opened last night (Mon.), indicate this week will be a sellout.

Hildy's Novelty Opening

Clinton, Conn., Aug. 11.

Hildegarde introduced a smart novelty in her one-woman show at the Clinton Playhouse this week. Strolling musicians, led by Robert Norris, the star's regular violinist-conductor, enter the darkened house from rear and serenade the audience with tunes long identified with her career. This is in lieu of conventional overture.

Showstopper is a novelty waltz, "Merrilly, Merrilly, Merrilly," penned by Anna Sosenko, Hildegarde's manager-producer, in which the audience participates.

'Bean' NSG, 'Aunt' Looks Socko

Reading, Pa., Aug. 11.

"Late Christopher Bean," sixth presentation of the Berks Players at Green Hills Theatre here, was a cool $1,200 at the 355-seat barn. "Charley's Aunt" started yesterday (Mon.) for a two-week run. Five of the 10 performances scheduled have been sold out, plus several blocks on other nights. Jim Ambandos, in his first appearance here, takes the lead.

Ottawa's Sudden Foldo

Ottawa, Aug. 11.

Final curtain on "Private Lives" last week (8) marked seasonal shuttering of Ottawa's only strawhatter, Ottawa Summer Theatre, after lean six weeks on the Little Theatre stage. Decision to close was apparently reached suddenly, since it was announced, in paid newspaper space, only last Friday (7). This leaves the capital minus legit until the Canadian Repertory Theatre reopens on an unskedded autumn date.

Carousel Theatre Ends 3d Season at Knoxville

Knoxville, Tenn., Aug. 11.

Carousel Theatre, year-round stock operation here, wound up its third summer season last Saturday (8). During its recent warm-weather season, which began July 7, the house played to more than 16,000 tourists and localites.

Theatre, which began as a tent operation during the summer of 1951, has a permanent convertible structure which can be closed and heated for winter use. House was completed at an estimated cost of $61,000 and seats 400. Group is a joint U. of Tennessee and community project. A loan to set up the permanent theatre was granted by the university.

Carousel's exec director is Paul L. Sloper, chairman of the university's speech and theatre department. J. Fred Fields is managing director and Russell Green is technical director. Plans for the theatre's second winter season include productions of "The Male Animal," "The Country Girl" and "The Moon Is Blue." Recent summer fare included productions of "Stage Door," "Dear Ruth," "Arsenic and Old Lace," "Bell, Book and Candle" and "Edward, My Son."

Equity's Conservative Faction Fails In Squeeze Play Try on Liberals

Efforts of ultra-conservatives in Actors Equity to pressure liberals to resign their recently-elected positions on the union's council appear to have failed. One resignation took place, apparently from such pressure, but two other newly-elected council members who had similarly submitted resignations subsequently withdrew them. No other such incidents have occurred, although arch-conservatives on and off the council are said to be continuing agitation on political factional grounds.

Although there was no official explanation of the action and Equity officials profess to be in the dark about it, the resignation of Yul Brynner from the council immediately after his election on the regular (liberal) slate is said by the star's friends to have been the result of pressure from conservatives. The actor, star of "King and I," is understood to have been warned that unless he quit he would be attacked by certain columnists and that his career, particularly in television and films, would be seriously jeopardized. He is said to have been similarly cautioned by certain TV and film company representatives.

Brynner and two femme members of the regular ticket submitted their resignations before the election, but were informed by Equity officials that the union rules do not permit withdrawal on such short notice, so they would have to stand. Immediately after the vote was announced, Brynner's resignation was received by wire at Equity, but meanwhile the two femme candidates were persuaded that they have nothing to fear by serving, so they reconsidered and became council members. Arnold Moss was appointed by the council to replace Brynner.

Regular ticket, while stressing its anti-Communist attitude, campaigned on the issue of union policies, while the independent slate, representing the conservative faction, claimed that the only major issue in the election was "active" anti-Communism. Sweeping victory of the regular ticket was regarded as a rebuke to factionalism and name-calling in the union.

'Banana' Looks to Film, Stock Rights to Recoup Current Deficit of 71G

"Top Banana," which closed last June 27 on the Coast, represented a $71,377 loss as of that date. Deficit will presumably be reduced, however, by the show's 40% share fo the film rights. Screen version has just been completed.

Additional revenue will also be forthcoming from stock rights, but there will be additional costs in the form of closing expense, transportation of the legit company back east, etc.

According to the latest accounting, the period ended June 27, the gross for the final three weeks in Los Angeles totalled $101,270, and the operating profit for the engagement was $5,850, including a $617 loss for the final week. That reduced the unrecouped production cost to $75,577, less $4,200 credit for the elimination of a reserve for legal expense.

Summary of the show's cash position as of June 27 reveals $20,889 in assets including $10,892 cash in bank, $2,428 due from producers Paula Stone and Mike Sloane, $500 British royalty advance to authors, $1,609 prepaid insurance, $5,316 prepaid railroad fares, and $146 perpaid expense. Debts totalling $58,646 included $12 accounts payable, $9,769 payroll taxes payable, $48,096 withheld taxes payable and $769 New York State non-resident tax payable. That left a deficit of $37,757. Bonds and deposits amount to $27,630.

The musical, with book by Hy Kraft and songs by Johnny Mercer, was originally financed at $210,000, including 20% overcall. The backers have thus far been repaid $148,750. The show opened Nov. 1, 1951, at the Winter Garden, N. Y., and at one point during its 356-performance Broadway run was within $851 of recouping its $205,003 cost ($194,814 production, plus $10,189 tryout loss). However, it subsequently lost $32,191 in New York and $43,386 more during its coast-to-coast tour.

Lunts Return in Fall In Coward's 'Quadrille'

Dublin, Aug. 11.

Alfred Lunt and Lynn Fontanne plan to return to the U.S. in October and will open in New York in the late fall with Noel Coward's "Quadrille" if casting problems can be solved, Lunt says. Couple have played 64 weeks in London and on tour in England with the Coward piece, and are currently doing record biz at Olympia here.

Lunt reveals that after playing Belfast, following their stint here, he and Miss Fontanne will return to Dublin for a few days to see the Abbey Players in action, then will go to England to appear in "Quadrille" in the London area.

Pair have been away from U.S. almost 18 months. Lunt celebrates his 60th birthday Aug. 19.

'Guys' Soft Touch On Split Weeks

A "soft" production for the touring edition of "Guys and Dolls" will be used by Cy Feuer and Ernest H. Martin to reduce operating expenses for split-week stands this season. Involving drapes and a simplified lighting setup, it's expected to save about $1,000 a week for the Frank Loesser-Jo Swerling-Abe Burrows musical.

Revised physical layout will substitute drops for set pieces in such scenes as the nitery, the Save-a-Soul mission, etc. Also, instead of the regular lighting system that must be hung and focused for each stand, there will be prefocused units, thereby eliminating hours of setting up and taking down for each date. Revised arrangement was worked out by Joe Mielziner, who designed the original production.

With the lighter production, the touring "Guys" company will need two instead of three baggage cars for rail jumps and a simplified setup for trucking on jumps through the south, where rail facilities are inadequate. It will also require considerably fewer hours for stagehands to take in and take out the show at each date, and even a slightly smaller crew for performances.

Entire replacement setup, including complete new costumes for the company, cost around $18,000, which should be recouped from the reduced operating budget plus the grosses from bookings made possible by the simplified operation.

Before actually destroying the old scenery, however, Feuer and Martin are going to San Diego this week at see a performance with the "soft" production. If it is satisfactory they'll okay the change and return east next week.

Houston Playhouse To Tryout New Musical

Houston, Aug. 11.

New revue by Dean Fuller and Marshall Barer will be tried out at the Playhouse here opening next Wednesday (19). Jane Dulo will headline in the presentation, as yet untitled. Ernester Fuller has composed numbers for several Broadway shows and was more recently assigned the job of directing the music for Tallulah Bankhead's nitery stand at the Sands Hotel, Las Vegas.

Lyricist Barer has written a number of pop tunes including the current "Thunder and Lightning." He also did the lyrics and libretto for "The Impossible Forest," an opera written with Alec Wilder and slated for fall presentation over NBC-TV's opera series.

Sondra Lee is handling the choreography for the production, which is being staged by Carl Shain. Fuller is handling the musical direction. A road tour is contemplated following show's run here.

Sardi Star

Lou Schonceit, who has his own whimsical system of billing actors in current shows listed on the di-play board of his Mackey Ticket Agency, N. Y., has come up with a new star. Kermit Kegley is billed as star of "South Pacific" in which he plays the bit role of the wireless operator, and "Me and Juliet," in which he's standby for Ray Walston.

"He's a member of the 'Sardi set,' one of the 5 o'clock regulars at Sardi's bar," Schonceit explains. "He's a pal."

'Guys,' 'S.P.' Click In D.C., Det. Opens Dog Days Vistas

Click of "Guys and Dolls" in Washington and "South Pacific" in Detroit this summer appears to ease the traditionally tough booking problem for touring Broadway shows over the hot weather months. Previously, such stands were pretty much limited to Chicago and, in the case of local Civic Light Opera subscription engagements, Los Angeles and San Francisco.

"Guys" will have played eight weeks at the air-cooled National, Washington, wind ng up Aug. 22 with an expected total gross of about $310,000. Original production was booked for six weeks, but was extended on the basis of bullish attendance and indicated continued demand. According to the theatre management, the musical could probably stay on several more weeks. It returns Aug. 24 to the 46th Street, N. Y.

"South Pacific" was sent to Detroit for an indefinite run. Touring production did powerful business for a couple of months and although attend nce has recently tapered off, the engagment has been highly profitable. Rodgers-Hammerstein musical exits town Aug. 22 after 13 weeks, to go to Toronto for a run. As in the case of "Guys" in Washington, it has demonstrated that Detroit is a summer legit town, at least for a strong show. Neither production has any b.o. names in the cast.

Interesting angle on the "Guys" engagement in Washington is the bit of a special early-curtain performance last Sunday night (9), indicating that such an arrangement regularly might be a profitable substitute for the Wednesday matinee as a biz-getter for the future. Receipts for the show were $4,550, against a possible capacity of about $5,500 at $4.80 top. That compares with the last previous Wednesday matinee (July 29) figure of $3,000 against a possible capacity of $4,200 at $4.20 top.

Development of Washington and Detroit as summer theatre stands comes at a time when Chicago, traditionally the outstanding such spot outside New York, has appeared to be in a boxoffice decline. Fact that "Pal Joey" and "New Faces," both with solid rave reviews, have done disappointing business in Chicago this summer, has tended to minimize the town as a summer stand.

Also the relatively mild reception of the touring company of "Guys" on the Coast this summer, especially in Los Angeles, indicates that except for the Civic Light Opera subscription, there's little public there for touring shows during the summer months. "Guys" had cleaned up as a subscription offering during its original stands in L. A. and S. F. two years ago. "South Pacific" clicked in two summer runs on the Coast, but both were on CLO subscription.

'End as a Man' Skedded For Off-B'way Showing

Calder Willingham's dramatization of his novel, "End As A Man," will preem Sept. 15 at the Theatre de Lys, N. Y. It will be the initial production effort of Claire Heller. The controversial book was published in 1947. An unsuccessful attempt was made to have it banned in New York.

Willingham worked on the dramatization last year in conjunction with the Actors' Studio.

Report Shuberts Settling Trust Suit By Divesting Theatres Outside N. Y.

Under the terms of a reported consent decree, the Shuberts are understood to have agreed to divest themselves of virtually all of their out-of-town theatrical holdings. That would be the price of the Dept. of Justice dropping at least part of its anti-trust suit against the Shuberts, the United Booking Office and several associated individuals.

Although the report could not be confirmed through Government sources, individuals close to the situation on Broadway predicted emphatically yesterday (Tues.) that the consent decree is definitely set. Agreement calls for the Shuberts, not only to dispose of the theatres they own and or operate on the road, but to discontinue their financial interest in and control of ticket agencies in such towns as Chicago, Boston and Philly.

In addition, it's said the long-established Shubert-UBO tie is to be broken. Thus, the three-way Shubert control of the road via booking, ownership of theatres and operation of top ticket agencies in the key cities would be ended. In the case of the theatres, purchasers are already lined up in most instances to acquire the properties.

According to one usually informed Broadway source, the Government's case against the Shuberts and UBO is figured to be overwhelming as regards the monopoly situation on the road. That's why the defendants are agreeing to such sweeping terms in the consent decree.

Case regarding the alleged monopoly in New York is said to be less conclusive. However, the D of

(Continued on page 59)

Jerome Mayer, Irl Mowery Prep 'Lullaby' for B'way

"Lullaby," a three-character comedy by Don Appell, is being readied for production on Broadway this fall by Jerome Mayer and Irl Mowery. Play is about a 40-year-old "boy" who elopes with a girl his doting mother has never seen.

Betty Garrett and Eddie Albert are mentioned as possibilities for the newlywed roles. Thelma Ritter was approached to play the mother, but is under contract to 20th Century-Fox.

Co-producer Mayer is to stage the show, with Ben Edwards designing the scenery and Milton Baron as general manager. An opening between Oct. 15 and Nov. 15 is contemplated.

Logjam Looms On B'way Houses

Already headed for a theatre shortage for musical shows this fall, Broadway is also apparently in for a straight-play booking jam. Although the season doesn't get started for several weeks, there's virtually a complete tieup of theatres already.

Scheduled shows with no definite locations booked include F. Hugh Herbert's "A Girl Can Tell," with Janet Blair; the Lindsay-Crouse "Prescott Proposals," with Katharine Cornell; the George S. Kaufman-Howard Teichmann "Solid Gold Cadillac," with Josephine Hull; "At Home with Ethel Waters," the strawhat click; "Colombe," the Jean Anouilh drama, and "The Wooden Dish."

Also "Escapade," the London hit; "Oh Men, Oh Women," the Edward Chodorov comedy; the temporarily-titled "Pffft!" by George Axelrod; "Reclining Figure," by Harry Kurnitz; Bill Doll's "Sherlock Holmes" production costarring Basil Rathbone and Jarmila Novotna; "Ladies of the Corridor," with Betty Field and Edna Best; "Sodom, Tennessee," to partners David Aldrich and Anna Wiman as producers; "Stars in a Person's Backyard," to be presented by the theatre operating-producing combo of Roger L. Stevens, Robert Whitehead and Robert Dowling.

Also the "Caine Mutiny Court Martial," to star Henry Fonda; the Maxwell Anderson-Rouben Mamoulian "Devil's Holiday," to be offered by the Playwrights Co.; Elmer Rice's "The Winners," also a Playwrights project; "Young Elizabeth," the American-authored London hit, and "To Charles, with Love," by presagent Peggy Phillips.

Number of incoming shows are set with theatres and premiere dates (see Future B'way Openings), but there's reportedly hectic juggling going on, particularly by Lee Shubert and his booking assistants, with the scheduled productions lacking definite houses. As reported several weeks ago, the situation is even tighter in the case of musicals, involving fewer shows but only a handful of prospective theatre availabilities.

Pitt Plots Amphitheatre In '56 for Summer Tuners

Pittsburgh, Aug. 11.

Gov. John Fine last week signed a bill authorizing construction by the State of Pennsylvania of a new amphitheatre in the downtown Hill section of Pittsburgh for the presentation of summer musicals. However, the project is not due for completion before 1956.

Civic Light Opera Assn., which has been offering productions for the last several summers in Pitt Stadium, will move its operations to the new spot. Fact that the projected amphitheatre will have a removable roof is expected to be a major financial asset, as adverse weather has been a costly drawback to the presentations in Pitt Stadium.

Columbus Critic Raps 'Street' as Legit Hypo, Slams Theatre Council

Columbus, Aug. 11.

Samuel T. Wilson, legit-film critic of the Columbus Dispatch who has been sporadically heckling the Council of the Living Theatre, let fly again last Sunday (9) in a column about the Council-benefitting picture, "Main Street to Broadway." He scoffed it as a step toward reviving the road.

Neither the story nor the screen adaptation is original or appealing, said Wilson, adding that "Main Street" is lacklustre from start to finish. Some months ago the critic wrote that a film about the theatre is no way to get back the "lost audience" of the stage. "It was my contention," he said, "that the only way to do that was to persuade the stars not to serve as walk-on characters (in a picture) but to take to the road in sufficient numbers and in attractive enough plays to get the public back into the habit of theatre-going.

"A major trouble with the theatre is that too many stars are exclusively Broadway stars, aren't interested in touring. Others are so involved with radio, TV and film commitments that the stage, which made them great, has only a secondary claim on their allegiance.

"They feel no obligation to contribute to the national health of the theatre. Another difficulty is, of course, economic. Production and operating costs are so staggeringly high that producers will gamble only in very limited fashion on a tour.

"The producers, too, are a very provincial lot with a Broadway run as the end-all of their efforts. It's always an awful shock to them when a Broadway hit doesn't automatically catch the fancy of the road. But most of them don't bother to get far enough out of New York to find out what road tastes are. And these same gentlemen often are so cowed by their prima donna set designers, who've forgotten how important baggage cars are to the theatre, that when they get a play or a musical which hits everyone's taste, they can't afford to tour it even if they want to.

"It's going to take more than 'Main Street' and a percentage of the receipts therefrom to save the living theatre."

Touring Packages Turning Barn Producers Into Booker-Managers

By JESSE GROSS

Major strawhat operators are assuming the role of theatre managers rather than producers. Swingover towards managerial status stems from the preponderance of package shows being booked by top summer theatres.

Tabulation of the productions of 18 ranking strawhatters during a seven-week period disclosed that of the combined total of 126 playing weeks, almost 100 were devoted to package presentations, including three-player packages, full productions and musical packages. Offerings during that period included 64 dates for packages with three principals and an advance man, 15 bookings for full productions and 19 engagements for musical packages. Showcased during the remaining 28 weeks were either local productions or shows with an undetermined status.

Although the package presentations are generally confined to three principal performers and an advance man, the producing chores of the barn operators are considerably lessened. Casting problems are minimized in that only the lesser roles are usually left for resident company members. The package advance man puts the various resident companies through their paces prior to the arrival of the package leads, thus eliminating the function of the resident director.

In contrast, the booking of a single star into a strawhatter calls for the barn operator to cast all the other parts. It also entails staging by the resident director and generally places more of the production burden on the individual haymow impresario.

In addition to the package deals, silo owners, in some instances, are latching on to full touring productions. Musical packages, which travel with three principals, augmented by Chorus Equity members, are also being widely showcased.

Silos leaning towards the package deals are all in the star category and number slightly over 20 theatres. However, the large number of rustic houses, which bypass name performers, continue to dish out their own productions, generally with the full casts recruited from resident company ranks.

Among the three-player package productions being booked by the barn operators are "Bell, Book and Candle," with Viveca Lindfors and Barry Sullivan; "Kiss and Tell" and "Peg O' My Heart," with Margaret O'Brien; "I Am a Camera," with Evelyn Keyes; "Mister Roberts," with Wayne Morris; "The Moon is Blue," with Zachary Scott; "Loco," with Dagmar, who has recently switched to "Personal Appearance"; another version of "Candle," with Alexis Smith and Victor Jory; "The Milky Way," with Sonny Tufts, and another edition of "Roberts," with Ray Parker.

Full production packages include "Arms and the Man," with Marlon Brando; "Island Visit," with Sir Cedric Hardwicke and Lili Darvas; and "One Thing After Another," a revue. Musical packages making the rounds include Milton Lyons' "Annie Get Your Gun," "Gentlemen Prefer Blondes" and "Finian's Rainbow," and Howard Hoyt's "Carousel," "Call Me Madam" and "Gentlemen."

Marais-O'Neal Opera Set for Hollywood Bow

Hollywood, Aug. 11.

Transoceanic collaboration between Josef Marais and Charles O'Neal has been completed and their new opera, "African Heart Beat," will be world-premiered Aug. 28 at the Idyllwild School of Music & Arts. It will be performed by a chorus of 50, all students, and the student orchestra will be batoned by Max Arnow.

O'Neal began the libretto, a love story backgrounded by the Boer War, before leaving for Europe several months ago on a State Dept. assignment. He and Marais have continued the collaboration by mail since. Marais' score is in the South African idom but does not utilize any of the veldt folk songs which he introduced to this country.

Producer Gen Genovese In $62,290 Bankruptcy

Joseph Gen Genovese, co-producer with Edward Woods of the last season Broadway flop, "Buttrio Square," filed a voluntary petition in bankruptcy last week in N.Y. Federal Court, listing liabilities at $62,290 and $406 in assets. A musical comedy in two acts, "Square" was withdrawn after seven performances.

Genovese's petition listed some 22 unsecured creditors. Biggest debt, $13,620, is to the Federal and State governments for back taxes.

'Menagerie' Thin $4,500 But New Hope Gives Fat Sendoff to Ruth White

New Hope, Pa., Aug. 11.

Despite critical raves from the local and Philly papers, and enthusiastic audience comment, "The Glass Menagerie" was a disappointing biz-getter last week at the Bucks County Playhouse here, winding up with a $4,500 gross. Ruth White, who after three seasons here is rated by local patrons as a combination Laurette Taylor-Shirley Booth, was enthusiastically received in the Tennessee Williams drama.

Except for the leads, which have for the most part been local residents, the Bucks County spot is operating pretty much on a stock company basis this summer. After the season opener, a tryout of "Celia" starring Jessie Royce Landis, a package edition of "Mister Roberts" and the touring revue, "One Thing After Another," productions have depended almost entirely on the Playhouse troupe, with localites as guest leads.

Besides last week's "Menagerie" stint, Miss White played the Uta Hagen role in "Country Girl," the Peggy Wood part in "Old Acquaintance," is currently doing the Mary Boland role in "Meet the Wife" and is rehearsing Birdie, the Patricia Collinge part in next week's "The Little Foxes."

Sara Seeger, wife of localite actor-director Ezra Stone, has thus far played the secretary in "Goodbye Again," the Jane Cowl role in "Old Acquaintance" and Aunt Felice in "The Happy Time," will enact the Tallulah Bankhead part in next week's "Little Foxes" and be featured in the three remaining bills, "Glad Tidings," "Gigi" and "Our Town."

Barn Notes

Sidney Michaels, whose play, "The Three-Toed Pony," was tried out at Stockbridge, Mass., last week with **Fay Bainter** as star, is the son of **Max Michaels**, who was stage manager of the old Howard Theatre, Boston. Attendance at the Barn Theatre, Inc., Augusta, Mich., has passed the 13,000 mark in the eighth week of operation, breaking all past b.o. records at the house . . . **Janis Paige**, onetime band singer, will return to vocalizing as star of "Annie Get Your Gun" at the Starlight Theatre, Kansas City, Aug. 24-Sept. 5. . . **St. John Terrell** will shuttle the New York critics by special railroad car to and from his Lambertville, N. J., Music Circus Aug. 20 to catch the opening of the "Orpheus in the Underworld" tryout . An exhibition of paintings by **Richard Whorf** is currently on display in the lobby of the Westport (Conn.) Playhouse and will remain there until Aug. 22.

Three new numbers have been added and the routining has been revised in the Coast revue, "One Thing After Another," currently touring the barn circuit. Insertions include a new finale and a grand opera burlesque, "Il Triofmo Della Morte." Show is playing the Ogunquit (Me.) Playhouse this week . . . "Local Barn Makes Good" is the title of a series of articles about the history of the Bucks County Playhouse, New Hope, Pa., authored by composer-orchestrator **Don Walker**, president of the syndicate owning the spot. Pieces are appearing in the New Hope Gazette.

'Roberts' 10G, Salt Creek; Chi Area Barns Active

Chicago, Aug. 11.

Salt Creek got a fat $10,000 for the second week of "Mister Roberts," starring Buddy Ebsen and Carleton Carpenter. Figure is $2,000 better than the first frame, and producer Marshal Migatz says that this will help him to determine his booking policy for the next season. All previous plays at the strawhatter have had only a single week duration. Current production is "Affairs of State," with June Havoc.

Newly formed Playwrights Theatre Club, a non-Equity group, is holding over duo of "Wozzek" and "Mooney's Kid Don't Cry" for a third round. In its first season, club has had extraordinary success on the nearnorth side of Chi and has built a membership of 1,500 patrons. Operation costs weekly are under $750, and grosses have been entered from the first in black ink. Local critics are giving attention to group, which will produce offbeat plays year-around.

Upcoming on Aug. 18 are "Kiss Me Kate" at Music Theatre, with Carol Hendricks in the lead; "The Heiress" at Chevy Chase; "On Borrowed Time" at Showcase; and "Dream Girl" at Tenthouse Theatre in Highland Park.

John Dos Passos' 'USA' Is Effective Reading For College Bookings

John Dos Passos' 1,500-page documentary novel, "U. S. A.," effectively edited by Paul Shyre as a dramatic narrative providing stimulating fare, was given a two-performance tryout last Saturday-Sunday night (9) at the White Barn Theatre, Westport, Conn. It's a natural for reading companies, especially on the college circuit.

Abandoning the lectern-and-script technique, presentation was partly acted and partly recited, including seven sections of the trilogy and using Dos Passos' links "Newsreel" and "Through the Camera's Eye" to denote the passage of time from the turn of the century to the depression.

Some of the best portions, like those on Rudolph Valentino, Isadora Duncan and the Unknown Soldier were straight dramatic recitation. Other sequences, like the story-thread, the life and times of J. Ward Moorehouse, were blackout sketches, acted with a minimum of props.

Cast of five rated much credit for the success of the piece, with Robert Fitzsimmons standout as Moorehouse, whose aim in life is "getting ahead," although in his impoverished youth he wanted to be a song-writer. With versatility in his portrayal, plus a rich voice, the actor created a sympathetic hero.

Alan Shayne was an asset in the role of narrator, Richard Savage, Moorehouse's opportunistic young partner, and as the hitchhiker prologue and epilogue. Sada Thompson, a talented looker, scored both as the idealistic and dilettante Eleanor Stoddard and in her monologue on Isadora Duncan, while Helen Bonstelle contributed as Moorehouse's wives, the first a daring socialite and the second the ailing Gertrude. Frederick Bradlee had a telling bit as the pre-Hauser health-food fanatic, Bingham.

Offering was well staged by Shyre, with timing an important factor. Musical accompaniment giving songs of the period covered could have packed more punch.

Grif.

Ann Lee in 'Paradise'

Hollywood, Aug. 11.

Ann Lee, co-producer of the Sombrero Playhouse, Phoenix, deserts the resort stock company temporarily this fall to return to Broadway with a featured role in "The Paradise Question," new UN comedy by Walter Hart and Richard Maibaum which Elaine Perry will produce. Hart will direct. Miss Lee was last on Broadway with the Lunts in "O Mistress Mine."

Sole other casting to date is Leon Ames. Rehearsals start next week and the comedy will have a tryout at Skowhegan before a pre-Broadway break-in in New Haven next month.

Inside Stuff—Legit

Cutrate season of five attractions being offered to union members on the Coast is figured on a tight margin and may not get off the ground. Backers of the non-profit Union Music & Theatre Alliance figure they need 10,000 subscribers at $5.75 for the five-offering package, in order to make the scheme work. Margin is so slim that even a variation of 250 subscriptions would make the stunt impossible. As a result, all subscription checks are being held in escrow for possible return if the 10,000-goal isn't met. Group is working on a no-reserved-seat basis and will utilize 10,000 of the Hollywood Bowl's 20,000 seats and 5,000 of the Shrine Auditorium's 6,000 seats for its various presentations. All will be on a first-come-first-served basis. Season consists of a performance of the Jose Greco troupe at the Bowl Aug. 28, a performance of "Lend an Ear," a performance of the L. A. Philharmonic, a presentation of "Carmen" in English, and a performance of a Civic Light Opera musical.

Max Gordon's "Solid Gold Cadillac," new comedy by Howard Teichman and George S. Kaufman, marks his first play in two years and ends the first period in which he has not had at least one legit production on Broadway every season, hit or flop. Last year Gordon was so annoyed with mounting costs that he foreswore production until the "right play" came along.

Incidentally, he has seen the Metro filmusical, "The Bandwagon," currently at Radio City Music Hall, five times, and is one of the most vocal trailers for the filmusical which is by no means like the legit musical of the same name which he originally produced on Broadway at the New Amsterdam June 3, 1931 with Fred & Adele Astaire, Frank Morgan, Tilly Losch, Helen Broderick heading the cast. Show then ran only six months, considered big in light of the depression. As for the Metro version, "Where will you ever see a number again like Fred Astaire and Jack Buchanan do? That's worth the price of admission alone," says Gordon.

Stanley Carlson, bass-baritone of the N. Y. C. Opera, broke a blood vessel in his throat during a rehearsal of last week's Melody Fair production of "Connecticut Yankee" and had to be rushed to the Toronto General Hospital for immediate treatment. He was subsequently flown to New York to be under the care of his own physician. Victor White of the Royal Conservatory Opera here, was a last-minute substitute, receiving a curtain ovation. He continued the remainder of the week. Carlson was to have appeared with Irra Petina in the current Brill-Kamster production of "Song of Norway," which he did with the same star during the shows' original Broadway run.

Legit Bits

Johnny Roberts, managing director of the Civic Theatre, New Orleans, in town last week on a periodic quest for legit bookings . . . **Helen Hayes** and **Charles MacArthur** are vacationing at a remote camp in the Ontario woods (with no telephone), but return to their Nyack, N.Y., home after Labor Day . . . **Max Allentuck** will be general manager. **Karl Bernstein** pressagent and **Shirley Bernstein** production associate on **Robert L. Joseph's** production of "Colombe" . . . Pressagent **Sol Jacobson** due home next weekend from a motor trip through Mexico.

Playwright **Guy Bolton** arrived Saturday (8) from London on the Britannic . . . **Myron C. Fagan's** four plays listed for production on Broadway this fall are "Red Rainbow," "Thieves Paradise," "Gallant People" and "As Ye Sow." Initial presentation is announced to open Sept. 14 at the Royale . . . **Elias (Al) Goldin** will be general manager for **Walter Chrysler, Jr.**, for "On Earth As It Is in Heaven," with **Bettina Cerf** as executive assistant and **Margaret Henderson** as assistant to the producer.

Donald Wolin plans to go ahead with a Broadway production of "An Ancient Instinct," **Sigmund Miller** play which he recently tried out at his Theatre-by-the-Sea, Matunuck, R. I. Script will be revised, but the tryout combo of **David Alexander** as director and the cast including **Nina Foch, Glenda Farrell, Edmon Ryan, Bramwell Fletcher, Gene Lyons** and **Betsy Palmer** will be retained . . . . **Bill Fields**, pressagent for the Playwrights Co., will double with **Lillian Jenkins**, p.a. for Madison Square Garden, N. Y., in handling the annual rodeo at the latter spot this fall.

Joe Olney, stage manager at the Norwich (Conn.) Summer Theatre, has resigned to take a similar assignment for "Solid Gold Cadillac." **Max Gordon's** scheduled production of a **George S. Kaufman-Howard Teichmann** comedy. **Alex Baron** takes over at Norwich. . . Novelist **John O'Hara** and dance director **Robert Alton** are planning to partner in the production of a musical next spring, with **Elia Kazan** as hoped-for stager. No composer is set.

Annamary Dickey is singing the femme lead in "King and I" this week and next while **Constance Carpenter** vacations in her native England . . . **Neil Hamilton** rather than **John Loder** will be costarred with **Arlene Francis** and **Lucile Watson** in "Late Love" . . . . **Tony Bavaar** will have the romantic male lead, succeeding **John Howard**, when "Hazel Flagg" reopens Sept. 1 at the Mark Hellinger, N. Y.

Lew and Leslie Grade Agency granted an Equity franchise . . . **John Hoyt** stars in "September's Morn," new play by **Selena Royle** and **Georges Renavent** which opens tonight (Tues.) at the Laguna (Cal.) Playhouse . . . **Maurice Turet** left "Maid in the Ozarks" in Chi on Saturday (8) after 40 weeks as p.a., succeeded by **Horace Greeley McNab**.

Viola Rubber will be co-producer with **Clifford Hayman** of the scheduled tour of the revised edition of **James Cain's** "The Postman Always Rings Twice," starring **Barbara Payton** and **Tom Neal** . . . **Bill Butler**, who just completed the staging of a series of six classic revivals at Princeton, is lecturing on the theatre this week at Northwestern U. . . . "The World of Sholom Aleichem," featuring **Morris Carnovsky, Howard da Silva, Ruby Dee, Jack Gilford** and **Will Lee**, reopens Sept. 11 at the Barbizon-Plaza Theatre, N. Y., where it played a three-week engagement last May.

Herman Levin has budgeted his production of "At Home with Ethel Waters" at $25,000 . . . **Robert DeCost** has joined the touring company of "South Pacific" as assistant stage manager and understudy to **Alan Baxter**, who plays Commander Harbison . . . Women's Wear Daily, N. Y., has installed a night drama desk to handle legit news breaking during the evening. **Tom Dash** is the trade sheet's drama critic and editor.

Producer **Richard Aldrich**, who fractured a bone in his leg Saturday night (8) at his home in East Dennis, Mass., will be confined to bed there for four-six weeks, but will supervise by phone his Cape Playhouse, Falmouth Playhouse and Cape Cod Music Circus, besides keeping in contact with his Broadway managerial partner, **Richard Myers** . . . Scenic designer **Leo Kerz** has settled his breach-of-contract suit against **Leonard Sillman**, producer of "New Faces of 1952" . . . **Max Gendel** has resumed his former stint as pressagent for **Michael Todd's** "Night in Venice" show at Jones Beach, N.Y.

Current Roadshows

(*Aug. 10-Aug. 22*)

Carnival in Flanders (Dolores Gray, John Raitt) (tryout)—Curran, S.F. (1-22) (Reviewed in VARIETY, June 10, '53).

Good Nite, Ladies—Geary, S.F. (10-15); Metropolitan, Seattle (19-22).

Guys and Dolls (B'way Co.)—National, Wash. (10-22).

Guys and Dolls (2d Co.)—Russ Aud., San Diego (10-15); Paramount, Phoenix, Ariz. (17-19); Liberty, El Paso (20-22).

Maid in the Ozarks—Selwyn (Chi) (10-22).

New Faces—Great Northern, Chi (10-22).

Pal Joey (Harold Lang)—Shubert, Chi (10-22).

South Pacific (Jeanne Bal, Wm. Tilton)—Shubert, Detroit (10-22).

Time of the Cuckoo (Shirley Booth)—Opera House, Central City, Col. (10-22).

Show Finances

KING AND I

(As of June 30, 1953)

Original investment, including 20% overcall	$360,000
Production cost	331,000
Gross for last four weeks	180,136
Profit for last four weeks	24,087
Total net profit to date	723,570
Distributed profit thus far	600,000
Cash reserve	25,000
Balance available for distribution	98,570

(Note: The Rodgers-Hammerstein musicalization of Margaret Landon's novel, "Anna and the King of Siam," produced by Rodgers-Hammerstein, opened March 29, '51. Gertrude Lawrence, the original star, got 10% of the gross and 5% of the profits until her death about a year ago. Yul Brynner, who was upped from top-featured billing to stardom about a month later, apparently doesn't get any percentage.

(Royalty setup of the show is involved, as with other Rodgers-Hammerstein productions. R & H are listed as getting 8% as authors, but give 1% of that to original authoress Landon. And as usual, R & H are down for 2% as "managers," a bookkeeping device used on shows they write, but not on outside scripts they produce. John van Druten gets 2% as director, Jerome Robbins a flat $350 as choreographer, Jo Mielziner $100 as scenic designer and Irene Sharaff $50 as costume designer. The theatre share is a flat 25%.)

'S.P.' $25,900, Det.; Logan O.O.'s Cast

Detroit, Aug. 11.

"South Pacific," with two weeks to go of its record-breaking 14-week engagement at the 2,050-seat Shubert, grossed over $25,900 last week at $4.80 top.

Producer-authors Rodgers and Hammerstein have decided that because of the unprecedented ticket demand from distant parts of the State, the company will return to Michigan after its forthcoming engagement at Toronto. Musical will play 12 performances, beginning with Lansing Nov. 9-11, followed by Battle Creek Nov. 12-14; Grand Rapids, Nov. 16-18, and Flint, Nov. 19-21.

Joshua Logan, director, co-librettist and co-producer of the show, paid a surprise visit last week and took the company through a rehearsal before he left for London. It was his first chance to see Jeanne Bal as Nellie Forbush, Benny Baker as Billis, Mari Young as Liat and Stanley Grover as Lt. Cable.

'GUYS' BOFF 38G, WASH.; SET FOR LOCAL RECORD

Washington, Aug. 11.

Headed for the all-time legit record in Washington, "Guys and Dolls" repeated with a take of $38,000 last week, its sixth stanza at the National Theatre. Musical has two more weeks to run and prospects are that the terrific b.o. will continue to the Aug. 22 closing date. Management says it would keep the show going if it were not for the commitment to resume Aug. 24 in New York.

Following "Dolls," the National will be closed until Sept. 14, when it reopens with the Playwrights Co. production of "Tea and Sympathy," by Robert Anderson, with Deborah Kerr starring and Elia Kazan directing. Play, about a boys' school, will tryout here prior to Broadway. Other pre-Broadway shows set for the National are "Solid Gold Cadillac," with Josephine Hull, and "Kind Sir," with Mary Martin and Charles Boyer, both due in October.

'Moon' Sizzling $59,000, Starlight Theatre, K.C.

Kansas City, Aug. 11.

Favorable weather, good music and able performances helped "New Moon" to a nifty week as the seventh production of the Starlight Theatre al fresco musical season in Swope Park last week. Week's run ended Sunday (9) with a gross of $59,000.

"Moon" figure is several notches above past couple of weeks and more in line with bullish grosses from some of season's early shows. Classy singing by Victoria Sherry and Walter Cassell and favorite Romberg numbers proved a draw, with attendance building throughout the week. Weather returned to near normal temperatures for the entire week, a relief from the torrid pace of July.

Eighth production opened last night (Mon.), "Kiss Me Kate" being set for the usual seven-night run. Show brings back Helena Bliss and John Tyers, who have appeared in a number of Starlight productions in previous years but have not been seen here this season.

N.Y.C. BALLET'S $54,000 IN FIRST 8 SF SHOWS

San Francisco, Aug. 11.

The N. Y. City Ballet which opened Aug. 3, at the 3,350-seat Opera House to pleasing reviews, chalked up a fine $54,000 for first eight performances. Opera House is scaled to $5. Ballet was backed by strong advance publicity but summer is off season and vacation time for majority of ballet carriage trade, which accounts for first week gross winding up less than anticipated. However, it is expected that final eight performances will build.

Also ballet will benefit by expected settlement of Oakland train transportation strike which has affected all Frisco entertainment biz, as city draws heavily on East Bay trade.

'Venus' Comely $47,000 In St. Loo Muny Week

St. Louis, Aug. 11.

Break in long torrid spell, plus favorable reviews, greeted the initial presentation of "One Touch of Venus" in the Municipal Theatre Assn.'s alfresco theatre in Forest Park last week. Piece wound up a seven-night stand Sunday (9) with a 51,000 total attendance and an estimated $47,000 gross. Lead roles were played by Kyle MacDonnell, Russell Nype, Lawrence Brooks and Patricia Bright.

"Bitter Sweet" has been revived for the sixth time and, with fine weather prevailing, teed off a one-week session last night (Mon.) with a mob of 8,300 on deck and the gross approximately $6,500. Top roles are being played by Priscilla Gillette, David Poleri, Eileen Schauler and William Shriner.

Shubert Suit

Continued from page 57

J is still gathering evidence on that, and there have been several reports of Government investigators calling on Broadway managements to check leads within the last few weeks. This is said to be with the intention of pushing the monopoly action as regards New York, even though the consent decree covering out-of-town is expected to be entered within a relatively few weeks.

Out-of-town theatres now owned and/or operated by the Shuberts include the Shubert, Great Northern, Blackstone, Harris, Selwyn and Studebaker, in Chicago; the Shubert, Opera House, Plymouth, Wilbur, Majestic and, according to report, Colonial, in Boston; the Shubert, Forrest, Walnut and Locust, in Philly; and the Shubert, in Washington.

Marcus Heiman, UBO president, has the Erlanger, Chicago; Ford's, Baltimore, and until recently had the Colonial, Boston. In addition, the UBO has booking contracts with such key houses as the Shubert, New Haven; Nixon, Pittsburgh; Hanna, Cleveland; Cass and Shubert, Detroit; American, St. Louis; Cox and Taft, Cincinnati; Biltmore, Los Angeles; Curran and Geary, San Francisco, and numerous others in lesser legit stands.

One of the few indie-booked houses in a major city is the National, Washington, operated by Aldrich & Myers and City Playhouses, Inc., and booked by Louis A. Lotito, City Playhouses president. Spot was acquired about 18 months ago when the former lease held by Heiman expired.

Strawhat Tryouts

(THIS WEEK)

Captain Ahab, by Tyrus Hillway—Starlight Wharf Theatre, Nantucket, Mass. (10-15).

Great Scott, musical by Easter Yahha and Bob Holton—Great Neck (L. I.) Summer Theatre (10-15).

Green Snowman, by Fred Carmichael—Dorset (Vt.) Playhouse (14-16).

Happiest Days of Your Life, by John Dighton—Olney (Md.) Summer Theatre (12-16); Mountain Park Casino, Holyoke, Mass. (10-15).

Here We Come Gathering, by Philip King—Dobbs Ferry (N. Y.) Playhouse (14-16). (Reviewed in VARIETY this week).

High Time, revue — Sacandaga Park (N. Y.) Summer Theatre (10-15).

Make Momma Happy, by George Baxt—Lakeside Theatre, Landing, N. J. (10-15). (Reviewed in VARIETY this week).

Oh Genevieve, by Muriel and William Bolton—Barn Stages Theatre, Nantucket, Mass. (10-15).

One Thing After Another, revue—Ogunquit (Me.) Playhouse (10-15). (Tryout reviewed in VARIETY July 1, '53).

Salvage, by John Severn and Clifford Kraus—Strand Players, Wilmington, Del. (10-15).

Shearing of Glycera, by Clara Greenshaw—Hilltop Theatre, Baltimore, Md. (11-16).

Solomon Grundy, musical by Mike Stewart and Shelley Mowell—Arena Theatre, Rochester, N. Y. (11-16).

Thirteen Clocks, by James Thurber (adapted by Frank Lowe and Robert Gallico) — Barter Theatre, Abingdon, Va. (10-12).

Three Stories High, by Winifred Wolfe—Grist Mill Playhouse, Andover, N. J. (10-15).

With Drums and Colours, by Romeo Muller—Theatre Go Round, Virginia Beach, Vt. (11-16).

(NEXT WEEK)

By Hex, by John Rengler and Howard Blankman—Franklin & Marshall College, Lancaster, Pa. (20-22).

On Cobweb Time, by Ann Barlow, with Mildred Natwick, Jeffrey Lynn—Sea Cliff (L. I.) Summer Theatre (17-22).

One Thing After Another, revue—Somerset (Mass.) Playhouse (17-22) (Reviewed in VARIETY, July 1, '53).

Orpheus in the Underworld (new version)—Lambertville (N. J.) Music Circus (17-22).

Pie a la Mode, by Bob Holton, Terese Nelson, Easter Yaha—Great Neck (L. I.) Playhouse (17-22).

Side Door, by Phil Gelb—Putnam County Playhouse, Mahopac, N. Y. (17-23).

Solomon Grundy, musical by Mike Stewart, Shelley Mowell—Arena Theatre, Rochester, N. Y. (17-22).

Starcross Story, by Diana Morgan, with Faye Emerson, Eva Le Gallienne—Westport (Conn.) Playhouse (17-22).

Wise Have Not Spoken, by Paul Vincent Carroll—East Chop Playhouse, Martha's Vineyard, Mass. (17-22).

Shakespeare Fest, Ont., Draws 98G First 3 Wks., May Extend Run Again

Stratford, Ont., Aug. 11.

Canada's first Shakespeare Festival reports a $98,000 gross for three weeks, with 97% of capacity in the 1,400-seat tent-covered concrete amphitheatre. Engagement, originally scheduled for four weeks but then extended a fortnight through Aug. 22, may get another stretch if six-week gross hits $200,000. Visitors from the U. S. form a large part of the audiences.

Extra mid-week matinee, Aug. 19, will raise money for the Tyrone Guthrie Scholarship Fund to send Canadian actors to Europe for study. Guthrie, noted British stager, directed the nightly-alternating revivals of "Richard III" and "All's Well That Ends Well," with Tanya Moiseiwitsch designing sets and costumes. Alec Guinness and U.S.-born Irene Worth co-star, with Canadian supporting cast.

Guthrie has been asked to direct a show at the Arena Stage in Washington, D. C., this fall, and will likely accept.

B'way Starts Seasonal B.O. Upturn; 'Juliet' 49G, Brynner $33,300, 'S.P.' 29G, Tom Ewell $24,300, 'Picnic' $23,400

Broadway has apparently passed the bottom of the summer slump. Business for all shows speeded up last week, with even the two sell-outs, "Can-Can" and "Wonderful Town," showing slightly more standee pressure.

Overall gain for the 10 other entries totalled $34,400 as the traditional August upturn began to be felt. Unless the weather turns oppressively hot there should be a further trade pickup this week, a still greater spurt next week and thereafter a fairly consistent climb to the bullish October period.

Advance sales for all shows are now reported coming in fast and there is an unusually lively demand for theatre parties for new shows scheduled to open during the fall.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetic designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net, i.e., exclusive of tax.

Can-Can, Shubert (14th wk) (MC-$7.20; 1,361; $50,160). Exactly $50,800 (previous week, $50,900).

Dial M for Murder, Plymouth (41st wk) (D-$4.80; 1,062; $29,815) (Maurice Evans). Just inked $19,000 (previous week, $14,600).

Fifth Season, Cort (29th wk) (C-$4.80; 1,056; $25,275) (Menasha Skulnik, Richard Whorf). Nearly $22,200 (previous week, $18,600).

King and I, St. James (124th wk) (MD-$7.20; 1,571; $51,717) (Yul Brynner). Almost $33,300 (previous week, $27,300).

Me and Juliet, Majestic (11th wk) (MC-$7.20; 1,510; $58,000). Nearly $49,000 (previous week, $44,300).

My 3 Angels, Morosco (22nd wk) (C-$4.80; 935; $24,252). Over $12,400 (previous week, $9,000).

Picnic, Music Box (24th wk) (CD-$6-$4.80; $27,534) Almost $23,400 (previous week, $21,200).

Porgy and Bess, Ziegfeld (22nd wk) (O-$6; 1,628; $48,244). Over $18,000, excluding tax (previous week, $17,000).

Seven Year Itch, Fulton (38th wk) (C-$6-$4.80; 1,063; $24,400) (Tom Ewell). Nearly $24,300 (previous week, $22,900).

South Pacific, Broadway (220th wk) (MC-$6-$4.80; 1,990; $44,000) (Martha Wright, George Britton). Approached $29,000 (previous week, $25,100).

Wish You Were Here, Imperial (59th wk) (MC-$7.20; 1,400; $52,070). Almost $27,300 (previous week, $24,400).

Wonderful Town, Winter Garden (24th wk) (MC-$7.20; 1,510; $54,173) (Rosalind Russell). Nearly $55,200 (previous week, $55,100).

'New Moon' Nice $33,700 For First Week, Dallas

Dallas, Aug. 11.

"The New Moon," State Fair Musicals' fifth production, reached the halfway mark Sunday (9) showing a good $33,700 gross after seven performances. Draw was impressive in view of record heat marks, with mercury hitting 108 degrees Saturday (8). Critics praise greeted the Romberg revival's fourth staging here. Brian Sullivan and Rosemary Kuhlmann are costarred, with support from Jim Hawthorne, Marla Karnilova, Guy Spaull, Howard Morris, Beatrice Arthur, Marc Breaux, Priscilla Morrill, Howard Jarrett and Norbert Winkler.

Season's closer, "Paint Your Wagon," went into rehearsal yesterday (Mon.). Cast includes Kent Smith, Donald Richards, Christine Matthews and Bob Williams & Red Dust.

'Faces' Up, $24,200, 'Joey' $20,800, Chi

Chicago, Aug. 11.

Sudden cool spell hypoed legit last week to the best activity in some time. "New Faces" and "Pal Joey" reaped most of the benefit. Biz still is in a sagging way, generally, with "Cinerama" and nine nearby strawhats continually exerting a formidable pull. Big convention of Legionaires hasn't helped.

All three shows are winding up local runs, with "New Faces" closing in mid-September and the other two pulling stakes in a fortnight.

Estimates for Last Week

Maid in the Ozarks, Selwyn (14th wk) ($4.20; 1,000). Dropped to $8,500 on twofers.

New Faces, Great Northern (45th wk) ($5.00; 1,600). Boosted to $24,200.

Pal Joey, Shubert ($5.00; 2,100) (11th wk) (Harold Lang). Helped by weather to $20,800.

'BUTTERFLY' 23G, L.A.; 'ROBERTS' UP TO $5,750

Los Angeles, Aug. 11.

Two offerings registered okay business in town last week and the same pair continue to hold the spotlight this frame in the slowest fortnight the town has had in some time. There'll be more activity next week when the Philharmonic rekindles with "Kismet."

Estimates for Last Week

Madame Butterfly, Greek Theatre (1st wk) ($3.50; 4,460). Opened Wednesday (5) and racked up $23,000 for the first four nights. Fujiwara Opera Co. of Tokyo is presenting the program as prelude to a national tour.

Mister Roberts, Las Palmas (7th wk) ($3.60; 400). Up to $5,750, having gained through experiment of shuttering Mondays and playing two Saturday night performances (8 and 10:45 P.M.) instead. Second show last Saturday night (8) drew $650, about 70% capacity, compared with the $350 average Monday nights.

Gil Lamb in 'Yankee' Nabs $14,500, Toronto

Toronto, Aug. 11.

Top male comedy favorite with Melody Fair audiences, Gil Lamb grossed a big $14,500 last week in "Connecticut Yankee," despite a Monday (3) civic holiday and three days of rain, one of which was a torrent. On second appearance here under the Brill-Kamsler theatre-in-the-round setup, at $3.40 top, Gil Lamb got rave notices, with Helen Clayton, Sherry O'Neil and Ladie Claire in as his leading-lady trio.

Biggest advance of the season is for Iva Petina, current in "Song of Norway," with some $9,000 in the kitty and everything sold out up to the $3.40 seats in a heavily-seated 1,800-seater. Miss Petina opened Melody Fair with "Norway" three seasons ago and holds the $24,500 house record, which she set last season with "Great Waltz."

'Carnival' $33,000, 'Ladies' $8,500, S.F.

San Francisco, Aug. 11.

"Carnival In Flanders," with Dolores Gray and John Raitt, drew generally lukewarm reviews and mild biz last week at a Civic Light Opera subscription offering. Critics agreed that the musical needs plenty more revision before it'll be ready for Broadway.

Estimates for Last Week

Carnival In Flanders, Curran (1st wk) (M-$4.80; 1,775) (Dolores Gray, John Raitt). Just fair $33,000.

Good Nite Ladies, Geary (5th wk) (C-$3.60; 1,550). Slipped to $8,500 on two-for-one ticket policy; previous week, $12,000.

'Music' Off-Key $23,300; Weather Douses Pitt

Pittsburgh, Aug. 11.

Civic Light Opera production of "Music in the Air" took in $23,300 in five performances at the Stadium here last week. Tuesday (4) night show was cancelled because of rain, and threatening weather put a damper on the rest of the week. Wilma Spence, Bill Johnson, Shanon Bolin, Earl William and Fred Harper were featured.

"Call Me Madam," with Billie Worth starred, is current. Season winds up next week with Brenda Lewis and Lawrence Brooks in "The Great Waltz."

Strawhat Reviews

Cabin In the Sky

Sea Cliff, L.I., Aug. 3.

Thomas G. Ratcliffe & Louis Macmillan revival of musical in three acts (seven scenes), with book by Lynn Root; lyrics, John Latouche; music, Vernon Duke. Stars Juanita Hall; features Josephine Premice, "Nipsey" Russell. Directed by Herbert Machiz; musical director, Luther Henderson; scenery, Robert Soule; lighting, Mildred Jackson; choreography, Syvilla Fort. At Sea Cliff (L.I.) Summer Theatre, Aug. 3, '53; $3.60 top.

Georgia Brown ..... Josephine Premice
Dr. Jones ..... Tom Fletcher
Rev. Green ..... John Marriott
Lily ..... Evelyn Ellis
Petunia Jackson ..... Juanita Hall
Head Man ..... Elwood Smith
"Little Joe" Jackson ..... "Nipsey" Russell
Lawd's General ..... William Dillard
Fleetfoot ..... Lorenzo Fuller
John Henry ..... John Bouie
Dude ..... Wardell Saunder
1st Henchman ..... Louis Sharpe
2d Henchman ..... Dick Campbell
3d Henchman ..... Gilbert Adkins
Devil's Messenger ..... Charles Quegnan
Domino Johnson ..... Elsworth Wright
Woman ..... Theresa Merritt

Dancers: Thedley Beverly, Dale Burr, Jackie Dubois, Charles Moore, Joyce Mordreal, Charles Quegnan, Doris White, Minnie Willis.

Sea Cliff Summer Theatre is packing them in with a first revival of the tuneful Root-Latouche-Duke "Cabin in the Sky" that draws frequent show-stopping applause. Producers Tom Rateliffe and Louis Macmillan and director Herbert Machiz have pieced together a lavish and talent-packed entertainment whose hopes for a possible Broadway or London stand are not without reason. First-night house did everything but throw bouquets at the players.

"Cabin" top-bills Juanita Hall with second lines going to Josephine Premice and "Nipsey" Russell. Ace-high supporting cast includes Elwood Smith, William Dillard, Lorenzo Fuller and a group of dancers from the Katherine Dunham School. Solo and choral vocalizing is socko and the K.D. guys and gals writhe and wriggle their way through three numbers that probably had some of the first night squires buying single seats for subsequent performances.

Miss Hall gives a well-rounded and sympathetic performance as the God-fearing Petunia Jackson. She scores on all of her songs, hitting the expected peak with "Taking a Chance on Love," but it's the Premice gal in the role of Georgia Brown who really gets the ticket-buyers' nod with a raucously sexy rendition of "Love Me Tomorrow" that could have gone well beyond the two opening night encores.

Lanky redhead also boosts the thermal rating of the heaviest-mutted chorus number when, dressed as a slinky Cleopatra, she tempts "Little Joe" in a dream bit that borrows more from voodoo Haiti than from the Nile. Russell does a thoroughly believable job as the back-sliding "Little Joe," making up what he lacks in voice with a grand sense of timing and a winning personality.

Smith as Lucifer Jr. (The Head Man) and Dillard as the Lawd's General play a competent spiritual counterpoint to the Georgia-Petunia battle over Little Joe. Fuller, though somewhat off pace when seen, did several nice bits of Fleetfoot, a Heavenly messenger.

Machiz has made a three-acter out of what was originally a double, achieving what he believes is better dramatic balance at intermissions. He has dropped the original Aunt Jemima accents to permit the characters to converse like reasonably intelligent persons and not like minstrel end-men.

Five songs, written for the 1940-41 original and dropped during rehearsals, appear now for the first time. Though none measures up to "Taking a Chance" Miss Hall's "Love Turned the Light Out" and Russell's "Not a Care in the World" are good enough to be remembered. Several songs were shifted about after opening night here to speed up the show's pace, but on the whole the initial performance got enthusiastic attention throughout.

Robert Soule's imaginative sets are what the doctor ordered for the small Sea Cliff stage, being colorful, descriptive and above all mobile. A bank of huge, red-slatted blinds that opens onto the gin mill in the penultimate scene is especially effective.

Song and dance are sparked by a three-piece pit combo that's as good as any full-strength orch. Luther Henderson and Billy Strayhorne man the two pianos, and get solid drum (chiefly bongo) backing from Dean Sheldon. The drive they develop is almost incredible. Henderson is also credited with the impressive musical direction. *Hank.*

Make Momma Happy

Lake Hopatcong, N.J., Aug. 8.

Kenton Productions, Inc. (Ken and Sallie Rhoads) production of comedy in three acts by George Baxt. Stars Molly Picon; features Jacob Kalich, Anna Appel. Directed by Jay Julien; setting, Alfred Howarth; lighting, Glenn Soellner. At Lakeside Summer Theatre, Landing, Lake Hopatcong, N.J., Aug. 6, '53.

Norma Talmadge Greenwald ..... Margaret Feury
Mrs. Greenwald (Mama) ..... Molly Picon
Alfred Greenwald (Papa) ..... Jacob Kalich
Tessie Moskowitz ..... Miriam Wolfe
Becky Moskowitz ..... Dolores Sutton
Jackie Coogan Greenwald ..... Martin Newman
Mrs. Moskowitz ..... Anna Appel
Francis X. Bushman Greenwald ..... Norman Feld
Officer Taylor ..... Prenliss Childs
Laura Case ..... Shirley Grayson
Deke Clayton ..... David Conant Ford

With theatres closing and interest in the Yiddish stage steadily declining, the denizens of the Second Ave. emporiums have been seeking suitable English-language vehicles for Broadway appearances. Menasha Skulnik has switched successfully to Broadway in "The Fifth Season." Jennie Goldstein scored in Tennessee Williams' "Camino Real" and is repeating the same role in a strawhat version. Broadway may see three more yet Yiddish thesps, for George Baxt has provided Molly Picon, Jacob Kalich and Anna Appel with a warm, entertaining comedy ideally suited for their talents.

While "Make Momma Happy," tried out at the Lakeside Summer Theatre, Lake Hopatcong, N.J., may not receive general acclaim, it rates as a natural for American-Jewish audiences. As such, plus the popular appeal of Miss Picon, it rates as a moderate prospect for Broadway and for special audiences in the hinterland. An apparently inexpensive production, with one set, it has a chance to make coin for its backers if aimed at the proper audiences.

Commercial possibilities of Baxt's comedy, dealing with family life in the Canarsie section of Brooklyn, might be improved with a more compelling title. Its general appeal, too, might be punched up by not relying on Yiddishisms for comedy effect. Story concerns the Greenwalds—Mama, Papa and three grown but unmarried children. Family lives in back of the grocery which Papa lackadisically operates.

Each offspring is an individualist, lovingly tolerated by understanding "Miss Fixit" Mama who, as an incurable film fan, has named her children after silent film stars. There's Francis X. Bushman Greenwald, the eldest son who takes out-of-town jobs to avoid the predatory marriage-bent intentions of a childhood sweetheart; Norma Talmadge G., an irreverent boy-crazy telephone monopolist, and Jackie Coogan G., the non-conformist intellectual with playwrighting aspirations.

Chief protagonist is Mrs. Moskowitz, the widowed landlady of the Greenwalds' combined dwelling-business establishment. A forceful, dominating femme, she is willing to call off a $2,000 debt if Francis X. would marry her daughter, Tessie, the aforementioned marriage-bent childhood friend. Becky, Mrs. M's younger daughter, serves as the vis-a-vis for the Greenwald's author-son. Following numerous complications, sparked by laughs, Tessie gets her man and Jackie gets his play accepted by Rodgers & Hammerstein.

Three Yiddish performers are ably supported by a fine cast. Miss Picon, as Mama, clearly demonstrates why she has won world-wide acclaim. Kalich's is a triumph as Papa, as are the comedies of Miss Appel as the landlady. Norman Feld, Martin Newman and Margaret Feury are first-rate as the Greenwald children. As Mrs. Moskowitz's daughters, Miriam Wolfe and Dolores Sutton are excellent. Shirley Grayson, as a snooty intellectual, and David Conant Ford, as a guitar-toting folk singer, score as a pair of Jackie's Greenwich Village friends.

Jay Julien's direction is excellent, especially in the climatic end-of-act scenes. Alfred Howarth's setting and Glenn Soellner's lighting rate bows. *Holl.*

The Three-Toed Pony

Stockbridge, Mass., Aug. 5.

Berkshire Playhouse production of comedy in three acts (10 scenes) by Sidney Michaels. Stars Fay Bainter; features Romney Brent. Directed by William Miles; sets and costumes, William Roberts. At Berkshire Playhouse, Stockbridge, Mass., Aug. 3, '53; $3.00 top.

Crone ..... Fay Bainter
Boy ..... Wright King
Girl ..... Yvonne Clifford
Bart ..... Earl Rowe
Guppy ..... Jerry Ruskowitz
Garth ..... Stuart Germain
Tobias ..... Romney Brent

A program note advises that this is the 13th play to be turned out by the young playwright, Sidney Michaels. Two have had college presentations, but "The Three-Toed Pony" is the first to achieve a professional production. In its present state it's no candidate to tempt the rigors of a Broadway showing. It would need plenty of professional acumen, rewriting, cutting and transposition to focus the author's satiric wit into a workable offering. And then it would still be a question.

Fault seems to be that young Michaels is unable to decide if he wants to be a poet or a playwright. The play starts off in a provocative, amusing manner, but bogs down into wordy poetical attempts. The two do not jell. Two scenes that could be expanded with better results are the satirizations on election methods and the causes of wars.

The theme is as old as the locale the play. The "boy meets girl" angle is back in the caves of Colorado in the 20,000 B.C. era. Boy conquers girl after reaching manhood when he has killed a "three-toed" pony, an animal of the paleolithic age, and replaced the bullying tribal chief in an over-wordy mind-over-matter scene.

Fay Bainter has a witty part as the aging spinister who fights to hold the decimated tribe together, and she gives it needed vitality. Romney Brent is subtly amusing as Tobias, the first artist, whose faith abets the boy in his growth from adolescence into manhood. Stuart Germain is touching in the one truly poetic scene. Jerry Rockwood, with many of the most amusing lines, gives them an unctious flavor. The other players, Wright King, Yvonne Clifford and Earl Rowe, turn in adequate performances.

William Miles has skillfully handled the tough directorial task, and William Roberts' imaginative settings are his best of the season. *Russ.*

Here We Come Gathering

Dobbs Ferry, N. Y., Aug. 7.

Dobbs Ferry Players presentation of farce in three acts by Philip King. Features Jeanne Bolan, Marjorie Eaton, Herb Boland. Staged by Christine Edwards. Setting, Patrick Tavernia; lighting, Ted Bird. At Dobbs Ferry Playhouse, N.Y., Aug. 7-9, '53; $2 top.

Anne Kellaway ..... Jeanne Bolan
Philip Kellaway ..... John Hankins
Harriet Kellaway ..... Marjorie Eaton
Rev. James Kellaway ..... Robert Simmon
Gray Meredith ..... Herbert Boland
George Hawkins ..... Page Hunt
Shirley Cameron ..... Sue Wilson
Evadne Potter ..... Helen Popovich
Luke Betterworth ..... Frank Ottiwell

British playwright Philip King, who has a penchant for farce, gives this light dramatic field another whirl in "Here We Come Gathering" which the Dobbs Ferry Playhouse is testing through an arrangement with Samuel French, Inc. Play reportedly was first produced by the High Wycombe Repertory Co. in England two years ago.

King may be remembered for "See How They Run," which has popped up at strawhats from time to time following its 1945 London preem. That piece, of course, obviously is in keeping with the none-too-demanding requirements of the smaller summer stock units and "Here We Come Gathering" is in the same vein.

For "Gathering" utilizes but one set, devoid of furniture; has nine characters and provides them with lines and situations that scarcely tax the histrionic abilities of the average actor. Basic theme about a family marooned at a summer bungalow by high water produces a laugh here and there. But what barn audiences are inclined to be tolerant of at $2 top, Broadway theatregoers would give short shrift.

With the accent on broad humor, the script manufactures a variety of circumstances affecting the occupants of the cottage which border on the amusing but seldom become hilarious due to the contrived atmosphere.

The Rev. Kellaways are a conservative, middle-aged couple who leave for the country accompanied by their playwright son and his actress-wife. Complications arise when the furniture fails to arrive, a swollen stream washes away access to a highway and the lack of food makes everyone gloomy indeed. On the face of it, this may seem anything but humorous, but author King weaves in a delivery man's girlfriend who frolics about the house in a loosely fitling blanket after a fall into the brook.

Moreover, there's merriment in the efforts of the young wife to annoy her spouse and mother-in-law into thinking she's had an affair with an actor who strolls into the cottage by chance. Other bits of business such as the Rev. Kellaway's eccentricities and a neighboring child's fondness for recitations are also incorporated for what they're worth.

Cast makes a good try at getting into the spirit of the piece. Jeanne Bolan, a trim blonde, vivaciously portrays the actress-wife who shocks her husband into realizing that his loyalty to her should come before allegiance to his mother. Marjorie Eaton endows the role of the mother with ample shrewishness while Herbert Boland is as fine as the actor with an eye for romance.

Robert Shannon contributes a wonderfully droll characterization of an eccentric man-of-the-cloth. John Harkins is fair as the milquetoastish hubby, Sue Wilson, a cute brunet, is delightfully coy as the dunked gal who shows she can wear a blanket with the best of 'em. Among those who are okay in lesser roles are Page Hunt, Helen Popovich and Frank Ottiwell.

Christine Edwards' staging extracts perhaps as many chuckles as the script is capable of offering. Setting of Patrick Tavernia hews to the typically English decor while Ted Bird's lighting is adequate. *Gilb.*

The Man Who Had All The Luck

Westhampton Beach, L.I., Aug. 5.

Ron Rawson production of drama in three acts (six scenes), by Arthur Miller. Stars James Broderick, Ann Hillary; features Ralph Bell, Les Damon, Jack Sheehan, William A. Lee, Bill Daniels. Staged by Ruth Rawson; scenery, Arnold Abramson. At Westhampton Playhouse, Westhampton Beach, L.I., Aug. 3-5, '53.

David Beeves ..... James Broderick
J. B. Feller ..... William A. Lee
Shory ..... Les Damon
Aunt Belle ..... Dorothy Patten
Patterson Beeves ..... Jack Sheehan
Amos Beeves ..... Bill Daniels
Hester Falk ..... Ann Hillary
Dan Dibble ..... Larry Bolton
Andrew Falk ..... Frank Behrens
Gustav Eberson ..... Ralph Bell
Augie Belfast ..... John Harvey

"The Man Who Had All the Luck," hailed by producer Ron Rawson as "the drama event of the summer season," won a warm audience reception in its split-sked between Rawson's Westhampton Playhouse and John Drew (East Hampton) Theatre. Credit, however, goes not to the early Arthur Miller play, but to the expert direction of Ruth Rawson and the forceful and effective interpretation by a well-balanced cast.

"The Man" now and then shows a flash of Miller's subsequent "Death of a Salesman" greatness, but a low-key last act that doesn't quite climax into the weak and implausible ending explains why the play never finished its first Broadway week in 1944. Story had to do with a country boy who wins wealth and success through a series of seemingly chance happenings. Goaded by his friends' constant references to his luck, the lad becomes obsessed with the idea that fate holds one great catastrophe in store for him that will clear the books for all time on his past good breaks.

When one after another of these suspected disasters fails to materialize, he realizes that his so-called luck is actually the product of his own effort and initiative, and he finds peace of mind at the final curtain. Reportedly played as a semi-farce on Broadway, the current production stresses serious drama content.

Casting which would be excellent on Broadway is a rare find in summer theatre. James Broderick plays the title role with effective modesty that fits in well with the homespun setting. Ralph Bell, as a philosophical Austrian refugee, gets a good hand for a sensitive interpretation of a part that could easily be overworked. Les Damon's crippled and disillusioned war vet, whose "jelly-fish on the tide" of life theory is largely responsible for the hero's dilemma, is a potent factor in the first and second acts.

Sub-theme of the 12-year effort by the hero's father to get a younger son into a big league ball club gets forte play from Jack Sheehan and Bill Daniels as father and son respectively. William A. Lee as a bibulous local business tycoon and Larry Bolton as the acidulous, penny-pinching mink rancher come in for some superior character spots.

Ann Hillary plays the sweetheart-wife with as much distinction as the part permits, and Dorothy Patten registers as a slightly dim-witted female relative. Frank Behrens, the girl's tyrannical father, and John Harvey, a baseball scout, makes brief but effective appearances.

Action is staged against two superior designs by Arnold Abramson. His workshop interior is appropriately dark and grimy, his living room smacks of early century middle-class prosperity.

"The Man" is interesting theatre chiefly because of its Miller authorship. Any troupe attempting production, though, should be as well-equipped directorially and dramatically as the Rawson crew. Otherwise audiences are liable to spot the play's weakness long before the final act. *Hank.*

Play Abroad

Anastasia

London, Aug. 6.

Laurence Olivier production of play in three acts by Marcelle Maurette, adapted by Guy Bolton. Directed by John Counsell. At St. James's Theatre, London, Aug. 5, '53; $2.25 top.

Prince Bounine ..... Anthony Bekenn
Anna Broun ..... Mary Kerridge
Dowager Empress ..... Helen Haye
Piotr Petrovsky ..... Laurence Payne
Prince Paul ..... Ralph Michael
Boris Chernov ..... Peter Illing
Felix Oblensky ..... Michael Godfrey
Charwoman ..... Susan Richards
Sleigh Driver ..... Geoffrey Tyrrell
Lady-in-Waiting ..... Ruth Golden

Laurence Olivier probably considered this adaptation of a French play an adequate stopgap until the production of "The Sleeping Prince," which had been postponed because of the illness of his wife, Vivien Leigh. In this unpredictable age it may hold its ground, despite a lack of marquee names, and qualify for a transfer when the occasion arises.

Show has a melodramatic theme that grips the imagination, dealing with the supposed survival of the Czar's youngest daughter, Anastasia, and the attempts to establish her claims. It was tried out by the Windsor Repertory Co. and bought by Olivier after it was televised last month with the same cast. Piece had warm West End reception, with veteran actress Helen Haye receiving an ovation for her sensitive performance in a character deal. It might be okay for the U.S.

Scene is Berlin between the two world wars. A trio of Russian emigres, a court chamberlain, a banker and an artist, plan to coach a girl to impersonate the youngest daughter of the Romanoffs whom rumor credits with having escaped the charnel house that entombed her family 16 years ago. As she progresses from a downtrodden waif to the dignity and poise of her newly acquired royal status, it is made clear to the audience she is in reality the resuscitated princess.

When the circle of exiles is all set for a fanfare of acclamation, Anastasia decides to debunk the masquerade, saying that she only wants to be left alone and wouldn't touch the money anyway. Only the sorrowing old woman is left to see her go, and appreciate her motives.

Mary Kerridge, in the title role, has plenty of opportunity to display her ability, emerging from the chrysalis of abject misery and oblivion to the gracious self-confidence of an established high personage. Her moments with Helen Haye, as the dowager Czarina, have poignant sincerity.

Anthony Ireland is suavely treacherous as the ex-courtier and his two confederates are well played by Laurence Payne and Peter Illing. Supporting cast gives sterling support and John Counsell has directed the drama skillfully. *Clem.*

Literati

Pinza's Biog

Ezio Pinza's untitled biography, to be written by Robert Bagar, N. Y. World-Telegram-Sun music critic, will be published by Rinehart next spring, instead of Doubleday. Latter firm had announced it for this fall, under the title of "Across A Crowded World" (paraphrase on a line from "Some Enchanted Evening"), but the death of Robert van Gelder, N. Y. Times Book Review editor, kayoed that deal.

Incidentally, the Rodgers & Hammerstein joint biog which Deems Taylor is doing for Simon & Schuster will be titled "Some Enchanted Evenings."

It Pays to . . .

Stuart Sherman (& Marquette, Chi agency) obviously believes in the advertising techniques he advocates for his clients. This week he footed the bill for a full-page ad in the Chicago Tribune to bally his own authored book, "Aztec Two-Step." Adman is also paying for a series of 20-second TV spots and smaller newspaper ads.

Fight Miami Censor Idea

Local booksellers, library heads and the big authors colony in the area—Philip Wylie, Eustace Adams, et al.—are expected to join in fighting appointment of a Miami censorship board by the city commission this week, to judge books, magazines pictures and other forms of art and literature.

Marjory Stoneman Douglas, author and former Miami Herald literary editor, is spearheading movement to fight the appointment of the four-person board. Board members insist that their job is primarily concerned with comic books and sensational paperbacks for children.

Beth Brown on the pocketbook stands with two titles: "Lady Hobo" and "Lily of New Orleans."

Time's Profits Up

Time, Inc. (Time, Life, Fortune, Architectural Forum, House & Home, "March of Time" vidfilm, and book subsidiaries) is on a financial upbeat. Roy E. Larsen, prez of Time, Inc., told stockholders today (Wed.) that during the first six months of 1953 the corporation earned a net profit, after taxes, of $4,716,000, or $2.42 per share. This compares favorably with $4,238,000 or $2.17 per share for the similar period last year.

Net revenues from the publications totalled $85,883,000, compared with $78,631,400 for the first half of 1952. Production expenses were up some $4,000,000—they totalled $75,751,800 against $71,132,400 in the similar 1952 period. Operating profit was up $2,632,200 to a total of $10,131,200, compared with $7,499,000 for the first half of '52.

Comics Top Pix Stars

Comics have reached a point of world popularity which exceeds that of motion pictures in number of devotees, Dr. Charles F. Gosnell, N. Y. State Librarian told the Albany Rotary Club Friday (7). Dr. Gosnell, who prepared an exhibit on comics that has been displayed nationwide, termed them "tremendously effective" in getting across messages to those who do not read well. The comics, he added, have been used in the advertising, educational, industrial and political fields, as well as for entertainment purposes.

During his address, Dr. Gosnell showed slides of good and bad comic books, from the State Library exhibit. He displayed examples of comics dating from the cavemen through modern times. Dr. Gosnell tabbed "The Captain and the Kids" as one of the veteran comics still finding wide acceptance. Talk was entitled "20,000 Years of Comics."

Gresham's Carny Book

William Lindsay Gresham whose carnival-life novel, "Nightmare Alley," was filmed by 20th-Fox some years ago, has another due via Rinehart & Co. this fall titled "Monster Midway." It's the story of the carnival business.

Gypsy Rose Lee was to have done the intro until she discovered that Gresham covered everything in the carny biz excepting girl shows.

Nieman-Marcus' Book Pitch

The unusual Dallas department store, more famed for haut couture than general merchandising, is breaking its own rule to plug, "Nieman-Marcus, USA," which tells the story of that famed emporium, and has ordered 1,000 copies. It will also circularize its 100,000 charge customers, half of whom are out-state. Stanley Marcus, of the store's management, agrees that the upcoming Holt publication is not a "vanity" book; it was written by Frank X. Tolbert, of the Dallas Morning News, as a straight chore.

Publication of the $2.95 book is Labor Day, and for the occasion Mary Helen McDuff, ex-American Airlines (southwest division) p.a., and p.r. head for N-M, is staging a fashion gala with the book as a background. Holt's trade book veepee Bill Buckley plans junketing to Dallas for the event.

World's New List

World is publishing lawyer-actor-playwright Charles Furcolowe's first novel, "Search for the Sun," this month. Same pub is bringing out a new "critical survey" on George Bernard Shaw by Louis Kronenberger, who edited and did the introduction. Another anthology, "The Best Humor From Punch," edited and with an introduction by William Cole, is also on World's list for October. Cole is p.a. for Knopf's, and became exposed to British humor while stationed in England during World War II.

Paul Bixler, chairman of the editorial board of the Antioch Review and librarian of Antioch College for 18 years edited "The Antioch Review Anthology," also for World.

Eddy Gilmore's Lecture

Eddy Gilmore, former Associated Press correspondent in Moscow, been signed by W. Colston Leigh office for a series of lectures in the fall.

CHATTER

A Milton Berle biog is making the publishing rounds.

Scotland's oldest weekly journal, Ayrshire Advertiser, celebrating 150th birthday.

Sam Spiegel gets a profile, titled "Inside S. P. Eagle," in the Sept. 22 issue of Look mag.

Howard E. Goodkind, Prentice-Hall editor, in Hollywood to round up screenplays and originals for publication.

John B. Bissell, Jr., formerly account exec with WOR Recording Studios, N. Y., joined ad staff of The Reporter mag.

English prof Charlton Laird (U. of Nevada) has authored "The Miracle of Language" which World will publish Oct. 26.

The N. Y. Mirror's "lucky bucks" prize-money giveaways has boosted circulation extraordinarily, say metropolitan N. Y. newsdealers.

Saturday Review reports a gross income of over $1,000,000 during the fiscal year ended last July 31. Annual income 10 years ago was $140,000.

Oliver Rea, ex-Robert Whitehead legit production associate, has segued into the book publishing field as an associate editor at Rinehart.

Eckert Goodman has a good piece on Richard Rodgers in Harper's for August. And Shirley Booth got the Time story cover treatment this week.

Burl Ives' "Book of American Songs" due via Ballantine in November. American folk singer's autobiog, "Wayfaring Stranger," was published some four years ago.

Stanley Rinehart (& Co.) is taking his trade book veepee Ted Amussen and text book veep Ranny Hobbs on a London-Paris-Amsterdam business trip Sept. 15, sailing on the Liberte.

Latest Crime Club choice in England is "Midsummer Malice" by Nigel Fitzgerald, thesper currently touring with Cyril Cusack in Shaw's "Arms and the Man." It's his first thriller; a second, "The Rosy Pastor," is slated for fall publication.

Sam and Bella Spewack salute their favorite legit stager as their "fourth angel" by dedicating the Random House published adaptation of the French hit by Albert Husson, "My 3 Angels" as follows: "Pour Jose Ferrer, Notre Quatrieme Volant!"

Book designer Bruce Rogers whose "World Bible" are $150 (limited edition) and $225 (full morocco) items has assembled "PI: A Hodge Podge of the Letters, Papers & Addresses Written During the Last 60 Years," which World is cutrating at only $6 a copy when it publishes this collection Nov. 16.

William Ornstein, Metro tradepress contact, comes up with three "Distinctive" mentions in Martha Foley's 1953 collection of "Best American Short Stories." Two stories selected were published in Prairie Schooner (Univ. of Nebraska) and the third in Kansas Magazine (State U of Kansas). Book comes out Aug. 18.

Pat Frank's new book, "The Long Way Round" (Lippincott) has a strange parallel in comparing the Bangkok of reality to the Bangkok of Rodgers & Hammerstein's "The King and I." Another upcoming Lippincott book, "The Oliviers" (Vivien Leigh and Sir Laurence), despite its being "authorized" to Felix Barker, the biographer, is said to be unusually frank and complete.

In the July 22 issue of VARIETY a review of Warren Piper, organist at Omaha Cardinal baseball games, was carried. Three days later, the local Sporting News rep received a letter from editor J. Taylor Spink, with VARIETY clipping attached, suggesting a feature story for his sheet. Next Sunday the Omaha World-Herald carried a picture of Piper, who up to then had received little recognition.

The 101-year-old Clarke Press, which specializes in school textbooks, but also prints a number of magazines, has leased the ground floor and basement of a former shoe-manufacturing plant in Manchester, N. H., and will move there from its present location in the Amoskeag Mill Yard in that city. It has been announced by Mrs. Katherine A. Gregory, treasurer of the company. The firm was founded in 1852 as the John B. Clarke Co. and in 1924 the name was changed to Clarke Press.

Soph's 50th

Continued from page 2

Moore, John Carroll and Leroy Prinz.

About $50,000 is expected to be raised at this shindig and soph will be taken to New York by McCarthy and Giezendanner, who'll attend the Waldorf event. At the initial meeting mapping the dinner $31,000 was pledged. More than 50 Houstonians will also fly to New York for the Oct. 4 affair.

Impressive Committee

More show biz toppers have been named to chairman various committees for the Sophie Tucker Golden Jubilee Testimonial Dinner Oct. 4. Si Fabian and Nate Spingold will chairman the motion picture industry committee.

Other committee chairmen named by Harry Brandt, coordinating chairman of the event, include Lou Walters, nitery division; Conrad N. Hilton will chairman the hotel division; Helen Hayes, artists; Jennie Grossinger, resorts; Dick Walsh, the theatrical unions; John Golden, theatre arts.

Kiddie Time

Continued from page 1

Sands. He's a country singer out of Chicago.

The kiddie kick on disks has gone into high gear in recent weeks, with "God Bless Us All," originally kicked off by six-year-old Brucie Weil on Barbour Records.

Mercury followed with a version by eight-year-old Baby Pam; Capitol with 13-year-old Molly Bee and Columbia with 14-year-old Jimmy Boyd.

Coral Records joined the juve disker sweepstakes this week with the signing of 10-year-old Jill Whitney. Moppet came to the attention of Bob Thiele, Coral's artists and repertoire head, via a slotting on Ted Mack's tele show last week. Her initial side will be "Tennessee Wig Walk."

3-D Act

Continued from page 2

20th-Fox from Switzerland proposes Smell-O-Vision and goes into enthusiastic detail on how it could be achieved. Inevitably, there is the fellow with real vision who wants to get away from it all by chucking the standard screen and projector and replacing them with electronic means of reproducing an image. As a rule, he doesn't want to show anything yet, but needs money to carry on "further experiments."

To date, there've been surprisingly few charges against the companies claiming they have picked someone's brains. Reason is that both 3-D and the widescreen effects through anamorphic lenses are based on patents that have been in the public domain for many years.

SCULLY'S SCRAPBOOK

By Frank Scully

As long as narrow-gauged shooting galleries continue to show pictures, it will be some time before the supply for their sort of product creeps ahead of the demand and they are torn down to make way for widescreen theatres with 3-D parking lots in the basement and on the roof.

All writers today must feel demoralized by demands that they see brain surgeons about widening their heads, with the hope of giving them greater depth at the same time, so as to keep in step with the present major studio demands. For those who are about to jump off bridges rather than face another lobotomy, I offer a few old-fashioned plots as a public service. Try these for size. They are guaranteed to fit the nabes:

Old Title: **The Atomic West** — **New Title:** **The Last Water Hole**

Termite Jorgenson, a sheep herder, sells his flock to the Chicago stockyards and sinks his pile in a Nevada dude ranch. He stocks it with three swimming pools, meaning he has to dam off the only running creek in the county. This soon puts him in a feud with an old rival, Skimpalong Fogarty, whose cattle tear through Jorgenson's fences searching for water.

Termite imports three gunmen to shoot the cattle that louse up his pools. Skimpalong, crazed for water himself, decides to shoot it out with Termite's gunmen, but his wife, who hasn't had a new dress in 12 years, still doesn't want to lose him. She begs him not to go.

One of the dude ranchers, a beautiful doll who's between marriages, stops by for a visit. Out of compassion she gives Skimpalong's woman a strapless bathing suit. She then rides off toward the setting sun. While Mrs. Fogarty is trying on the bathing suit Termite and his mob come over to see Skimpalong in the hope of making her a widow. They begin ogling Mrs. F., which further enrages Skimpalong.

Just then a man of mystery rides up. He is looking for a job riding fence. Termite's mob see him and begin quaking. They recognize him as Houdini Malone, who once shot his way out of a paper bag.

"Get going, hoods," he orders. He points east. "Thataway."

They ride off on the double. Houdini lets out a sardonic laugh. "You'll have plenty of water soon," he says to Skimpalong and his woman. Gun in hand, he orders them to hide with him in a slit trench.

A moment later an atomic shell screams over their heads. It lands smack on Jorgenson's dudery. A Johnstown Flood breaks loose. Termite and his hoods are drowned.

"Don't drink that water," warns Houdini. "It's radioactive. But it won't hurt western cattle none. They're tough." In gratitude they beg him to stay for supper. But he rides off toward the setting sun.

"He's headin' toward the doll that last wore that swim suit," says Skimpalong.

"She had plenty more," remarks his woman.

"Get your old dress on and get on with the milkin'," orders Skimpalong.

His woman nods and obeys.

This is a western for people who have roughed it on dude ranches, and are sentimental about pioneers.

Old Title: **Peter Plum** — **New Title:** **Peter Prune**

This is a fairy story, a little thing which may run to $4,000,000 while waiting for the copyright on the original from which it is filched to run out. By then it is figured that Peter, who looked like a nice fresh plum when production began, may turn into an old California prune before the picture gets into release.

Peter is a dauntless, adventurous plum in love with a Jonathan apple that was adopted by two crab apples. They got their name on account they looked more like midget crabs than apples. Their adopted daughter's name was Joanie. The arch villain in their lives was a cactus prickly pear named Red. He and her foster parents gauged up on Peter till one day Peter wished for a wind to blow him into the arms of Joanie so that he could swoop her off to the Everglades, called Ever-Ever Land, for short.

There they meet up with Joe E. Lewis, who is festing loaded dice in the swamps. It's all he has left of fortunes he has spent trying to gamble his way out of interiors. "Now, if I can only find a pair of loaded dice that will beat all the loaded dice that have beat me, I will be a happy man," he tells them. "Do you know the chemical formula of dice?" Peter asks him. "Why no," says Joe, "I didn't know dice were made by Dow Chemical. I thought crooks manufactured them for chumps like me." "No," says Peter, "the chemical formula for dice is c-r-a-p with a numerical coefficient from 1 to 6." "Peter's smart," says Joanie, "we blew in here on a wind he knew was heading for the Everglades."

"Some gambler," says Joe.

"Do you think you could latch on to a hurricane heading west, Peter, and get us back to Vegas?" "Sure," says Peter, "but not with loaded dice. My suggestion is that you buy a piece of one of those glittering joints and live off the house percentage." "Say," exclaims Joe, "you *are* smart."

It takes Joe years to save enough to buy a piece of a Vegas hotel where people sleep days and gamble nights. By then Peter is a dried out old prune and Joanie has practically become applejack. This offers a terrific temptation to Joe but a fairy comes just in time to stop him from drinking Joanie straight. She turns them into a beautiful couple by blowing on them. The next thing you know, Peter, Joanie and Joe are in the vortex of a hurricane and get knocked out of it by an A-bomb near Yucca Flat.

They walk back to Vegas. Joe buys a piece of a new hotel called Eagle's Nest. It has a chapel next door for Hollywood elopers. Peter and Joanie are married there. As they come out, somebody throws rice, mixed with dried crab apples. Joanie steps on the crab apples.

"I just got a splinter in my foot," says Peter. They look down. "Gosh," he says, "I just squashed a prickly pear." Just then the pear spat. "A spittin' image of old Red," he mumbles. "I think I stepped on my mean old foster parents," says Joanie.

"You kids sure have imagination," says Joe. They saw a gleam in his eye.

"Stay away from all tables but dining tables," warns Peter, "and don't go near them except to give the headwaiter advice."

Joe laughed. "I guess I'm destined to be dull but rich."

"You'll get more laughs that way," Peter reminds him. Joanie kisses him and throws him her bridal bouquet. They are off in a cloud of dust heading southwest.

"Hollywood jerks going home for more jack," says Joe as he begins folding napkins. "Well, I can wait for them to come back loaded."

"Throw those dice in the fire," warns the fairy. "Remember you have the house percentage."

"Golly," says Joe, "I clean forgot I was loaded too." He throws them in the fire and begins to sing:

"I cannot sing the old songs now,
It is not that I deem them low.
It's simply that I don't remember how
They go."

This is a picture for people who like to see a sweet chump get a break for a change.

Broadway

Associated Artists Co. formed by Bob Lilley, George Goldner and Gene Gammon.

Ballerina Mary Ellen Moylan and singer Henri Salvador in from Europe Monday (10) on the Mauretania.

Joe E. Lewis wires from Reno: "Just finished reading the Anniversary Number of VARIETY and may I say it was delightful as ever."

Allyn McLerie, Warner star who has been east for the past two months, returned to the Coast last week to report to the WB studio.

Robert E. Sherwood, indie film producer Lazar Wechsler and bandleader Felix King in from Europe yesterday (Tues.) on the Queen Mary.

Mrs. Josephine Van Patten, legit associate in Ann Edwards' Allied Artists Agency, is the mother of legit thesps Joyce and Dickie Van Patten.

J. Raymond Bell, Columbia Pictures homeoffice exec, elected a board member of the N. Y. chapter of the Public Relations Society of America.

Metro actress Barbara Ruick back to the Coast Friday (7) following personal appearances in the east on behalf of "Band Wagon" and "Affairs of Dobie Gillis."

Samuel Cohen, UA's foreign publicity chief who left last week on a European business-vacation junket, returns Sept. 8 on the Ile de France. Wife accompanying him.

Attending the Saratoga races Saturday (8): Major Albert Warner, Ben Kalmenson, James R. Grainger, Sol A. Schwartz, J. Myer Schine, Louis W. Schine and Gus Lampe.

Reuben's staged a special luncheon Monday (10) for friends of the late Grace Moore in conjunction with the opening of "So This Love," Warner Bros. biographical film starring Kathryn Grayson as Miss Moore.

Vincent Sardi, Jr., is again rearranging the interior of Sardi's restaurant, N.Y., to provide larger space and allow more clearance between tables. Work is being done over weekends when the establishment is closed.

Marjorie Rose, daughter of maestro Meyer Davis, will marry Robert Farokh Forood, at Union Congregational Church, Hancock, Me., Aug. 22. Prospective groom, an Iranian whose family has oil interests, is an engineering stude at Columbia; she was at one time with J. Walter Thompson Agency.

Gary ("world citizen") Davis back in his original "Stalag 17" role in the Norwich, Conn., strawhat next week. Deported from London's Brixton Prison to his native U. S., the actor-son of bandleader Meyer Davis cracks, "If America wants me, what can I do? So I guess I'm open to all thespic offers now."

Another eatery casualty was the involuntary bankruptcy petition last week against Howie's Restaurant at 52d St. and 6th Ave. It came close on the heels of the founder's widow's death. Sam Horwitz (Howie) was originally one of Leo Lindy's partners and tried to emulate the same cuisine and all-night flavor.

Mrs. Pegeen Fitzgerald's 70-year-old pop, who is supposed to duck water and for that reason resides the year round in Palm Springs, Calif., suddenly popped in on her at Hay Island (Conn.), and now does nothing but fish. Came without warning, bringing his second wife of three or four years, whom the radio-TV half of Ed & Pegeen Fitzgerald had never met.

Billy Arnold, longtime known as "the Paul Whiteman of France" when he was batoning orchestras post-World War I in Deauville, Cannes and Biarritz, and now operator of the Rendezvous bearing his name at Paramus, N. J., expanding the bistro and package goods store to embrace an eatery and possible floorshow. His brother and partner, Hank Arnold, was longtime stager of the shows at Maxim's, pre-Prohibition class nitery in N. Y.

Scotland

By Gordon Irving

Forsyth Hardys new veepee of Edinburgh Film Guild.

Sheila Hannaway inked for pantomime at Pavilion, Glasgow.

Renee Houston, comedienne, featured in summer show at Gaiety Theatre, Leith.

Wilson Barrett Co. finished Edinburgh legit stint with "Dear Octopus" at the Lyceum.

Jack Barton, producer at Ayr Gaiety, signed to operate 1953 pantomime at Pavilion, Glasgow.

New play "Foreign Field," by Mary Hayley Bell (Mrs. John Mills), likely for Scot dates this winter.

G. H. Elliott, longtime vaude topper, making farewell appearance at Empire, Glasgow, week of Aug. 10.

Elizabeth French to play Maggie in "The Highland Fair" at the Edinburgh Festival. Tyrone Guthrie megging.

Summer vaude stint at Empress, Glasgow, folding prematurely owing to poor biz. Summer stock will follow it in.

James P. Sherwood, British impresario, looking over vaude acts in Europe for mammoth Christmas circus in Edinburgh.

U. S. Negro Theatre Guild staging "Anna Lucasta" at Moss' Empire vaude houses in Edinburgh and Glasgow on twice-nightly basis.

Vienna

By Emil W. Maass

Heimatfilm began work on a folklore pic.

Dilenzfilm shooting "Leo Steps on the Gas" with Paul Loewinger in the lead.

Management of Hallein salt mines gave Errol Flynn permit to shoot film there.

Nearly 500 crix applied for seats at the Salzburg Festival openings, another fete record.

Edward Straus, grand nephew of Johann, directed open air concerts in city hall arcades.

Graz City Theatre put Maxwell Anderson's drama "Anna" on its fall 1953 program.

Cesare Siepi of N. Y. Met will sing the title role in "Don Juan" to be done at Salzburg.

President of Salzburg festival committee, Heinrich Puthon, honored with Mozarteum medal.

Director Wilhelm Furtwaengler back from Cairo where he sat on jury selecting new Egyptian anthem.

Austrian ice revue prepping Robert Stolz score to "What Your Heart May Desire," which also is tag for the revue.

"Open Your Window" is title of a new comedy to be made by Austro-German Co. Elisabeth Stemberger will play the lead.

Australia

By Eric Gorrick

Charles Chauvel on location in the Aussie hinterland with "Jedda."

Hoyts will spot "Moulin Rouge" (UA) in two key houses and three nabes.

J. C. Williamson readying "Call Me Madam" for Sydney. Evie Hayes will take lead.

Armand Perren iceshow bows into Tivoli, Melbourne, next November under the David Martin banner.

"Call Me Madam" (20th) away to sock biz at Regent, Sydney, and three key suburban houses for Hoyts.

Major oil companies continue to send out free 16m shows around Australia in opposition to regular cinemas.

Doris Fritton run-bidding at Independent, North Sydney, with "Death of a Salesman," using a local cast.

Tommy Trinder winding up New Zealand run for David Martin. Will do repeat in Melbourne prior to a Sydney playdate.

Omaha

By Glenn Trump

"Holiday on Ice" booked into Sioux City Aug. 21-27 at $3 top.

Moore & Mayo, comedy dancers, pacted for State American Legion Convention here.

New York Comic Opera Players in to present "Old Man and Thief" at Omaha U Auditorium.

Organist Cheryl Corby setting a longevity record at Blackstone Hotel's Cottonwood Room.

Ted Haas staging good neighbor programs for KMMJ, Grand Island, Neb., trade territory.

Hillbilly singer Kim Weston of KMBC-KFRM, Kansas City, heading vaude outfit touring state.

Playland Park stock car bosses Abe Sluskey and Bernie Kelley gave KMTV green light for half-hour live shows.

Pat Norton, biz manager of Boys Town, named national honorary prexy of BT Alumni Assn., replacing Spencer Tracy.

Barcelona

By Joaquina C. Vidal-Gomis

"Okay, Nero," Italian pic with Silvana Pampanini, a hit at the Tivoli despite the heat.

Lack of American-Spanish agreement for importation of films makes the coming season somewhat problematical.

Baritone Jose Aguilar, with Conchita Panades and Jeronimo Vilardell, at Barcelona Theatre with old-type musicals.

Clifford J. Kamen representing National Geographic Society of Washington and World Geographic Society of Los Angeles here to film industrial, commercial and tourist themes. Will go to Majorca from here.

London

Sir Godfrey Tearle left around $38,000.

First drive-in in England expected to be opened next year at Worthing-on-Sea with automobile capacity of 250-350.

American Roller Derby, currently playing Spain, opens six-week season in Paris at Palais des Sports first week in September.

Dave Apollon has been given six more weeks on Moss Empires and Stoll circuits, and may stay over to head his own vaude unit after that.

20th-Fox breaking records at the Gaumont with "Call Me Madam." Second week takings exceeded first five days, with business mounting.

Al Burnett accepted week's work with his vaudeville unit for Empire, Shepherd's Bush, the Stoll circuit, because house is near the White City dog track.

Elizabeth, the Queen Mother, celebrated her birthday with a visit to "Guys and Dolls," accompanied by Princess Margaret, who has now seen the show three times.

Vivien Leigh received ovation on her first public appearance since her illness, when she attended preem of her husband's newest St. James' Theatre production, "Anastasia."

Trevor Howard rehearsing his starring role in Linnit & Dunfee's "The Devil's General" by German author Zuch Mayer. Legiter opens Edinburgh Aug. 17, coming to West End early September.

"The Little Hut" folds at the Lyric Sept. 7 after three years, and will be succeeded by T. S. Eliot's "The Confidential Clerk," which has its world preem at Edinburgh Festival this month.

Back from extensive Continent tour, Mary Lou Williams is now dickering with Dick Edwards, Paris fight promoter, who wants her to operate a new club he intends to open in Paris and name it Mary Lou's Supper Club.

America Negro Theatre Guild presenting "Anna Lucasta" at Prince of Wales Theatre for three weeks' season twice nightly from Aug. 24. Show has been touring since April. Company headed by Isabelle Cooley, Frederick O'Neal.

San Diego

By Donald Freeman

"Guys and Dolls" road company due for run at Russ Auditorium.

The Cheer Leaders booked next at Century Room in Del Mar Hotel following Marie Wilson.

Don Howard, the KSDO disk jockey, left Top's for similar record-spinnig gab job at Del Mar Hotel for season.

"Gentlemen Prefer Blondes" opened run as Star Light Opera production in Balboa Park bowl, following "Finian's Rainbow."

Robert Shaw, hometown product, directs San Diego Symphony in Balboa Park Bowl concerts each Tuesday night in the summer.

Edwin Martin, the Union's film editor and KSDO commentator, off for vacation in N. Y. with stopover in home state of Mississippi.

George Eells, Look's entertainment ed, and photog Butch Terrell down to cover rehearsals of "The Dazzling Hour," the Jose Ferrer-Gilbert Miller production at La Jolla Playhouse.

Ireland

By Maxwell Sweeney

Jack Aronson staging new production of "The Glass Menagerie" in Dublin.

Bobby Bolton long-time batoneer at Olympia, Dublin, bowed out, and has gone to London.

BBC producer Peter Watts to London after completing three-play stint with Radio Eireann.

Louis Elliman, managing director of Odeon (Ireland), sails for U. S. Aug. 24.

Ralph Lynn in for revival of Ben Travers farce, "A Cuckoo in the Nest," in Cork.

Walt Disney's "Peter Pan" opened big at Metropole, No. 1 house of Rank group in Dublin.

Francis MacManus, topper of Radio Eireann features dept., back after three-month gandering U. S. radio and TV.

Brendan Smith reviving J. B. Priestley's "Laburnum Grove" for strawhat season at Bray, County Wicklow seaside spot.

Hermione Baddeley returns to London to rehearse new Jack Hylton revue, "On Your Marks," authored by Alan Melville.

Cyril Cusack's presentation of J. M. Synge's "Playboy of the Western World" at Dublin Gaiety grossed house record for straight show.

Theatre Workers Union, controlling all musicians in theatres, okayed September date for Stan Kenton orch at Theatre Royal, Dublin.

Mario Zampi back to London after gandering talent at Equity office for untitled script by L. A. G. Strong he's to lens for Associated British outfit.

Metro-British production unit due here, with Robert Taylor and Mel Ferrer to lens outdoor sequences for "Knights of the Round Table" on location near Dublin.

Philadelphia

Polly Adler given cocktail party and press reception at Tabu Supper Club.

Troc Theatre, local Hirst Circuit burley outlet, relights Aug. 17 after summer closing.

Jimmy Burryll finished run at Warwick Hotel and was promptly booked into Atlantic City's 500 Club.

Chubby's 800-capacity Collingdale, N. J., cafe, reopened for new season with Mills Bros. as headliners.

Sid Weissman and George Brodsky opened new spot, the Bistro, in Hotel Normandie, West Philadelphia.

Orsatti's, midtown musical bar, is on burley kick, with Illona Knight as current attraction and Lois DeFee due in.

Charley Ventura, saxophonist, returns to his Open House Club, in South Jersey, after summer-long tour with his combo.

Pat Breslin, who made first appearance at Playhouse in Park in "Charley's Aunt" last week, slated for role 20th-Fox film, "Go Man, Go."

Mantan Moreland, "Birmingham" of the films, has split with partner Bud Harris and is now working as a single at Club Esquire, Wildwood, N. J.

Jack Beresin, vending machine company head and International Chief Barker Variety Clubs, leaves for Europe next month to set up new Variety tents in Rome, Paris and Madrid.

Minneapolis

By Les Rees

Fezz Fritchie's "Goosetown Band" into Schlief's Little City.

Singer Judy Johnson and Lucille & Eddie Roberts into Hotel Radisson Flame Room.

Club Capitol has exotic dancer Taika, hoofer Teddy Qualls, singer Jo Ann Dale and Harry Blons orch.

Legit Lyceum landed 1953-54 season opening attraction, "Maid in Ozarks," which starts fortnight engagement Aug. 23.

Eddy Howard into Prom Ballroom for one-nighter. Excelsior Amusement Park ballroom had Jan Garber for single night.

Alvin, burlesque house, launching season Aug. 28 with pioneer burley impresario Charlie Fox, who also operates Milwaukee Gayety, again at helm.

U. of Minnesota spending $200,000 to repair and improve Northrop Auditorium, which houses Minneapolis Symphony Orchestra, Metropolitan Opera and numerous concerts annually.

Minneapolis Federal Reserve Bank reports that, while business currently continues to go "merrily booming along," territory's amusement industry likely to be adversely affected balance of year because of much smaller cash crop, due to black rust blight.

Chicago

Art Talmadge, veepee of Mercury Records, planed to Hollywood.

June Havoc in town with "Affairs of State" at Salt Creek strawhatter.

Mia Slovenska arriving this week for "On Your Toes" at the Music Theatre.

Frank Taylor, booker with N. Y. office of Lew & Leslie Grade, visiting here.

Georgie Gobel selling home in Chi and planning to move to Coast after stint at Empire Room.

Eartha Kitt of "New Faces," signed for six appearances on NBC-TV's "Show of Shows" next season.

Stephen Sholes, country and western director for Victor disks, here to sign Tommy Sands for a couple of sides.

Pat McClaren, burley booker, back to work somewhat bruised after auto wreck last week. Ended up in same hospital with expectant wife whom he'd been hastening to see.

Kansas City

By John Quinn

Bruce Grant at WHB mike after Coast trip to attend AFTRA convention where elected recording secretary.

Jon and Sondra Steele in from the Coast to head up benefit show at TV Playhouse for North K. C. firemens' fund.

Lawrence Lehman, manager of Missouri Theatre, and his wife taking in Bermuda this month in lieu of annual trip to California.

Hollywood

Evelyn Keyes planed to Honolulu.

Peggie Castle planed in from N. Y.

Lyle Bettger returned from Munich.

Frank Loesser returned from N. Y.

Tony Curtis sailed in from Honolulu.

Gil Ralston recovering from leg operation.

Virgil E. Miller celebrated his 40th anni in film biz.

Raymond Hattons in town after four months in Europe.

Irving Rapper in town after two months' touring in Europe.

John Wayne in from Mexico to shoot interiors for "Hondo."

Charlton Heston to Bermuda to appear in the Theatre Festival.

Charles Carroll retired after 26 years as sound technician at U.

W. H. (Bud) Lollier appointed to L. A. Board of Fire Commissioners.

Constance Smith shifted from Irving Lazar to the Jaffe Agency.

Bernie Luber in from Italy where he produced "The Man From Cairo."

Albert Zugsmith elected to membership in the Screen Producers Guild.

Wendell Corey planed to Honolulu for Republic's "Hell's Half Acre."

Roland Goldwater rejoining Lester Horton Dancers after 13 months in Korea.

Malvin Wald lectured UCLA students on "From Stage to Screen."

Barbara Stanwyck entertained polio patients at Rancho Los Amigos.

Roy M. Brewer to San Francisco for the State Federation of Labor convention.

Jackson Parks appointed head of membership committee of the Publicists Guild.

Darryl F. Zanuck hosted Maj. Gen. Floyd Parks, Army Chief of Information, at 20th-Fox.

Larry Kaufman appointed chairman of the Motion Picture Sound Editors first annual dinner.

Dinah Shore and George Montgomery guests of honor at annual Soap Box Derby, Akron, O.

Johnny Grant planed for Korea on his fourth entertainment tour of military bases and hospitals.

Stuntman Fred J. Stephens severely burned during lensing of "Naked Jungle" at Paramount.

Hazel Boyne starting her 51st year in show biz with role in "Casanova's Big Night" at Paramount.

Paramount entertained William Sullivan and Ernest Corbett, members of the New Zealand cabinet.

John Carradine entertained with a program of Shakespearean readings at the Motion Picture Country House.

Danny Thomas awarded gold plaque by Knights of Columbus for "meritorious achievement in his profession."

Tyrone Power and Guy Rolfe injured, but not seriously in a knife fight on the set of "King of the Khyber Rifles."

Berlin

By Hans Hoehn

About 4,500 TV set owners currently registered in West Germany.

Berolina started shooting "Mailman Mueller," with Heinz Ruehmann starred.

Bund of Bavarian taxpayers protested against film star salaries, claiming them too high.

Julien Duvuvier turned over his German Film award, consisting of $600 to needy German film people.

Rita Paul, local singer, giving farewell performance at Waldbuehne before leaving with her U. S. husband.

U. S. pix currently running at local preem houses include "Lovely to Look At" (M-G), "Highway 13" (Lip), "Riders in Sky" (Col), "Half-Breed" (RKO) and "Dreamboat" (20th).

Hans Eisler, creator of Soviet Germany's national anthem and holder of Commie national award, picked up by West Berlin police as way under the influence of alcohol.

Dallas

By Bill Barker

Jimmy Joy's quartet into Dallas Athletic Club.

Varsity, suburban filmer, swung to art film policy.

Jimmy Wakely in to top KRLD-TV's, "Big D Jamboree."

Roscoe Ails and Billie Shonnae opened at Theatre Lounge.

Joe Louis starred in "Rhythm and Blues," one-nighter at Burnett Field.

Joe Reichman, WFAA deejay, debuted weekly show via Texas Quality Network.

Variety Club's 14th annual Turtle Derby set for Sept. 5 at Fair Park Ice Arena, with proceeds to organization's Boys' Ranch.

OBITUARIES

BARRETT H. CLARK

Barrett H. Clark, 62, author, editor and executive director of the Dramatists Play Service, died Aug. 5 in Briarcliff Manor, N. Y. A native of Toronto, he began his career as an actor and toured with such stars as Minnie Maddern Fiske.

Clark, who later became an instructor of drama at Columbia U., wrote a number of books on the theatre and was a prolific magazine contributor on stage subjects. He was literary editor for Samuel French, play brokers, from 1918 through 1936.

Among works which he edited are some 58 volumes of "The World's Best Plays," 1915-'26, and 20 volumes of "America's Lost Plays." Since 1936, he had headed the Dramatists Play Service, which rents plays to amateur groups. He was one of the organization's founders.

Surviving besides his wife, are two daughters, a son and two brothers.

MACKLIN MARROW

Macklin Marrow, 53, composer-conductor, died Aug. 8 in New York after a long illness. A former conductor of the Philharmonic Symphony Orch concerts at Lewisohn Stadium, N. Y., Marrow had been music director of the overseas branch of the Office of War Information during World War II. His last post was as music director for M-G-M Records. He had written music for several Broadway productions and was a former conductor of the WNYC, N. Y., Concert Orch. Marrow had conducted at Radio City Music Hall and had fronted orchs at Plaza Hotel and the Waldorf-Astoria, N. Y.

From 1923 to 1929, he was musical director for the Provincetown Players, and in 1926 and 1927 conducted the Newport (R. I.) Symphony Orch. In 1927-'28, he worked with Franz Schalk at the Vienna State Opera. He had served as musical director for the drama festivals at Central City, Col., where he conducted his own compositions for "Camille" and "The Merry Widow." In 1924 he portrayed the fiddler in the original Greenwich Village Theatre's production of "Desire Under the Elms" and during that year wrote incidental music for "The Saint," also presented at the Village showcase. One of his most recent theatrical engagements was as conductor for the 1952 revival of "Dance of Age" at the City Center. He was a member of the board of the City Center of Music and Drama.

Wife and a daughter survive.

MAURICE VAN PRAAG

Maurice van Praag, 67, who retired last year after 30 years as personnel manager of the New York Philharmonic-Symphony Orch, died Aug 9 in N. Y. after a long illness. Born in Amsterdam, the Netherlands, van Praag came to the U. S. in 1899. He originally had studied the violin and piano, but switched to the French horn following an injury to his right hand. He joined the Chicago Symphony in 1907 and later became solo horn player with the St. Paul Symphony and with John Phillip Sousa's band. He played on summer tours with Sousa for eight years. In 1915, van Praag joined the N. Y. Philharmonic and in 1922 became org's personnel manager.

A son, two brothers and two sisters survive.

SAMUEL GUTTENBERG

Samuel Guttenberg, 84, who retired 40 years ago as head of the theatrical costuming firm of Louis Guttenberg's Sons, N. Y., died Aug. 4 in Lawrence, L. I. He acquired the concern in 1885, in partnership with his late brother, William, some 16 years after it was established in Gotham.

Guttenberg was said to have worked with Mack Sennett in designing the uniforms for the Keystone cops of the silent film era. In the company's long history, it supplied costumes to such producers as David Belasco, Florenz Ziegfeld and Charles Dillingham.

Surviving are his son, Harry, who heads the business, and two daughters.

FRITZ KIRCHHOFF

Fritz Kirchhoff, 52, German film producer, died July 25 of embolism in Berlin. He was chairman of the West German Producers Assn., one of the heads of West German Censorship Board and the SPIO (top organization of the West German film industry). In 1948, he set up his own film producing outfit, Pontus.

He directed a number of German pix, including Pola Negri starrer, "Tango Notturno," and "Shadow Over St. Pauli," and produced two of the biggest German moneymakers, "The Veiled Maja" and "The Colored Dream," both musicals.

ROBERT DARE

Robert G. (Bob) Dare, 31, program director of the radio station at Albany Veterans Administration Hospital and an announcer for WOKO, died at the institution Aug. 4, after being ill since May. A Navy veteran of World War II, he came to Albany, and to WPTR, from Detroit several years ago. He joined hospital staff to direct its radio operation after the 1,000-bed hospital was opened. Dare put a number of film stars and other show business personalities on the air there.

Parents survive.

NATHAN ABRAHAMS

Nathan Abrahams, 53, general manager of the Shubert theatres in Philadelphia, died Aug. 9 in that city.

Abrahams began his theatre career at 1920 as treasurer for Plays & Players, local little theatre group. Later he became assistant treasurer and then treasurer of the Forrest Theatre, and then was named general manager for Philly's four Shubert houses—Forrest, Locust, Shubert and Walnut.

Wife, three daughters, his mother and five brothers survive.

HAVEN MacQUARRIE

Haven MacQuarrie, 59, radio producer and former vaude trouper, died of a heart attack Aug. 4 in Hollywood. Starting his stage career at the age of eight, MacQuarrie entered radio in 1935. He produced and served as emcee in the "Marriage Club" series and followed with "Noah Webster Says."

Wife, two children and a brother, Earl, with whom he teamed on the vaudeville circuit, survive.

JOHN W. BENNETT

John W. Bennett,79, retired actor, died Aug. 3 at his home in Ardmore, Pa. He was husband of the late Priscilla Knowles, actress, who died in 1936. The Bennetts played with the old Lonergan Stock Co., and later formed their own stock company and played on the Coast. He was at one time a production associate of George M. Cohan.

Daughter and sister survive.

VERA BULL HULL

Mrs. Vera Bull Hull, 68, concert manager, died Aug. 10 in New York. In 1921, she helped organize the National Music League and served as an associate director until 1929, when she opened her own N. Y. office.

She was a life member and former director of the National Federation of Music Clubs.

Charles H. Warner, 86, pioneer film theatre owner, who introduced airdome presentations in St. Louis, died at his home in Affton, St. Louis County, Aug. 5 after a lingering illness. Warner, who retired about 10 years ago, owned and operated five indie nabes and also conducted a real estate subdivision in the county. Wife, son and daughter survive.

Horace B. van Oostenbruggue, who operated Edgewood Inn, East Greenbush, N. Y, nitery before it was leveled by fire some years ago, died Aug. 2 in Schenectady. Frankie Carle played band engagements at the suburban show place. Others also appeared there, broadcasting via remotes over WGY, Schenectady. Wife, a son and sister survive.

Robert G. (Bob) Dare, Jr., 30, son of Robert G. and Rita Dare, theatre professionals, died Aug. 4 in Albany, following a long illness. He was announcer and deejay of a number of shows for WOKO and WPTR in Albany. He was also program director of VAH in that city. He is survived by his parents.

Leopoldo Ortin, 60, veteran Mexican stage-pic comic, known as "Chato" ("Pugnose"), died of a heart attack while en route to Acapulco, Pacific resort, to recuperate from a stomach malady that had long kept him in Mexico City hospitals. Wife, a son and a stepbrother, Arturo Calvo, vaude impresario, survive.

Mrs. Jessie Grey, 65, Toledo vaude performer for almost 30 years, died Aug. 2 in Maumee Valley Hospital, O., after a brief illness. She was a trick bicycle performer on the Keith vaude circuit until she retired 20 years ago. A half-brother, three nieces and a nephew survive.

John Morrison, noted Scot bagpiper, died at Stornoway, Isle of Lewis, Scotland, Aug. 1. He was in regular correspondence with piping enthusiasts in all parts of the world. One of his correspondents, Charles MacIver, of Buffalo, N. Y., arrived in Stornoway to see him two days after his death.

Edward Cunningham, 56, veteran vaude actor, died Aug. 4 in San Francisco. Known in show business as Eddy Haywood, he was currently playing as straight man at the President Follies, burlesque theatre. He had a long career on the stage and at one time appeared with Gypsy Rose Lee.

Louise Behrens, mother of Edith Behrens, of the CBS press department, died Aug. 8 in New York. She was a former singer, and in recent years had been on teaching staff of the Chatham Square Music School. Another daughter also survives.

Armando Manez, 52, general manager of Columbia Films Spanish Company, died July 25 in Barcelona of angina pectoris. With Barcelona office of Col for 18 years, he last May organized company's European convention.

John Robert Murphy, 43, assistant film director, died of cancer Aug. 5 in Hollywood. He was associated for long periods with Paramount and RKO before he became ill a year ago. Wife survives.

Houseley Stevenson, Sr., 74, retired character actor, died Aug. 7 at City of Hope Sanitarium near Los Angeles. Wife and four children, one of whom is Onslow Stevens, actor, survives.

Charles Mound, 46, owner of the Park theatre, Valley Park, St. Louis County, died at Ellisville, Mo., Aug. 5, after an illness of nine months. Wife, two sons and two daughters survive.

Father, 77, of late Elissa Landi, died of heart ailment Aug 1 in Hollywood. Stepson, producer Anthony Zanardi-Landi, and two granddaughters, survive.

Walter Oberst, 55, Paramount re-recorder for 24 years, died Aug. 3 in Hollywood after a long illness. His widow and daughter survive.

Mother, 88, of Milo Boulton, radio-TV actor-announcer, died July 31 in Denver, Col. Another son survives besides Boulton.

Ilona Vas, 62, script supervisor at Allied Artists, died of a heart attack Aug. 3 at her home in North Hollywood.

John R. Speer, 43, program director of WKZO and WKZO-FM, Kalamazoo, Mich., died Aug. 10 in Kalamazoo.

Mother of David T. Katz, managing director of the Roxy Theatre, N. Y., died Aug. 4 in Toledo, O.

Father of Wally Wanger, nitery line producer, died in Philadelphia Aug. 1.

Battle of Hemline

Continued from page 2

all in one piece, beltless and comfortable, worn under bulky coats.

The women of America need not worry: all the other couturiers of Paris—Jacques Fath, Pierre Balmain, Balenciaga, Schiaparelli, Givenchy, Jean Desses, while introducing a series of interesting novelties, have scarcely altered either silhouet or hemline. And the last-minute news is that Dior himself, a little alarmed by the storm he raised, has announced that "the right length for the hem is just where the calf begins to slim down."

Take Yer Choice

Fath's hemlines are 14 inches from the ground. His suits have a shaped-but-not-fitted look; sleeves are inflated, dresses beltless and follow the body curves or have high wrapped satin middles. Fleece coats are striped like zebras or spotted like leopards.

Balenciaga's theme has not varied for three seasons: semi-fitted coats and dropped waists. He has now fitted it down to perfection. Huge shawl collars, much black and white. The audience was on its feet cheering.

Pierre Balmain's "Jolie Madame of Paris" collection is dignified, with skirts only 11 inches from the ground. Classical suits with medium-length jackets, Irene Castle tunic dresses, hats with paradise feathers, evening dresses with a cushiony back feeling.

Schiaparelli names her collection "caressing." It fits the body in an uninterrupted line from the bust to the hemline, barely caressing it. As everywhere, the bust is full and the skirt slim. Some of the materials are so soft they are almost unreal to the touch.

Jean Desses' guitar line stresses a round bodice, tiny waist and puffed hips.

Lanvin-Castillo's "ladybird" theme shows overlapping wings and irregularity of skirt lengths. Importance is given to special gowns for the theatre where the emphasis is concentrated on the bust only.

Young Hubert de Givenchy, surprisingly conservative, made his coats and tailored suits for the American market, and his evening picture is entirely Chinese and Japanese. Pointed hats, obis, mandarin coats and all the fabrics of the Orient.

There is plenty to choose from, but will Dior's influence be felt everywhere next season? Of course, the decision rests with the women themselves and astute buyers are ordering wide adjustable hems.

Dior announced he was off to Greece for a holiday and further inspiration. "Greece," said Harper's Bazaar's Carmel Snow, "where long dresses are a tradition? You will not find much there."

"How about the soldiers, the Evzones," smiled the man of the week, "the skirts of their uniforms are 2 inches *above* the knee!"

MARRIAGES

Annette Taylor to Bill Whitley, Las Vegas, July 31. Groom is news director at KNXT.

Juanita Bonfiglio to Lloyd Brown, Yuma, Ariz., Aug. 2. Bride is hostess at 20th-Fox's Cafe de Paris.

Patricia Harris to Frank Liberman, Los Angeles, Aug. 9. Bride is an actor's agent; groom a Hollywood publicist.

Sandra Burns to James Wilhoite III, Las Vegas, Aug. 7. Bride is daughter of George Burns & Gracie Allen.

Barbara Jo Green to Fred Tobias, Great Neck, L. I., Aug. 9. Groom is with the Mike Hall publicity office, N. Y., and son of tune-smith Charlie Tobias.

BIRTHS

Mr. and Mrs. Herman D. Hover, daughter, Hollywood, Aug 2. He owns Ciro's, Hollywood nitery.

Mr. and Mrs. Robert E. Schacter, son, Hollywood, Aug. 4. Father is a screen writer.

Mr. and Mrs. Ben Park, son, Evanston, Ill., July 31. Father is Chi NBC-TV web program manager.

Mr. and Mrs. Phil Bodwell, daughter, Chicago Heights, Ill., July 29. Father is asst. producer at WNBQ, Chicago.

Mr. and Mrs. Rex Williams, son, N. Y., Aug. 5. Mother is ex-editor of Show magazine, father is actor.

Mr. and Mrs. Pat Rastall, son, Aug. 5, Chicago. Father is in radio sales department at ABC there.

Mr. and Mrs. Jules Rind, son, Philadelphia, Aug. 3. He is special features man at WPEN.

Mr. and Mrs. Jonathan Dwight, son, Somers Point, N. J., Aug. 6. He is managing director of Gateway Playhouse.

Mr. and Mrs. Harry Harris, daughter, July 23, Philadelphia. She's the former Jean Brain, actress; he's TV columnist and assistant drama editor for Philadelphia Evening Bulletin.

Mr. and Mrs. Phil Sheridan, twin sons, Philadelphia, July 30. Father runs wakeup program on WFIL.

Mr. and Mrs. Casey Linn, daughter, Galveston, Tex., recently. Father is announcer with KGUL-TV there.

Mr. and Mrs. John Goddard, daughter, Hollywood, Aug. 6. Parents are screen players.

Mr. and Mrs. William Lemmon, son, Cleveland, July 20. Father is WJW general manager.

Mr. and Mrs. Russell Ward, daughter, New York, Aug. 9. Father is son of songwriter Sam Ward.

TNT Romancing

Continued from page 1

N. J., which was the only ozoner to carry the first Marciano-Joe Walcott bout. Cars lined up on the highway for a half mile to enter the ozoner, which charged $10 per car, including all occupants. Halpern's aim is to line up outdoorers outside the blackout area. He's concluded a deal with RCA and General Precision Equipment to release theatre-TV sets on a rental basis for a single night. Terms, Halpern said, will be such that the ozoner up will be able to emerge with a profit. TNT prexy believes the present pitch will result in adding tremendous capacity for theatre-TV events in general.

Halpern, who received the fight rights for a reported $125,000 from the International Boxing Club, faces numerous problems in romancing the ozoners. First, he has to select areas where the American Telephone & Telegraph Co. already has line facilities. Second, he may run into opposition from operators of conventional houses who may object to competition from the ozoners unless the in-city houses are assured of a sellout.

Halpern, hopeful of lining up more than 50 theatres, the largest number to carry a theatre-TV event to date (the first Marciano-Walcott fight), begins his sales pitch to exhibitors this week. He hasn't disclosed the terms he'll ask, but indications are they'll be similar to those sought for last September's fight. At that time, the TNT topper asked a guarantee of 90c per seat in advance against $1.15 per seat up to 1,500, $1.25 for 1,500 to 2,000 and $1.35 for over 2,000.

Another problem faced by Halpern is the Coast telecast. Last year, TNT had to pipe a kinescope direct from New York for Coast clients. This system, it's indicated, will be bypassed this year. Move will be made to push the bout to 10.30 p.m., considered a better time for the preempting of commercial time in areas where line facilities will not be available. With about six weeks to go, it's noted that Halpern, who has had experience in the theatre telecasting of fights, will have the necessary time to clear up any line difficulties.

Specific blackout areas include the N.Y. metropolitan zone Boston, Brockton and Lynn, Mass., Providence, R.I., and the immediate vicinities.

USO Coin Pitch

Continued from page 2

Shows during the course of the Korean war. Miss Wenzel's entertainment task force indicated, according to its reception by the Wall Street crowds, that the GIs will take to this unit avidly. The sprinkling of servicemen and women (First Army Band from Ft. Jay, Governors Island, Color Guard, etc.) seemed to think it was their kind of entertainment.

Singer Valerie Noble provided a bright opening with a pair of numbers with comedy. Juggler Ralph English and marimba player George Guest keeping a fast pace. The comedy highlight was by Billy & Idylle Shaw, male being a comedy unicyclist who skirted perilously the high platform upon which the acts entertained. Miss Wenzel also hit a comedy peak with her singing to a GI she picked out of the audience. The Jerry Vincent Trio, comprising accordion, bass and drum, showbacked.

The exercises were opened with a brief talk by James Sauter, USO-Camp Shows prexy, with Lucy Monroe singing the National Anthem.

General consensus of opinion is that this unit and the USO campaign officials will have tough sledding meeting their goals, and yet it's believed that the work of both is more important now that hostilities have stopped. The unit, it's been pointed out by Sauter, will have to entertain troops that may be bored. Many of those they'll be facing had been under fire and now are probably chafing to get home. It will be comparatively difficult to get them out of that frame of mind. During wartime, the troops were anxious to be entertained and appreciated most things offered them. The post-war units have to be several grades above those that were put out during the war. This package will be gone 17 weeks and will stay with the Far Eastern Co. and for that length of time. *Joe.*

The Most Exciting Personality in a Decade!

BILL MILLER'S RIVIERA FORT LEE, N. J.
TELEPHONE: FORT LEE 8-2000

Mr. John Dugan
M. C. A. Artists Ltd.
598 Madison Avenue
New York, New York

August 5, 1953

Dear John:

I am sorry that previous commitments prevent Harry Belafonte from being held over. Harry proved to be one of the biggest hits ever to appear at the Riviera, and, I am sure, that he would have continued doing a capacity business.

I am most anxious to have his name on the Riviera Roster and arrange a five year plan with him as I have done with several other acts. If this can be arranged, I would welcome getting together with you immediately.

Sincerely yours,
BILL MILLER'S RIVIERA, INC.
Bill
Bill Miller

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P. S. You are very fortunate in having Harry under your management as I think his future will be a tremendous one.

MILLARD THOMAS
on Guitar

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VARIETY

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REVOLT OF THE B'WAY ANGELS

Berlin's Nix on His Biopic Stands, But His Estate May OK It Some Day

By ABEL GREEN

Irving Berlin was on the verge of reconsidering his lifetime tabu on doing his biopic, but has decided that if there is any film industry interest in "The Irving Berlin Story" it will have to be decided by the executors of his estate. This, he takes to mean, "will be entirely up to Ellin (Mrs. Berlin) and the three girls."

Recently renewed overtures from Hollywood intimates had him thinking about it only because old friends like Joe Schenck proposed it in the new Todd-AO process, and Darryl Zanuck, for whom he has "There Is No Business Like Show Business" as a 1954 commitment, broached it to him as a CinemaScope super.

There was also a proposal to tie it all in with Berlin's long desired "Say It With Music" legit musical for his Music Box, the West 45th St. (N. Y.) playhouse he co-owns with Lee Shubert. This is a show Berlin wants to do, and the idea of utilizing the cradling of the Music Box theatre, with all the greats that followed, would have been included in the filmusical sequel that followed.

"But that is wrong fundamentally," says Berlin. "A show is a show and a picture is a picture, and it is only a pleasant incidental and aftermath that Hollywood buys the screen rights to a legit musical. But the stage medium must be written for expressly and with no reservations of 'it'll also make a great

(Continued on page 18)

'Sabrina Fair' in Prod. On 2 N.Y. Fronts, Both As Play and a Par Pic

Screen and legit versions of "Sabrina Fair" go into production simultaneously early next month with reps of the film not comparing any notes with stagers of the play.

While Billy Wilder, who's readying the pic for Paramount, and H. C. Potter, who's directing "Sabrina" for the Playwrights Co., are going their separate ways, at least they have Sam Taylor in common. He authored both the stage script and the screenplay and has been bicycling between Wilder and Potter for confabs on the two entries.

Par has a pre-production deal with Taylor for the screen rights which provides that the film outfit is enjoined from opening the pic for about a year following the play's bow. Potter launches rehearsals shortly after Labor Day with Barbara Bel Geddes, Joseph Cotten and John Cromwell in the leads. At the same time Wilder is set for some location shooting for the pic at the Mamaroneck, N. Y., boat landing owned by Par president Barney Balaban. Audrey Hepburn, Humphrey Bogart and William Holden will costar in the fi

Winchell to Debut On Wax for Victor

Walter Winchell is becoming a disk artist. He'll script and help produce (with Steven R. Carlin) a series of RCA Victor albums, kicking off with "Hit Songs From Flop Shows." This is an alltime hit parade of now standard ballads which have survived their inauspicious beginnings in Broadway musicals, and elsewhere, such as "All the Things You Are" (Kern) from "Very Warm For May"; "Begin the Beguine" (Porter), which didn't mean much when originally done in the 1935 legiter, "Jubilee," etc.

RCA Victor topper Manie Sacks has in mind sequels, such as Winchell's "Favorite Love Songs." Commentator will do brief narrations to go with the platters.

Pix Still Tops With U.S. Forces; $9,000,000 Rentals

Washington, Aug. 18.

Army and Air Force Motion Picture Service is now paying the film distributors about $9,000,000 a year in film rentals, of which $5,000,000 is for domestic service and the remainder for all bases overseas. The AAFMPS contracts are made for 285 pix a year for use on posts in the U. S. and 260 a year abroad.

The Service takes 71 35m prints and seven 16m prints for Armed Forces theatres in this country and requires nine 35m and 31 16m prints for its foreign operation. At the various Army and Air Force posts in continental United States, there are about 400 35m theatres and another 300 spots showing 16m prints. Overseas there are 300 35m theatres and about 2,000 places equipped with 16m projectors. Of the latter, about 1,500 are in Korea.

The figures on prints and theatres, service spokesmen point out,

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New York's 'R&H Week'

Richard Rodgers and Oscar Hammerstein, 2d are getting a week set aside in their honor. Mayor Vincent Impellitteri has designated Aug. 31-Sept. 6 as "Rodgers & Hammerstein Week" in New York. This is the first time the city has honored individuals with a special week.

During the fete R&H will have four of their musicals showing on Broadway. Revival of "Oklahoma" opens a five-week stand at the City Center on Aug. 31 and will be running concurrently with "Me and Juliet," "The King and I" and "South Pacific."

SOUR ON LEGIT'S SHARP ANGLES

By HOBE MORRISON

Resentment among investors against certain financial and operating practices of producers may be a negative factor in the coming Broadway season. As usual, it will have little effect on managements with consistent hit records or with recent payoff shows. However, it may delay and in some cases prevent proposed productions of lesser managements.

Complaints, increasing in recent years as the average of return on investments has steadily dwindled, generally take two forms. First squawk is against what are widely regarded as unsound or even unfair operating policies. The other, and in most instances more recent, arises from the financial setups of productions.

There's a wide and growing feeling among legit investors that the odds have become virtually prohibitive. Even among those in the trade it's argued that nowadays too few shows pay off and that the infrequent hits return too little profit. Few people invest in legit anymore with the serious intention of making a substantial profit, but rather for sentimental or friendship reasons.

It's generally conceded that a

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Godfrey Ad Libs TV Show, Nixes 'Talent Scouts'

Surprise last-minute decision by Arthur Godfrey last Monday (17) cancelled the talent and scouts on his CBS-TV "Talent Scouts" show. Instead Godfrey put on an impromptu version of his "Friends" show, with Frank Parker, Janette Davis, the McGuire Sisters and Marion Marlowe.

Explanation was that the talent for the night was substandard. It's not generally known that Godfrey doesn't see the talent until the last possible minute in dress rehearsal.

Numerous calls were registered on the CBS switchboard, with most of callers saying they have talent and want to help Godfrey out. A CBS spokesman said there were no complaints on the last-minute change.

There was no indication that Godfrey would change the talent selection, his practice of viewing talent late, or that there won't be repetitions of sudden cancellations. It's understood that Godfrey has been unhappy about the "Talent Scouts" show, and may change the format to another "Friends" show, a half-hour version of his Wednesday night show.

Russian Emigres Plan TV Dramas As Expose on the Iron Curtain

A television dramatic series depicting daily life behind the Iron Curtain is being planned and written by a group of Russians who have escaped from the Soviet Union within the past five years. The series, which will probably go on film, is being written in Russian and being translated under supervision of video director Herb Sussan, who will produce and package the series.

Sussan is currently wrapping up initial scripts and story outlines and will make a presentation to various foundations and patriotic groups in an effort to get them to finance and distribute the series. He's got one script already translated and enough story outlines to produce a complete cycle of half hour programs.

Idea, says Sussan, arose with the group of emigres, who pointed out the fact that while there's plenty of information about life in Russia, none of it has been presented in a form which has the impact of a dramatic series. They further felt that there's no Government agency which brings the facts of

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'Jolson' Another Story With New Stereo Added

Columbia Pictures is bullish over the effect of adding stereophonic sound to "The Jolson Story," its $3,000,000 grosser first released in 1946-47. Executive veepee Jack Cohn thinks "it's almost like a new picture and could play Radio City Music Hall all over again."

The magic that the new sound has given the Al Jolson voice and soundtrack has trade toppers in the east observing that, "if it's so, it may well recreate new values all over again for some of the big filmusical hits of the past."

More Stars Now Have Tux, Will Travel for B.O.

Hollywood's new "will to work" is inspiring a "bring the talent to the sticks" program in the talent agencies. The filmsters are ready to dust off their tuxes and will travel. It's been started at Las Vegas where the coin was large enough to get the picture players out of Hollywood, and that trend is being continued by the paucity of production, which in some cases makes work a highly necessary item.

The agencies, therefore, feel that the "time is now" for a talent revival. It's pointed out that in most of the communities, except for the concert fields, virtually all entertainment comes from mechanical media. Moderate priced talent hasn't been able to get the bulk of the people away from free entertainment. Consequently, the agen-

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Billie Burke (Mrs. Z) May Head Up 'Ziegfeld Follies' Nitery Tab at Las Vegas

Las Vegas, Aug. 18.

The Las Vegas rights to "Ziegfeld Follies" have been nabbed by the Sands Hotel, which is shelling out $25,000 annually, for three years, plus a three-year option to stage shows with that famous label. According to the deal between the Sands' Jack Entratter, and Lee Shubert, the inn is to exhibit this show twice annually for eight weeks at a clip. William Morris agency percented the "Ziggy" rights.

Entratter is planning to unveil the "Follies" on Dec. 15, for the

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27 Pix from 16 Lands, Incl. Russia, In Venice Festival Race This Week

By ROBERT F. HAWKINS

Venice, Aug. 18.

The 14th Venice Film Festival opens here Thursday (20), with "Roman Holiday" (Par) selected for showing at the initial gala. Some 16 countries have a total of 27 pix entered in the feature competition. Big news this year is participation of Soviet Russia and satellites here for the first time since 1947. Two shows a day, sometimes three, will be unspooled in the film palace, which was enlarged and redecorated last year, through Sept. 4.

Final evening will spotlight the prize award ceremony, followed by a public demonstration of CinemaScope at the Palace. Screen is now being prepped. Not known as yet what 20th will present on the wide screen, whether the selection of clips already screened elsewhere to demonstrate the process, or "The Robe" if a print is available in time. Beside the feature selections, the Festival will also present a series of shorts, prizewinners in a fete subsection dedicated to documentaries, and moppet pix which precedes the main show and winds up Wednesday (19). Also on

(Continued on page 6)

'How We Beat 'Em Pix' Irk Nips, So They Slug U.S. With Own Hay-Makers

Release of Hollywood war pix, showing the Japanese being licked by the U. S. Army, Navy and Air Force, was blamed in N. Y. this week by Josef von Sternberg for some of the anti-American feeling in Japan and also for the appearance of anti-U. S. Japanese films which have had a good reception.

Sternberg recently returned to this country after a year's stay in Japan where he produced and directed "The Saga of Anatahan." Pic is spoken in Japanese but has a narration by Sternberg, who is currently peddling it for U. S. release.

Production in Japan today is as expensive as, if not more than, in any other country and producers who go there hoping to save money better think twice, Sternberg asserted. He said that, to make "Anatahan," he had to practically build his own studio and improvise new machinery, a condition which, he held, would apply also to other Americans seeking to make pix in Japan. In addition, the problem of communication is considerable.

Sternberg, who has two Japanese partners in his Daiwa Productions outfit which made "Anatahan," said his own dollar investment in the pic equals that of his partners. Film's total budget runs to about $375,000, considered high for the type story it relates.

American films are by far the most popular in the Orient, he held, adding that the question of expanding their showings in India and other territories was one largely of economics.

Sternberg said he had warned against the release of such pix as "Sands of Iwo Jima" and "Task Force" in Japan and that, while they were good b.o., the Japanese public didn't care much for them after they'd seen them. He observed that anti-U. S. films made by the Japanese were partly a "get even" proposition.

Good Odds Too!

Las Vegas, Aug. 18.

Joe E. Lewis, current at El Rancho Vegas, says that the City Council is building a school next to the spot. They're calling it "P. S. 6-to-5."

Texan's Phone(y) Charm Got This Exhib Confused On 2 Titles of 1 Stripic

Minneapolis, Aug. 18.

Instead of having his license revoked for showing an "indecent" film, one of those striptease films called "Parisian Burlesque," Samuel Berger, owner of the lower loop Grand Theatre, who had been fined $100 in municipal court, escaped with a reprimand from the city council licenses committee.

The aldermen accepted Berger's story that silver-tongued Texan oratory had bamboozled him into thinking there was a difference between the picture which got him into difficulty with the law and another film titled "French Peep Show."

Police purity squad head Jake Sullivan said they were one and the same picture which had been halted at the local RKO-Pan more than a year ago with a resultant $100 fine for that showhouse, too.

"I booked the picture by telephone from Texas," Berger told the committee. "I was assured it was a brand-new picture and perfectly decent."

POLISH DOCUMENTARY 'BRONXED' IN VENICE

Venice, Aug. 18.

Two subdivisions of the Venice Film Festival, the Festival of Films for Children and the Documentary Festival, got under way last Tuesday (11) and will end with prize ceremonies tomorrow (Wed.) Interest is definitely up from previous years. U. S. has seven items listed in the moppet program.

There are 27 Yank entries, plus one out of the running, listed for the documentary section. These are from various sources: U. S. Government (repped here by Nathan D. Golden) has a set of entries in various fields, others are indies, U. P. A. is running two of their cartoons, "Madeline" and "Rooty-Toot-Toot."

A large number of countries are repped in all sectors of these two sub-fetes. Great Britain has a strong list while Russia, Czechoslovakia, Hungary and Poland have entered several items. A Polish documentary, in color, concerning a youth rally in Warsaw caused the first incident when shown Wednesday (12). Full house at the evening show reacted violently with boos and whistles (which in Italy means thumbs-down) whenever Red speechmakers, Stalin posters or Soviet flags appeared on screen. Pic, a long documentary titled "The Oath," replete with flags, posters, baby-kissing, rhythmic music, marching forces, and ever-smiling youth, reminded many in the audience of the German (and Fascist) propaganda pix screened in this same theatre almost 20 years before.

Red Prober Lauds Parks' Aid, Urges Film Employment

Washington, Aug. 18.

In what appears as another pitch to provide film employment for actor Larry Parks, Rep. Harold H. Velde, chairman of the House Un-American Activities Committee, today (Tues.) released a sworn affidavit from Parks in which the latter reversed his 1951 stand and urged complete cooperation with the Committee in its task of ferreting out Reds.

Parks was the first of the Hollywood personalities to admit before the House group that he had been a Commie between 1941 and 1945. However, he refused to name names in open session, stating that he thought this would be "wallowing in mud."

Actor has now changed his mind. In his affidavit, made out in Los Angeles July 15, 1953, Parks said "It is my conviction that to assist your committee in obtaining full information about the Communist Party and its activities is the duty of all who possess such evidence. Certainly, if I were to testify today, I would not testify as I did in 1951—that to give such testimony is to 'wallow in mud,' but on the contrary, I would recognize that such cooperation would help further the cause in which many of us were sincerely interested when we were duped into joining and taking part in the Communist Party."

Velde's statement said Parks had performed "a very valuable service to this Committee and the Congress" in frankly admitting past membership in the Communist Party.

Since testifying, Parks hasn't been able to get a film job. The Committee on several occasions criticized the studios for their refusal to employ the actor.

Wanted: Civilian Boss Of GI Entertainment Who Could Be Single-O Femme

Entertainment Branch of the U. S. Army is seeking a civilian entertainment director for service in Europe, mainly in France and occupied Germany. Entertainment director would be attached to the staff of a special services officer for production, organization, and supervision of soldier show activities, and establishment of community theatres within a designated geographical area.

Applicants must be from 24 to 45 years of age, females must be single, while males may be single or married. Qualifications call for completion of an undergraduate course in theatre arts in an accredited school or its equivalent or three years of paid professional experience. Applicants must have proven ability to direct theatrical activities and be of high moral character.

Inquiries are being handled by William T. Chichester, chief of the Soldier Shows Unit of the Army recreation service branch of the Special Services Division at the Office of the Adjutant General, Washington.

That Man's Back

Although still in the convalescing stage and remoting his multiple AM-TV shows from his Virginia farm, Arthur Godfrey, as is known, has been giving the CBS high command some uneasy moments. While in past years the CBS top brass has timidly ventured some "cease and desist" edicts to the network's No. 1 salesman-personality, it's figured this isn't the time, so soon after his serious hip operation, to square away with a guy who's still on the mend.

Within the span of a single week on his morning and nighttime Columbia displays, The Godfrey (1) laid it on the line with the press of America, taking exception with one daily's reference to Godfrey and translating it into a sweeping indictment as to the accuracy of the U. S. Press in general; (2) took a swipe at the NBC opposition; (3) turned a Washington doctor's letter into a tirade on medicos in general, with result that the D. C. medico (Dr. Cassidy) has subsequently threatened to bring suit.

Laud H'wood Volunteers For Korean Documentary

Hollywood, Aug. 18.

Special documentary, made by Hollywood volunteers to spark the American-Korean Foundation's fund drive, earned official commendation from Milton S. Eisenhower, Foundation prexy. Volunteers, each of whom has made a Korean tour, include Jack Benny, Bob Hope, William Holden, Betty Hutton, Danny Kaye, Walter Pidgeon, Debbie Reynolds, Jan Sterling and Keenan Wynn.

U. S. Dept. of State has ordered a print of the film for exhibition in Korea, in addition to those screening in this country. Title is "Give Them This Day."

Korean Relief Realizes Amazing $1,500,000 Via Hat-Passing in Theatres

In a surprisingly high tally, film theatres across the country, upon completion of still continuing reports on audience collections, will have raised $1,500,000, at least, in the American-Korean Foundation Fund drive.

Over 8,000 houses participated in the hat-passing, at request of Dr. Milton Eisenhower, president of the Foundation. Although $1,500,000 appears assured, the final rake-in could amount up to $2,000,000.

Collections originally had been set for the week of July 27 but in some areas this would have been in conflict with previously-skedded local endeavors of the type, such as for Community Chests, Variety Clubs, etc. Consequently, there has been some delay in winding up the Korean drive.

Amount of collections revenue is regarded as high, particularly because the trade had been given little advance notice of the campaign. It was conducted via the Council of Motion Picture Organizations.

KAYE VICE O'CONNOR ON BERLIN-PAR 'XMAS'

Ill on the Coast, Donald O'Connor has been forced to withdraw from the upcoming Irving Berlin-Paramount entry, "White Christmas," and in a casting coup this week, Par has lassoed Danny Kaye for the spot. Film rolls next month with Bing Crosby, Rosemary Clooney and Vera-Ellen in the other leads.

O'Connor figures to be out of action for a couple of months.

Broadway Soda Jerk

By TOM WEATHERLY

Cream cheese and jelly, ham and Swiss on rye,

A la mode the plain cake and the apple pie;

Tuna fish on wholewheat, malted milk with eggs,

(Wonder who the blonde is with the sexy legs?)

One down, scramble two, hold the mayonnaise,

Limeade's a cooling drink in these sticky days;

Ice cream, cherry coke, liverwurst on white,

(Wonder if the little blonde's got a date tonite?)

Chicken salad, roast beef, spread the butter thin,

Tips roll in much faster when you wear a grin;

Coming up with everything quicker than a mouse,

(Never mind the check, dear,

Names Tee Off Caddy Tourney for Preem Of M&L 'Caddy' (Natch!)

Columbus, Aug. 18.

Personalities from the entertainment and sports world led by Dean Martin & Jerry Lewis thronged here yesterday (Mon.) to participate in the third annual Celebrities Golf Tournament for the benefit of caddy scholarships.

Paramount jumped on the bandwagon and preemed its latest Martin & Lewis pic, "The Caddy," at Loew's Ohio with the entire gross going to the fund. Seats were scaled to $10 and were sold out days ahead of the event.

Eddie Fisher got into town last Friday for the event and was followed on the weekend by Fred Waring, Perry Como (his third year), Mitchell Ayres, Frank Shields, Eddie Arcaro and Dizzy Dean. Among the golfers participating were Dave Douglas, Cary Middlecoff, Jimmy Turnesa, Jack Burke (half the 1953 American Ryder Cup team), Lew Worsham, Johnny Palmer, Denny Shute, Jimmy Demaret, Tony Penna, Ed Oliver, Jack Grout, Al Besselink and Bob Hagge. In the women's division were Patty Berg, Jackie Pung and Alice and Marlene Bauer.

Harry Wismer was emcee at the tourney held on the swank Scioto Golf Club links. Earl Wilson emceed a pep rally outside the Ohio prior to "The Caddy" kickoff and the appearance of Martin & Lewis there as well as onstage.

The Caddy Tournament started today (Tues.). Bob Hope and Bing Crosby wrote tourney officials they were sending as their personal representative Al Chandler, of the Southern California section of the PGA, with orders to "win the caddy tournament and hiss Martin & Lewis at the Celebrity event. We'll use that trophy of yours (donated by M&L) for a cuspidor when he gets back."

Winner of the Caddy Tournament will receive a $1,500 college scholarship, runner-up a $1,000 one with others getting scholarships ranging between $250 and $750.

DIG THAT SENTIMENTAL DOG FANCIER-PRODUCER

By CAL. BARNEY OLDFIELD

Copenhagen.

Hollywood may have its Forest Lawn for planting actors, but ASA Films here is the only studio in the world with its own burial grounds. Devoted entirely to dog performers, it now contains five pooches, who among them made 12 films for a collective gross of 8,000,000 Danish kroner ($1,142,000) since 1938.

The plots, neatly marked, lie tidily outside the bungalow window of ASA's Danish four-ply showman-director-writer-actor-producer Lau Lauritzen.

It was he who started the studio on the dog actor binge when he saw that an old lady's will left her dog to a family who didn't want it. The dog was advertised in the papers as available for taking on payment of his kennel keep, and if he wasn't picked up by someone in a week, would be killed.

The tab was 400 Danish kroner ($56), and it turned out a singular investment since the animal was trained and intelligent and went about becoming a Scandinavian favorite from 1938-1943 and drew 4,200,000 kroner ($600,000) for six pictures.

Unlike Warner Bros.' fancy Rin-Tin-Tin, he answered to the name of John, lived in the country, seldom made personal appearances, and was never broken of the habit of killing the tame ducks on the

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PAR PLAYING NEW WIDE ANGLES

Something's Gotta Give on Arbitration But See 1st Move Up to Allied States

Although the industry consensus is that the revival of the arbitration talks is inevitable in light of the strong recommendations from the Senate Small Business committee, the general feeling is that Allied States Assn., which stymied the negotiations by withdrawing from the sessions last year, has the obligation to renew it. While Allied general counsel Abram F. Myers has issued a detailed analysis of the Senate report, Myers and other Allied officials continue to maintain a discreet silence regarding the possibility of taking part in renewed talks.

Allied, it's indicated, will make no move until the subject is thoroughly aired at its upcoming board of directors meeting preceding its annual convention in Boston in October. Theatre Owners of America has indicated that it expects no decision on the arbitration front in the immediate future. TOA's board meets in November prior to its Chicago convention. However, it's noted, that if there's any activity relating to arbitration a special meeting of the officers or the executive committee could be called.

Distrib forces reiterated this week that "attempts have been made and will be made" to reconstitute arbitration, but it was

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MPAA Bids UA Come Into Camp

Pitch has been made by Eric A. Johnston, president of the Motion Picture Assn. of America, to bring United Artists Into the MPAA membership fold but UA, so far, isn't saying yes or no. Comment from Arthur B. Krim, prez of the distribution company, simply is that a teamup with MPAA "is under consideration."

Reason why MPAA made the bid for UA participation at this time was not given. Presumably a major factor is the distrib's considerably bolstered position, as compared with a couple of years ago, and its impact on the overall industry's economics.

Also a consideration, apparently, would be the obviously wider application of the MPAA's Production Code. All MPAA members are called upon to adhere to Code regulations; UA, not now a member, is not so bound.

In this connection it's noted that UA is now releasing the Otto Preminger-F. Hugh Herbert indie pic, "Moon Is Blue," which does not have the PCA seal of approval.

Revised Radio-TV Setup In N.Y. (WNBC-WNBT) Reviving Exchange Plugs

Arrival of Hamilton Shea to take over the general managership of WNBC and WNBT, NBC flagship stations in N.Y., may cue a revival of the cooperative arrangement by which the stations and the Organization of the Motion Picture Industry of N.Y. exchanged plugs last year and early this year. (Last year the OMPI had a forerunner in a group of members of the Metropolitan Motion Picture Theatre owners; this is an augmentation of MMPTO, plus other indie exhibs.)

Pact, which involved some 400 theatres in the metropolitan area, was signed last September for an initial 13-week period. It actually extended over six months and worked out to the parties' mutual satisfaction. However, it had to be dropped when NBC found it tough to integrate pix plugs into many of its local shows.

Idea for the exchange originated with Ted Cott, then manager of

(Continued on page 18)

SPG Nod to Zanuck

Hollywood, Aug. 18.

Darryl F. Zanuck will be guest of honor at the Screen Producers Guild's annual Milestone Award dinner to be held in November, with William Perlberg as chairman.

Louis B. Mayer and Jesse L. Lasky were previous Milestone Award winners.

Distribs Cold On Film Rights To Rocky-Roland

Based on erratic public reception in the past and the uncertainty of the calibre of the event, distribs are showing little interest in obtaining the film rights to the Sept. 24 heavyweight title bout between champ Rocky Marciano and challenger Roland La Starza. RKO, which with a varying degree of success has filmed and distributed International Boxing Club events previously, has issued a flat "no" to IBC overtures to handle the upcoming attraction.

Policy of the filmeries has been to bypass completely any fight that is presented over home TV. However, with the forthcoming match slated for theatre TV, it was expected that a distrib would put in a bid for the film rights. Nate Halpern, whose Theatre Network Television will distribute the closed-circuit telecast of the Sept.

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'54 Reissue of 'Limelight' In N.Y., Other Keys, Though Still Blacked Out in L.A.

In a situation regarded as unique in film distribution, Charles Chaplin's "Limelight" will be reissued in N. Y. and other key cities, although the pic hasn't even had its first-time-out showing in a major U. S. area.

"Limelight" has yet to bow in the Los Angeles territory, reportedly because of objections to the film on the part of Charles P. Skouras, prexy of National Theatres, and its subsid, Fox West Coast Theatres. A circuit run by FWC is desired by the Chaplin outfit but Skouras, allegedly influenced by the American Legion rap of the production, so far has been nixing a deal.

Arthur W. Kelly, Chaplin's business rep, figures on a reissue run in Gotham and other keys some time after Jan. 1, 1954. He believes the film's value has been considerably enhanced by the wide play given the pic's music (especially "Terry's Theme") and that much of this extra plus hadn't been a factor at the time of the initial release.

COMPO TO BLUEPRINT AXE OF TAX IN SEPT.

Council of Motion Picture Organizations' board of directors meets in mid-September to determine the specifics in carrying through on the campaign for complete elimination of the 20% Federal admissions tax. Governing board, which comprises Al Lichtman, Sam Pinanski and Trueman Rembusch, and special counsel Robert W. Coyne will huddle shortly to work out the agenda for the directors' session.

While President Eisenhower has indicated a "reduction" in the tax will be forthcoming, COMPO reps cling to the belief that scuttling of entire levy still is possible.

NIXING 3-D'ERS, 'SCOPE PATTERN

Closely guarded meeting of Paramount toppers wound up Monday night (17) at the homeoffice with clear-cut decisions on the studio's modus operandi for the immediate future, at least. The Par toppers resolved that there would be no letup in production and there will be a variety of new lensing techniques in upcoming pix.

Films will be framed in aspect ratios ranging from the 1:66 measurement in width to one in elevation to a maximum of 1:75 to one. Wide-angle lenses spreading the camera view out to as much as 62 degrees will be used. Extent of the lens spread and the aspect ratio of the framing will be determined with each picture, and in some cases the degree of the camera's cone of vision might vary with each scene in a given film.

The Par shooting policy, thus, is a flexible one but, on the basis of the lineup of pix skedded to roll within the next few months, there's no 3-D (with glasses) in view.

On the program are "White Christmas" and "Sabrina Fair," which start shooting in September, "Hazel Flagg" in October and "Conquest of Space" in November.

Y. Frank Freeman, studio v.p., returned to Hollywood late Monday

(Continued on page 18)

PAR SCOUTS ITALO TECHNIQUE ON 3-D

Paramount has its scouts out on still another pic system, one which the company feels could represent a substantial advancement over "new era" processes introduced to date.

Loren Ryder and Charles Daily, Par's two top technical men, who headquarter at the studio, trekked to Italy over the past weekend to investigate the dimensional plan which has been developed by Italian interests.

Par is keeping details under wraps, but intimations are that if the company's suspicions anent merit of the Italo operation are borne out, it doubtless would lead to a widescale remapping of future production.

Yanks Fear Russians Would Give U.S. Pix That Old Dnieper-Doodle

Question whether or not to sell American pix to the Russians has become more complex, industry execs wonder whether it makes sense to feed the Reds product which they are apt to turn into propaganda. There's also a feeling that the industry would stick out its public relations neck wide in making any film deals with the Soviets.

Argument on that point was revived recently when Moscow, through Artkino, its film agent in the U. S., asked the companies for nine pictures which had been shown in Russia during the 1930s and on which distribution rights have expired. Distribs are still considering the request which, incidentally, includes two Chaplin films, "Modern Times" and "City Lights."

Reasoning for a long time has been that it's a good thing to get any kind of Hollywood pic shown in Russia. In addition, there was the economic factor, with the industry seen as not in a position to nix $1,000,000 regardless from where it comes. That was the approach taken when Motion Pic-

(Continued on page 18)

Schary Heads Drive

Hollywood, Aug. 18.

Milton S. Eisenhower, president of the American-Korean Foundation, appointed Dore Schary chairman of the motion picture industry in the current drive to raise $5,000,000 for civilian medical and welfare aid to needy Koreans.

Schary will cooperate with Willard W. Keith and W. Herbert Allen, Southern California co-chairmen.

Up Prices, Advise Public It's Ike's Hike: Ohio ITO

Columbus, Aug. 18.

Since President Eisenhower vetoed the Mason Bill which would have relieved theatres of the 20% admission tax burden, Robert A. Wile, secretary of the Independent Theatre Owners of Ohio, has advised ITOO members to raise admission prices by the amount of the tax.

"There is no reason," wrote Wile in his weekly bulletin, "why you should not run a trailer explaining that the President vetoed the Mason Bill which would have repealed the tax and that you as well as countless other theatres would, in that case, have left your prices alone. But since the President did not see fit to grant this relief, you are forced to raise your prices by the amount of the tax. You might also point out that this is your first actual price increase, if it is, by which you benefit, previous increases having been solely to cover the tax."

Fox Midwest's Rise

Kansas City, Aug. 18.

Increase in admission prices in first-run houses was put into effect by Fox Midwest circuit here

(Continued on page 17)

Johnston's 'New World Markets'

Eric Johnston envisions new world markets for American films, or at least increased markets if properly nurtured and developed. The prexy of the Motion Picture Assn. of America, recently returned from extensive European travels which took him into the Middle East, looks to India as "maybe up to a $10,000,000 market, instead of the $900,000 now, and which I'm sure we can easily increase to $3,000,000 anyway."

He points to the marked upbeat in Brazil, and an average of 5% in dollar returns from almost every other South American country, ex-

(Continued on page 17)

National Boxoffice Survey

Trade Still Very Big; 'Blondes' First, 'Wagon' 2d, 'Moon' 3d, 'Cinerama,' 'Shane,' 'Bay' Next

There is not much new product being launched currently in key cities covered by VARIETY, with the surplus of extended-runs cutting some into the overall total. Cooler weather in the midwest, however, is just about overcoming the losses suffered in cities along the Atlantic seaboard hit by the tail-end of a hurricane last week. Continued strength is attested to by $1,034,000 grossed by the top five boxoffice films this stanza.

"Gentlemen Prefer Blondes" (20th), which was second last week, is climbing back into No. 1 spot. "Band Wagon" (M-G), champ last session, is a strong second-place winner currently.

"Moon Is Blue" (UA) is pushing up to third position. It was fifth a week ago. "Cinerama" (Indie) is taking fourth spot while "Shane" (Par) is fifth.

"Thunder Bay" (U), fourth last stanza, will wind up sixth. "Return To Paradise" (UA), just getting around, is capturing seventh money, with "Master of Ballantrae" (WB) eighth. "Stalag 17" (Par) is taking ninth spot while "Mighty Joe Young" (RKO), out on reissue, is 10th.

"Stranger Wore a Gun" (Col) and "City That Never Sleeps" (Rep) round out the Golden Dozen. "Inferno" (20th) and "Houdini" (Par) are the runner-up films.

"War of Worlds" (Par) looms a winner based on its terrific take in first session at N.Y. Mayfair. "Here To Eternity" (Col) continues almost as gigantic in second week at N.Y. Capitol as opening session despite the storm of last Friday (14). "Cruel Sea" (U), another newcomer, hit a new high for the arty Fine Arts in N.Y. preem week.

"Vice Squad" (UA), also fairly new, is hefty in Cincy, and good in Detroit and Frisco. "Arrowhead" (Par) is rated okay in Cincy, solid in Seattle, trim in Buffalo and good in Denver. "So This Is Love" (WB), just going out this round, is somewhat uneven currently but great in N.Y. and nice in Cleveland.

Also a newcomer, "Latin Lovers" (M-G) is solid in L.A., but mild in N.Y. "Mr. Scoutmaster" (20th) is rated brisk in Washington.

"Juggler" (Col), fair in Providence, is solid in Balto. "South Sea Woman" (WB) shapes smash in Chi. "Main St. To Broadway" (M-G) is mild in Chi but good in Omaha.

"Second Chance" (RKO) is okay in N.Y. and Seattle. "Charge At Feather River" (WB) looms nice in K.C. and okay in Omaha.

"Sioux Uprising" (U) shapes good in Detroit. "Sea Around Us" (RKO) augurs good in three arty spots. "Sword and Rose" (RKO), nice in Cleveland, is fair in L.A. and so-so in Boston.

(*Complete Boxoffice Reports on Pages 10-11*)

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$15 a Year. $20 Foreign

$15,500,000 in Yank Pix Coin on Deposit In Brazil; Remit First $1,165,000

American distribs in Brazil have deposited with the Bank of Brazil the equivalent of $15,500,000 representing monies due the U. S. up to Feb. 21, 1953. While there is confidence that most of this coin will be transferred, question of additional remittances, which would bring the companies up to date, pivots on Brazil's ability to become current in its foreign obligations.

Companies last week (14) got their first remittance checks from the Brazilians, totaling $1,165,000 in the aggregate. Coin reps 70% of the regular monthly dollar quota covering March, April and May of 1952. Oddly enough, the money didn't come out of Export-Import loan funds, but was part of dollars accrued to the Brazilians in this country.

With U. S. pix now again in line to be paid off, the bank in Rio is proceeding methodically in processing remittance applications from all American exporters, Robert Corkery, exec assistant to Motion Picture Export Assn. v.p. Ralph Hetzel, said last Friday. Corkery recently returned from Rio de Janeiro and Argentina, where he discussed U. S. pix and remittance problems at the government level.

Brazil's total dollar debt exceeds the $300,000,000 Export-Import Bank loan by about $12,000,000. To cover it, the Brazilians have negotiated a $50,000,000 credit with various private banks in this country. In addition, they have some dollars of their own. They have decided to parcel out this money at the rate of $60,000,000 a month

(Continued on page 18)

MPEA's 'Eye on Paris' Transfers Smith Here, Spiegel Bossing There

As part of an overall Motion Picture Export Assn. plan to concentrate its European operations in Paris, MPEA prexy Eric Johnston is pulling Theodore Smith from his temporary post as MPEA rep on the Continent. He's to be replaced by Marc M. Spiegel, now MPEA rep in Germany.

Present plans, which have been kept hush-hush, are to bring Smith back to N. Y. and to use his considerable knowledge of European film affairs at MPEA headquarters where, it's felt another expert hand at Continental pic matters is needed.

MPEA's European department in N. Y. now consists of v.p. Ralph Hetzel and George Canty. Former has overall charge of MPEA foreign affairs and is unable to devote to the European market the detailed attention it requires.

MPEA scheme for highlighting the Paris spot is seen part and parcel of a desire to help trim the budget while losing none of the org's effectiveness in the foreign market. Execs see the concentration as a further move aiding Johnston's

(Continued on page 17)

ALLIED'S GOOD EARNINGS KEY TO MARKET FLURRY

Allied Artists, listed on the American Stock Exchange under its corporate title of Monogram Pictures Corp., caused a flurry in trade circles Friday (14) when the issue climbed 7s on sales of 15,600 shares for the day. It closed at 4⅛ equal to last spring's high. Year's low is 2⅞.

Just why the volume should be so large was a mystery to Wall Streeters who follow film stocks. Turnover was all the more remarkable in light of the fact that there was no activity saleswise at all the previous day. Normal trading seldom exceeds two or three hundred shares daily. Sales Mon. (17) were 8,500 shares while trading yesterday (Tues.) dipped to 1,400 shares. Issue closed at 3⅞.

However, some observers feel that the company's soon-to-be released annual earnings report for the fiscal year ending June 26, 1953, will show a marked rise in net profits. Auditors are now making the final check. For that matter the company has been a con-

(Continued on page 20)

U '3 Yrs. Ahead of Itself' In July Stock Retirement

In retiring 1,400 shares of its cumulative preferred stock during July, Universal is three years ahead of itself in its obligation to cancel each year 2% of the maximum number of preferred stock outstanding at any time.

Of the 70,000 such shares originally authorized, U has now retired 13,800, bringing the total of cumulative preferred stock outstanding at this time to 56,200 shares. Cancellation of 1,400 preferred shares, each paying $4.25, represents an automatic reduction of $140,000 in capital. Cancellation of the 1,400 shares was reported by U last week to the Securities and Exchange Commission in Washington.

$2,000,000 Techni Plant for Paris

Technicolor is finalizing arrangements for opening its own lab in Paris, Dr. Herbert T. Kalmus, Techni prexy, said in N. Y. Monday (17). He refused to be pinned down on the exact date when work on the plant would start, commenting only that he considered arrangements to be "in a late stage of negotiation."

Kalmus said among the points to be ironed out is the question of dollar availability but indicated he didn't consider this a serious problem at this juncture.

Techni's investment in its new Paris lab was estimated at about $2,000,000 by Kalmus, who added that this was something of a tentative figure since local availability of the right buildings and of black-and-white machinery that could be converted to color may well lower the estimate.

Opening of a Technicolor lab in France would give Techni its third plant since it's already processing film in Hollywood and in London. Establishment of an added branch in either France or Italy has been under consideration ever since the war but has been retarded by economic considerations. Kalmus said this week that a Paris operation would ease the pressure not only for the Continental but for American producers.

RCA'S 16M 3-D SYSTEM MAY SOLVE O'SEAS FIELD

Chicago, Aug. 18.

RCA unveiled a new 16m 3-D projection system for educational and industrial purposes during the National Audio-Visual Convention held here last week. System employs twin projectors and may open a large overseas market for Hollywood 3-D releases in areas where 16m is used exclusively.

The two machines are synchronized by a Selsyn-Interlock mechanism and operates on a regular 110-volt electrical system. System reportedly has four times the light intensity at their source as other tri-dimensional setups.

20th's Goliath in 'Blondes'; Beating 'David' and 'Snows'

Twin glam appeal of Marilyn Monroe and Jane Russell is driving 20th-Fox's "Gentlemen Prefer Blondes" ahead of "David and Bathsheba" and "Snows of Kilimanjaro," to give 20th the biggest potential money-maker in its history.

Execs at 20th maintain that whether or not "Blondes" cops top honors depends to a large extent on its reception in the small towns. In first-run engagements, pic in many spots has managed to outgross "David," 20th's champion grosser, with a take of more than $6,000,000. "Snows" was good for more than $5,000,000.

According to the 20th sales department, "Blondes" has set a hot bidding pace, with exhibs offering unusually high guarantees for the musical.

Chi Censored 99 Pix In July, Nixed 1, 'Pinked' 5

Chicago, Aug. 18.

Chi Police Censor Board last month examined 99 pix, a total of 582,000 feet of film, rejecting one and "pinking" five.

Board handled 27 foreign entries in July, largest number in a single month to date. Most of these were Mexican films, unusual insofar as there are only two outlets here specializing in Spanish fare.

WB Eyeing 800G Feast on 'Beast'

Warner Bros. pulled off something of a coup when it acquired for a reported $400,000 the complete rights to "The Beast From 20,000 Fathoms." Pic, made by indies Jack Dietz and Hal Chester for $285,000, is expected to draw between $1,250,000 and $1,500,000 in the domestic market.

WB added $250,000 to the purchase price for a splash saturation TV and radio bally campaign to push the fast playoff policy set for the picture. In less than a month, "Beast" concluded highly-successful engagements in most key situations, resulting in quick coin returns for Warners. Deal, set by WB sales chief Ben Kalmenson, stands to net the company a neat $800,000.

Sidelight to the Warner bonanza is that Dietz and Chester, on the prowl for ready coin, first offered the picture to RKO for regular release. RKO nixed the picture.

Supreme Court Told Ohio 'Ignored' 2 Amendments In Censorship of 'M' Pic

Washington, Aug. 18.

The Supreme Court was told last week that the Ohio courts ignored the principles of the First and 14th amendments to the Constitution in upholding the state censorship of the motion picture "M."

In a brief filed by Superior Films, Inc., opposing the state's motion to deny an appeal of the lower court's decision, the appellant claims that the issue of "equal protection" in the case warrants the consideration of the highest tribunal. It points out that when the case was argued before the Ohio Supreme Court one of the judges commented on the fact that while "M" could be banned from theatres in the state it could be legally broadcast by TV stations in Ohio.

Superior also takes issue with the state's contention that the Supreme Court lacks jurisdiction to consider an attack on the Ohio license fee system. The brief asserts: "Although this issue was fully briefed and argued before the Supreme Court of Ohio, that court did not decide whether the system of licensing fees required by the Ohio act is an unconstitutional tax of property under the Federal Constitution, but disposed of the question by holding that the voluntary payment of the fee by appellant (Superior) estopped it from questioning the constitutionality of the fee requirements."

The brief further declares that the Ohio court "overlooked the basic fact that when the questioned 'fee' is a part of a licensing scheme which is in fact a tax upon the right of freedom of expression, the payment or non-payment of the fee, whether voluntarily or under protest, is entirely irrelevant to the question of whether the imposition of the tax is violative of the constitutional rights of appellant . . ."

Finally, the brief asserts, the Supreme Court has yet to pass on the "reserved" question of whether a state may censor motion pictures under a statute designed to prevent showing of obscene films.

Casey Strikes Out 20th

Hollywood, Aug. 18.

Casey Robinson has severed his association with 20th-Fox after many years. He produced such pix as "Diplomatic Courier," "Under Two Flags," and scripted "Snows of Kilimanjaro" and others.

Meanwhile, Metro optioned his original "Montmartre" as a Leslie Caron, Cyd Charisse and Pier Angeli starrer.

4 Majors Oppose, Bar Ass'n Supports U.S. Participation in Copyright Parley

While the committee on International Copyright Relations of the American Bar Assn. strongly favors U. S. participation in the Universal Copyright Convention, four major film companies continue to oppose this country's taking part in the international agreement.

Although official opposition hasn't been voiced a group of film copyright attorneys are of the opinion that motion pictures are not adequately protected by the pact. This group, it's indicated, will soon issue a report outlining its reasons for opposing U. S. participation. In all probability, the attorneys will also present their views to Congressional committees which will hold hearings on the pact when Congress reconvenes.

The International Copyright Relations committee of the American Bar Assn., headed by Max Chopnick, this week submitted to the full body a recommendation urging the adoption of a resolution favoring adherence by the United States to the Universal Copyright Convention, "subject to enactment by Congress of necessary legislation to permit adherence." The resolution is expected to come before the bar group at its annual meeting in Boston starting Aug. 24.

Copyright agreement, signed by reps of the U. S. and 35 other countries at Geneva in September, 1952, has been submitted by President Eisenhower to the Senate "for its advice and consent to ratification." The Bar Assn. commit-

(Continued on page 18)

July Continues Downbeat In Picture Dividends

Washington, Aug. 18.

Downward trend in earnings of the motion picture industry continued last month, according to Commerce Dept. figures on corporation dividends. July payments by m.p. companies, it reported, totaled $1,267,000 as compared with $2,202,000 for the same month of 1952. It was pointed out, however, that the usual payment in July by Warner Bros. has not been made, but will probably come this month. The company paid out $1,238,000 to stockholders last year but the payment this year is expected to be substantially less.

For the first seven months of this year, dividend payments by m.p. companies (including a few theatre chains) totaled $10,375,000 as compared with $15,551,000 in the corresponding period of 1952.

102G Leave Pay For Goetz, Spitz

Two top Universal-International production execs who have quit the studio will draw a total of $102,666 in "terminal leave" pay and $7,332 representing accrued expense allowances, it was disclosed this week. Coin will be paid to William Goetz, former production chief, and Leo Spitz, who retired as executive head of production on Aug. 1. They'll receive the money in weekly installments in the period from Aug. 13 through Oct. 29.

Goetz, who resigned July 13, also stepped out Aug. 1 following inability to arrive at new contract terms with company prexy Milton R. Rackmil. Under the agreement terminating Goetz's employment he'll receive $77,000. Of this sum, $73,333 represents vacation with pay which was due him but reportedly never taken. Likewise, the balance of $3,666 covers an expense allowance he's entitled to via his old pact.

Arrangement ending Spitz's employment agreement hands him $29,333 in back pay and $3,666 for expenses. In addition, U agrees to defend Spitz in a lawsuit brought against the former production exec in Los Angeles Superior Court by one Michael Wilson. Also named defendants in the action, besides Spitz, are U, Loew's, Inc., and several other majors.

Goetz, who was replaced by Edward Muhl as studio production chief, is required to make his "non-exclusive" services available to the company in the period from Aug. 2 through Nov. 12 at the option of the lot. These services would be in a "consultative or advisory capacity" in connection with films in preparation on or before Aug. 1, 1953. Spitz also may be asked to act in a similar capacity over the same period under the deal terminating his employment.

N. Y. to L. A.

Irving Berlin
Steve Carlin
Jean Dalrymple
Dorothy McCann
Joseph M. Schenck
Sam Taylor
Ruth Woodman
Charles V. Yates

Europe to N. Y.

George K. Arthur
Guy Bolton
Hermione Gingold
Hugh James
Mrs. Sigmund Romberg

N. Y. to Europe

Farley Granger
Robert E. Kintner
Henry Koster
Gene Moskowitz
Loren Ryder
Irene Mayer Selznick
Spyros P. Skouras
Isaac Stern
Michael Todd

MOT Sitting It Out Till Time & Life Finds Right Spot; Selling Equipment

Licked by the economics of both the pic biz and TV, the March of Time, is quitting the field and will sit it out until the Time & Life toppers can determine where it might fit into the developing pattern.

MOT is now in the process of winding up its affairs, with all of its equipment being put up for sale to the highest bidder. Batch of 10 cameras, extra lenses, lighting units, recording apparatus, etc., are being put out for inspection by prospective buyers at MOT headquarters on Lexington Avenue starting today (Wed.) and will remain there until Friday, according to Allan Dibble, assistant to MOT chief Arthur Murphy, who has already transferred back to Time, Inc.

Attempts are being made to absorb a good many of the MOT staff in the Time-Life org. MOT is due to give up its quarters within a few weeks. All that will be retained is the MOT name and the film library which runs to about 8,000,000 feet. According to Dibble, Time wants to keep the footage since it considers it a unique record of our time. Decision to

(Continued on page 22)

L. A. to N. Y.

Leon Ames
Charles Amory
Milton Berle
Henry Blair
MacDonald Carey
Stanley Clements
Ruth Cosgrove
Yvonne De Carlo
Billy De Wolfe
Harrison Dunham
Bullets Durgom
Nanette Fabray
Mary B. Frank
Arthur Freed
Y. Frank Freeman
John Huston
Phyllis Kirk
Saul Krieg
Abe Lastfogel
Ann Lee
Jack Lloyd
Julie London
Francis Lyon
Ernest H. Martin
Jerome Mayer
Vincente Minnelli
Richard A. Moore
Joseph H. Moskowitz
Gene Nelson
William H. Pine
John F. Royal
Loren L. Ryder
Sam & Bella Spewack
Dan Terrell

'KATE'-'SADIE' KISS-OR-MISS 3-D

SW Must Come in With Product 1 Year From Cinerama Takeover

Completing all the legal obstacles relating to its taking over of exhibition and production rights to Cinerama, Stanley Warner is now faced with the task of launching a production program. Under terms of its agreement with Cinerama Productions, which turned over all rights Thursday (13) following a greenlight from Federal Circuit Judge Augutus N. Hand to Dept. of Justice limitations, SW must come up with a new Cinerama picture in a period of one year from the actual signing date.

Despite the prolonged negotiations leading to SW's takeover, the theatre company made no definite commitments to get cameras rolling once the deal had been consummated. It perhaps feared that a counting-your-chickens - before - they're-hatched attitude would not sit well with Justice Dept. officials and the Federal Court. S.H. (Si) Fabian, SW prexy, has been conferring with several of the major studios as well as highly-rated indies. Any deal, in all probability, will be a co-production arrangement, with SW putting up part of the coin. Pictures would be made in both Cinerama and in a standard manner, with the conventional film being released by a major distributor.

SW's close ties with Warner Bros. has led to speculation that WB may be the first to make a Cinerama picture. Studio had been interested in making a film in the medium before SW began talks for Cinerama's takeover. Meanwhile, Winton Hoch, Cinerama's chief cameraman, is on loanout to WB ostensibly to help the company

(Continued on page 17)

Goldwyn, Mulvey Homing

James A. Mulvey, president of Goldwyn Productions, is due back in N. Y. next Tuesday (25) following seven weeks of vacationing in Ireland plus some business confabbing with Samuel Goldwyn in Paris.

Goldwyn, accompanied by his wife, arrives in Gotham the following Thursday (27) on the Liberte. They went abroad late in April for a vacation-business swing of European capitals.

MPAA Reaffirms Production Code

Measure of concern over the unexpectedly wide bookings of United Artists' "Moon Is Blue" sans Code seal is seen as the reason for the action of the Motion Picture Assn. of America board which reaffirmed its faith in the industry's Production Code.

In announcing the board's decision in N. Y. last week (12), MPAA prexy Eric Johnston termed as "pure and utter nonsense" rumors that support for the Code within the industry was wavering or that it had been weakened. He emphasized that no changes whatever were contemplated in the document and brushed aside as "impractical and difficult to police" a suggestion that certain pix might be shown with an "adult" classification.

Johnston said the MPEA board had been unanimous in reaffirming its interest and desire to maintain the Code status quo and he introduced Geoffrey Shurlock, acting Code administrator, who said he had polled all the studio heads and had come away with the impression that they are firmer than ever

(Continued on page 22)

Irked by TV, N.C. Ozoner Petitions High Tribunal To Throw Sunday Punch

Washington, Aug. 18.

Constitutionality of city ordinances which prohibit theatres from operating on Sunday while permitting other businesses, particularly broadcast stations, to function, is challenged in a petition filed last Friday (14) with the Supreme Court. The petition asks the court to accept jurisdiction for an appeal of a ruling by the North Carolina Supreme Court upholding a Charlotte ordinance requiring theatres to close from 6:30 p.m. to 9 p.m. on Sundays.

Charles B. McGee, operator of a drive-in, contends that the ordinance "represents another attempt by a legislative body to enact rules of law covering the conduct of citizens in matters respecting their religious liberties." His attorneys are relying on the First Amendment regarding religious freedom and the 14th Amendment on due process in urging Supreme Court consideration.

Pointing out that TV station WBTV in Charlotte broadcasts motion pictures during the Sunday

(Continued on page 15)

Kingsberg's Loew Move Seen Tied in With Co's Ultimate Divorcement

In his new spot at Loew's, former RKO Theatres prexy Malcolm Kingsberg already has taken over some of the duties left vacant via the death a couple of months ago of Benjamin Fielding. Latter had specialized in the economics of theatre operation, working under Charles C. Moskowitz, Loew's v.p.-treasurer and board member.

Kingsberg is fitting into the economics groove as well as taking over some administrative work, the specific nature of which has yet to be worked out. He left the chief exec's post at the RKO chain in 1950 and until the Loew's affiliation hadn't been active with any film industry outfit. At one point in the interim he proposed a deal to buy out Howard Hughes' stock in the RKO exhibition outfit but nothing came of this.

Kingsberg's new association is seen tied in with Loew's divorcement of domestic theatres, skedded for next March. It's figured at that time Moskowitz will take over presidency of the production-distribution company, Nicholas M. Schenck will become board chairman and Joseph R. Vogel, now the v.p. in charge of theatre operations, will helm the separate theatre company which is to be formed.

M-G Pulls 'Lili' From Port. 1st-Run to Quiet Nabes

Portland, Ore., Aug. 18.

Metro yanked "Lili" from the first-run Guild Theatre here following beefs from four nabe houses which will open it day-and-date tomorrow (Wed.).

Guild owner Marty Foster originally booked the pic for a two-week run at his 400-seater, but with strong promotion stretched it to 12 weeks, grossing over $30,000. He wanted to continue the run, arguing with Metro that he was getting $1 admish, while the nabes would get 60c, but the second-run houses wailed to M-G they didn't want to play day-and-date with the Guild.

Rather than get into a legal tussle, Metro decided to pull the pic from the art house. So "Lili" was booked and begins tomorrow at the nabes.

U Brass to Dallas

Universal execs Milton R. Rackmil, Alfred E. Daff and Charles Feldman planed to Dallas Sunday (16) to attend the opening there of U's new branch building

Daff and Rackmil are skedded to go from Dallas to the Coast, where they were due for studio powwows yesterday (Tues.). Duo returns east Aug. 31.

M-G EXPERIMENT MAY DECIDE ISSUE

By HY HOLLINGER

First major test of the actual b.o. value of stereopix will be made by Metro shortly when it releases "Kiss Me Kate." Pic, filmed in 3-D and in flat but enhanced for presentation in widescreen with stereophonic sound, will be offered in test engagements in the two different mediums. Object is to determine as accurately as possible if 3-D adds to the boxoffice pull of an important picture.

Film will be unveiled in two major cities regarded as comparable from a film b.o. standpoint. This test, it's indicated, will determine M-G's release plans for "Kate" and will set the company's future policy in relation to stereopix. In addition, it may, to some extent, establish a pattern for the entire industry. "Kate," set for Thanksgiving release, will be tested in an Interstate house in Texas and in a Loew Theatre in upstate New York.

Industryites consider "Kate" as well as Columbia's upcoming "Miss Sadie Thompson," starring Rita Hayworth, as the two pictures which may very well settle the issue regarding the continued making of 3-D films. There has been general agreement to date that the deepies released so far have been more or less gimmick pictures, quickly assembled to cash in on the novelty value of 3-D. The novelty aspects, it's acknowledged, have largely been dissipated and the public will no longer go for a 3-D film simply because it's in tri-dimension.

The Metro experiment may prove the clincher. If it is determined that the public will go for a good picture sans the embellishment of specs, studios may figure, "Why

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BOT Asking 50-50 Divvy With Exhibs on Irish Grid, Harlem Hoop Theatre TV

Box Office Television, the recently organized theatre TV company, is seeking 50-50 terms for its series of Notre Dame football games and Harlem Globetrotter basketball encounters. According to company execs, the split of the b.o. take will be the only cost to exhibs. There will be no guarantee, it's indicated, and BOT will foot all line and local loop charges. Deal offered by BOT calls for a theatre to sign up for the series of grid or hoop games or both, with the right to cancel after three events if the attraction fails to draw.

Meanwhile, William Rosensohn, BOT veepee, returned from South Bend, Ind., this week following confabs with Notre Dame officials relating to the contacting of ND alumni in cities carrying the closed-circuit gridiron contests. School's alumni, it's noted, will play a focal role in drumming up business for the games. Theatre

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20TH FIELDMEN BALLY LICHTMAN TESTIMONIAL

Last 20th-Fox sales drive using 2-D pix and coinciding with the company's final flattie, "Vickie," has been set by the divisional sales managers for the five-week period Aug. 30 to Oct. 3. It's to be a testimonial to Al Lichtman, 20th director of sales, and marks the first time that Lichtman's name is being used for such a purpose.

To put the drive over the top, territorial exhib committees are being formed to work with the 20th exchanges. Sales push originated with the division heads, who are more or less running the 20th sales end since Lichtman is preoccupied with selling CinemaScope and "The Robe." Drive was mapped at a recent N. Y. meet of the divisional heads and their assistants.

UA's '53 Net at $1,000,000 Pace; Stepping Up Indie Pix Investments

United Artists, on the basis of operations so far this year, may wind up 1953 with net earnings of $1,000,000. Give or take 100G - bookkeeping considerations will play a part in the final results - the current 12 months could be the greatest money-making year in UA's history. Records covering the years-ago of the company's background are in blurry focus but there's nothing to indicate such a strong monetary position than today's.

Company's domestic distribution money has been running at about $450,000 per week (UA's cut usually is 30%). Coin from abroad has been showing a consistent upbeat, the current year's returns actually being about double the 1952 gross.

As for the future, the distrib is exceptionally well heeled with product already completed and awaiting release or committed for delivery by indie film makers shortly. Total of 20 new pix go into the distribution hopper by next Jan. 1, according to the present sked.

Outstanding entry on the UA program has been "Moulin Rouge." The Jose Ferrer starrer, although having played less than 4,000 dates, has chalked up more than $3,500,000 in domestic distribution coin.

'Moon's' 185G Week

The scorecard showed "The Moon Is Blue" in a single recent week registered billings of $185,000. This covered only 50 theatres, indicating the potential moola when the Otto Preminger-F. Hugh Herbert comedy spreads out in release.

"Vice Squad," Jules V. Levy-Arthur Gardner production, rates the "sleeper" label. Pic, which has Edward G. Robinson and Paulette Goddard in the leads, has shown surprising strength in its first 150

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Jerry Lewis as 'Hazel'

Paramount bought the rights to the musical comedy legiter, "Hazel Flagg," as a vehicle for Dean Martin & Jerry Lewis. As a result, there'll be a major character switch in transferring the property from Broadway to the screen.

Focal role is a smalltown femme who engineers a major hoax in the big city anent a phony fatal disease. Spot is being converted into a male character and Lewis has it. Martin would play the physician. It's understood Par paid $100,000 for the pic rights.

Par Distrib Coin Pacing Ahead '52

Paramount currently is running ahead of last year in domestic distribution coin despite the fact that 1952 returns included the exceptionally fall grosses, "Greatest Show on Earth." Company, it's indicated, so far this year has been chalking up U.S. billings on an average of close to $1,000,000 weekly. Outstanding among the Par entries of 1953 is George Stevens' "Shane," which looks to hit over $5,000,000 domestic on basis of its run to date.

Company's worldwide gross business in '52 amounted to $105,400,000. That's from all sources. The current year's volume, it's figured, will be slightly higher.

Par is doing better in net earnings also. Company reported a profit of $1,617,000, equivalent to 70c per common share, for the second 1953 quarter ended July 4. Same period of 1952 brought earnings of $1,430,000, or 61c per share.

Outfit's profit for the first six months of 1953 amounted to $2,991,000, or $1.29 per share, against a net for the first half of last year of $2,785,000, or $1.19 per share. Excluded from the profits are Par's net interest in undistributed earnings of partially owned non consolidated subsidiaries, which came to $479,000 for the first six months of 1953. This compares with $217,000 for the corresponding period of 1952.

Par board of directors, at a N.Y. meeting last Thursday (13), continued the company's $2 annual dividend rate via declaration of a 50c per share quarterly divvy, payable Sept. 25 to stockholders of record on Sept. 11.

COMPO's Stature on Rise In Face of Tax 'Defeat'; 14,000 Theatres in Camp

Council of Motion Picture Organizations has reached its greatest organizational strength so far with paid-up membership now exceeding 14,000 theatres, in addition to the production-distribution outfits.

All-industry org, trade execs point out, has picked up considerable stature, obviously, via the campaign against the Federal admissions tax. The continuing battle versus the 20% levy further is seen as almost certain to sustain exhib interest in the outfit. Fact that trade unity can be achieved in a single project, as displayed via COMPO in the tax situation, means that other "joint endeavors" will be undertaken in the future and COMPO's effectiveness is now beyond any question," observed one film exec.

Oboler Mending Abroad

Arch Oboler, producer of the first 3-D'er, "Bwana Devi," is on the mend in Geneva following a breakdown, his associates in N. Y. related this week.

Upon recovery, Oboler intends to scout a site abroad for his next dimension pic.

Exhibs Hope Techni's Price Cut Will Up No. Of Prints on Top Pix

Exhibs who get no bite from the $1,800,000 Technicolor price reduction plum that fell into the producers' laps last week (13), hope that the saving will induce distribs to increase the number of prints made available on top pix. Complaint is again heard that, on the expensive Technicolor prints in particular, the companies aren't making available enough copies to meet the demand.

Tech move drops the price on release prints by .35c, from 5.33c per foot to a new 4.98c with the reduction retroactive to Aug. 1, '53. According to Techni prexy Dr. Herbert Kalmus, the new schedule, "based on our present volume of business," reps a $1,800,000 saving to the industry.

In a letter to customers, Kalmus said the reduction "represents a continuing of our policy of lowering prices from time to time as we find conditions make it possible." He commented further that, in view of current industry conditions, "particularly the failure of the motion picture industry to obtain theatre admission tax relief," the

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Krim, Mankiewicz Abroad In Sept., Benjamin Homing

Arthur B. Krim, president of United Artists, leaves N. Y. late next month for a swing of England and the Continent. Joseph L. Mankiewicz will be off to Europe about the same time and while abroad will huddle with Krim anent "Barefoot Contessa." This is indie pic which Mankiewicz is to produce and direct, from his own original script, for UA release. He's abroading mainly to scout locations.

Robert S. Benjamin, UA board chairman, is skedded to return to the homeoffice next week following an extended stay in Europe.

The Red Beret
(BRITISH—COLOR)

Alan Ladd in British-made thriller of parachute regiment in last world war; a winner in any country not surfeited with war pix.

London, Aug. 12.
Columbia Pictures release of Columbia-Warwick production. Stars Alan Ladd; features Leo Genn. Directed by Terence Young. Screenplay, Richard Maibaum and Frank Nugent, from story by Hilary St. George Saunders; based on his book, "The Red Beret"; camera, John Wilcox; editor, Gordon Pilkington; music, John Addison. At Empire, London, Aug. 11, '53. Running time, **88 MINS.**

Canada	Alan Ladd
Major Snow	Leo Genn
Penny Gardner	Susan Stephen
Regt. Sgt. Major	Harry Andrews
Taffy	Donald Houston
General Whiting	Anthony Bushell
Flash	Patric Doonan
Breton	Stanley Baker
Pinky	Lana Morris
Rupert	Tim Turner
Dawes	Michael Kelly
The Pole	Anton Diffring
Alf	Thomas Heathcote
Rossi	Carl Duering
Sgt. Box	John Boxer

Although films depicting some of the airborne activities during the war have been made before, including the epic "Arnhem," this is the first British pic that has been exclusively devoted to the basic training and subsequent operations of this parachute regiment. With the cooperation of the military authorities, all the regulations, equipment and locale, this semi-factual story has been transferred to the screen in a keenly interesting and suspensive style.

Story covers a group of men from the initial training stages until their first operation, and later participation in the North African invasion. There are no mock heroics, and the usual tough instructor and wiseguy trainee angle fades at the outset. Camerawork is effective and color enhances the night shots where sabotage and sea rescue scenes are involved. Terence Young's direction keeps the dramatic story and human element well in bounds. It should be a winner in any country that is not sated with war pix.

Alan Ladd, nicknamed "Canada" from his supposed place of origin, is one of a bunch of volunteers at a parachute training school, recruited from different regiments. He discloses an obvious skill at technical aeronautics but a reluctance to admit it. He gets friendly with one of the air corps girls who extracts the secret that he is an American, and brooding over the death of his best friend whom he had ordered to jump at a training school. For this reason, he refuses to become an officer, preferring to take orders.

First of the thrills for the new parachutists now wearing the distinctive red beret is landing in France to capture a vital radar installation and demolish the German headquarters, a hazardous exploit which is successfully accomplished. The usual romance proceeds with misunderstandings and reconciliation on the eve of the final mission, the long hop from Britain to North Africa to raid an airfield prior to the big invasion. The Germans put up a tough resistance and trap the red berets in a minefield. A captured bazooka is used by Alan Ladd to blast a way out by setting off the explosives in their path. They link up with a Scots Armored Corps, which is a prelude to the ultimate victory.

Ladd plays the lead with the requisite philosophic restraint consistent with the character, while Leo Genn, as his shrewd commanding officer, as always gives a first-rate performance. Supporting male roles are all well handled, with Harry Andrews, outstanding as a bellowing sergeant-major of the old school. The girls have scant opportunity to shine, Susan Stephen being alternately petulant and affectionate as the main heartthrob while Lana Morris is almost inarticulate as her WAAF buddy. *Clem.*

U.S. Health Service's Nix On Reuse of Polaroids

Washington, Aug. 18.

Careless reuse of polarized glasses for watching 3-D films can bring widespread eye infection, the U. S. Public Health Service warned yesterday (17). It pointed out that in several cities, notably Chicago, officials are taking steps to meet the hazard. Principally by legislation banning reuse of the glasses.

The Government agency warned especially against the permanent, plastic-framed glasses which are collected in theatres after being used and then are reissued to other customers, following sterilization. The danger, it was explained, is that some might not be properly sterilized.

Mr. Scoutmaster

Clifton Webb sparks amusing family comedy to excellent b.o. prospects.

Hollywood, Aug. 18.
20th-Fox release of Leonard Goldstein production. Stars Clifton Webb; co-stars Edmund Gwenn, George "Foghorn" Winslow; features Frances Dee, Veda Ann Borg. Directed by Henry Levin. Screenplay, Leonard Praskins, Barney Slater; based on book by Rice E. Cochran; camera, Joseph La Shelle; editor, William B. Murphy; music, Cyril Mockridge. Previewed Aug. 13, '53. Running time, **86 MINS.**

Robert Jordan	Clifton Webb
Dr. Stone	Edmund Gwenn
Mike	George "Foghorn" Winslow
Helen Jordan	Frances Dee
Bonnie	Veda Ann Borg
Vera	Orley Lindgren
Vernon	Jimmy Moss
Harold Johnson	Sammy Ogg
Freddie	Jimmy Hawkins
Chuck Reins	Skip Torgerson
Arthur	Dee Aaker
Chek	Mickey Little
Laura	Jon Gardner
Mrs. Weber	Sarah Selby
Samantha	Amanda Randolph
Sergeant	Otis Garth
Lt. Hodges	Teddy Infuhr
Customer	Harry Seymour
Andy	Bill McKenzie
Sammy	Steve Brent
Motorcycle Policeman	Robt. B. Williams
Barbett	Bob Sweeney
Belle Sister	Tina Thompson
Chauffeur	Billy Nelson
Mr. Weber	Stan Malotte
Scout Executive	Gordon Nelson
Fireman	Dabbs Greer
Scout No. 1	Dee Pollock
Scout No. 2	Martin Dean
Bookworm Scout	Robert Winans
Executive	Ralph Gamble
Page Boy	Dick Fortune
Doorman	Tom Greenway
News Dealer	Ned Glass
Den Mothers	Mary Alan Hokanson Kay Stewart Elizabeth Flournoy

A pleasant round of entertainment for the entire family is offered in "Mr. Scoutmaster" and it should enjoy a good run through the market. Casting of Clifton Webb to play a waspish, childless man who reforms, and is reformed, by a group of lively Scouts is a natural, and he sparks the picture along for a lot of fun. It's not hilarious comedy since it plays on the heart as much as on the funny-bone, although there's enough hilarity in spots for strong guffaws.

Co-starring with Webb are Edmund Gwenn, amusing as a minister, and little George Winslow of the foghorn voice, as a Cub Scout, who will arouse the maternal in femme audiences with an appealing portrayal of a lonesome kid who attaches himself to Webb, to the latter's extreme discomfort. Frances Dee, as Webb's understanding wife, and Veda Ann Borg, in two scenes as the slovenly aunt of little Winslow, occupy well-done feature roles. Some excellent bits are spotted by Sarah Selby, mother of one of the cast's moppets, and Bob Sweeney, a man driven to distraction by his Scout charges.

Henry Levin's direction of the script by Leonard Praskins and Barney Slater is guidance that gets a lot out of the material and players, making the hokum seem as genuine as the source material, "Be Prepared," the reminiscences of a Scoutmaster by Rice E. Cochran. Basically, it's the story of how a television star, whose program isn't selling the sponsor's breakfast, gets mixed up in the Scout movement to better understand kids and what makes them tick. Hiking, camping and general adventuring with the lively boys humanizes the starchy TV star and pave the way for him to become a father by adoption, a situation that pleases his childless wife, as well as himself.

The Leonard Goldstein production supervision obtains sufficient commercial values in casting, the treatment and presentation to insure excellent prospects for the release. Joseph La Shelle's photography is good, the editing concise and the music in harmony with the story. *Brog.*

Devil's Canyon
(3-D; COLOR)

Western prison-break melodrama in 3-D; moderately entertaining and fairly satisfactory chances.

Hollywood, Aug. 14.
RKO release of Edmund Grainger production. Stars Virginia Mayo, Dale Robertson, Stephen McNally, Arthur Hunnicutt; features Robert Keith, Jay C. Flippen, George J. Lewis. Directed by Alfred Werker. Screenplay, Frdrick Hazlitt Brennan; adaptation, Harry Essex; story, Bennett R. Cohen and Norton S. Parker; camera (Technicolor), Nicholas Musuraca; editor, Gene Palmer; music, Daniele Amfitheatrof. Previewed Aug. 10, '53. Running time, **91 MINS.**

Abby Nixon	Virginia Mayo
Billy Reynolds	Dale Robertson
Jesse Gorman	Stephen McNally
Frank Taggert	Arthur Hunnicutt
Steve Morgan	Robert Keith
Camden Wells	Jay C. Flippen
Colonel Gomez	George J. Lewis
Virgil	Whit Bissell
Sylvia	Morris Ankrum
Dr. Betts	James Bell
Red	William Phillips
Joe	Earl Holliman
Guy's Guard	Irving Bacon

This grim, western jail-break melodrama, in 3-D and Technicolor, should attract sufficient action trade to show fairly satisfactory returns in the overall release. It has okay names to go with the stereo treatment, which should help the bookings generally.

Site of most of the action in the Edmund Grainger production is the Arizona Territorial Prison as it was back at the end of the 19th century—a hell-hole for law violators. Alfred Werker's direction plays it for a rough and ready reaction, stressing the story's grimness, and the playing is in tune so that things mesh properly to deliver the tough intents of the presentation. Sometimes motivations and characters are a bit cloudy but, generally, there's a forthright touch in the Frederick Hazlitt Brennan script, based on the Harry Essex adaptation of a story by Bennett R. Cohen and Norton S. Parker.

Major plot action centers on the attempts of Stephen McNally, a psycho killer, to break out of prison and get revenge on Dale Robertson, the man who sent him up. Twist has Robertson also serving time for a gun fight, and the femme touch is dragged in, literally, by having Virginia Mayo, McNally's girl friend, as another inmate in the man's prison working in the hospital. Some suspense and plenty of melodrama accompanies the buildup to the finale, in which Robertson foils the break with a Gatling gun and Miss Mayo switches to the right side.

Robertson and McNally are ruggedly masculine in their characterizations. Miss Mayo fills attractively some plunging costumes that are incongruous to the male prison setting, but worth looking at. Arthur Hunnicutt, George J. Lewis, Whit Bissell, William Phillips and Earl Holliman are among those doing okay by prisoner roles. Robert Keith is a rather hapless warden and Jay C. Flippen a blood-thirsty captain of guards. Others measuring up include Morris Ankum, James Bell, and Irving Bacon.

Nicholas Musuraca's 3-D color lensing is excellent, the lowkey lighting effects and depth being used legitimately and not just to throw things at an audience. Other technical credits deliver efficiently. *Brog.*

The Diamond Queen
(COLOR)

Run-of-the-mill costumer in color for routinee bookings; okay cast names to help.

Hollywood, Aug. 13.
Warner Bros. release of Frank Melford (Melson) production. Stars Fernando Lamas, Arlene Dahl, Gilbert Roland; features Sheldon Leonard, Jay Novello, Michael Ansara, Richard Hale, Sujata & Asoka. Directed by John Brahm. Written by Otto Englander; camera (Eastmancolor), Stanley Cortez; editor, Francis V. Lyon; music, Paul Sawtell. Previewed Aug. 11, '53. Running time, **80 MINS.**

Jean Tavernier	Fernando Lamas
Maya	Arlene Dahl
Baron Paul de Cabannes	Gilbert Roland
Great Mogul	Sheldon Leonard
Gujar	Jay Novello
Jumla	Michael Ansara
Gabriel Tavernier	Richard Hale
Dance Specialty	Sujata & Asoka

In general routine bookings, for the not-too-discriminating average audience, "The Diamond Queen" should be passable pulp fiction. It's a tinted costumer full of potboiler romantic adventuring, with some advantages in the name combination of Fernando Lamas, Arlene Dahl and Gilbert Roland, plus the use of Eastman color, for program dating.

The film is an indie production by the Melson unit, with Warner Bros. releasing. The stereotyped swashbuckling offered is more ludicrous than exciting, provoking laughter in the wrong places and is more fun if taken as a tongue-in-cheek treatment, which it isn't. The direction reining by John Brahm is loose, often boiling up enough action to cloak the cliche dialog and situations in the Otto Englander screen story.

Lamas and Roland are seen as two Frenchmen who journey to India to find a diamond worthy of topping the crown of Louis XIV. They find the stone, and Miss Dahl, the Queen of Nepal. The adventuring is concerned with getting the diamond away from Sheldon Leonard, the Great Mogul, and it takes the newly developed French hand grenade, which Lamas bought along for trading purposes, to save them all from the heavy's dirty work.

When not fighting the skullduggery dreamed up by Leonard, the principals are floundering through the impossible talk and situations. There's not much call for acting in such a stock setup, and none is evident, although the cast makes it as acceptable as possible. Miss Dahl takes to the native costumes and color, so some of the footage is easy on the eyes. Leonard is a gorgeously gowned heavy who looks embarrassed in his rich trappings. Sujata & Asoka each solo an Oriental dance as terp specialties in the footage. Other casters are adequate.

On the credit side of the Frank Melford presentation are the color lensing by Stanley Cortez and the production design by Eugene Lourie, both achieving good values for the budget. The background score by Paul Sawtell is okay. *Brog.*

Bandits of the West

Allan "Rocky" Lane western suited for action houses; latest in this series of horse operas lacks as much action as predecessors.

Republic production and release. Stars Allan "Rocky" Lane. Directed by Harry Keller. Screenplay, Gerald Geraghty; camera, Bud Thackery; editor, Tony Martinelli. Tradeshown N. Y., Aug. 14, '53. Running time, **54 MINS.**

Allan "Rocky" Lane	Allan "Rocky" Lane
Nugget Clark	Eddy Waller
Joanne Collier	Cathy Downs
Bud Galloway	Roy Barcroft
Jeff Chadwick	Trevor Bardette
Steve Edrington	Ray Montgomery
Eric Strikler	Byron Foulger
Judge Wolters	Harry Harvey
"Dutch" Clyburn	Robert Bice

Another "Rocky" Lane western, meller will do okay in spots where they favor horse operas. Otherwise, it is a humdrum actioner. It hasn't as much pace as some cowboy thrillers, going in more for plot.

"Bandits of West" uses the struggle to get the first natural gas system into a Texas town as the motivation, with the ranchers battling this forward step rather than the old film angle of the cattlemen fighting the encroachment of the new settlers. Involved is a ranch owner, just back from jail after being framed on a murder charge.

Not too much attention is paid to this relatively fresh angle. Lane, as the Texas marshal, rounds up the varmints who had framed the man. In bringing the gang to a timely end there are the usual fisticuffs, gun fights, mad gallops on pinto ponies and a rousing explosion at the end.

Lane plays himself effectively, but with less activity. Cathy Downs, lone femme in the pic, is strictly for decorative purposes, with no romantic angle whatever. Eddy Waller makes an effective foil and slight comedy as relief Lane's pal. "Black Jack," Lane's trusty steed, is in the limelight as much as star, and does well.

Harry Keller directed in standard western style, with Gerald Geraghty's screenplay having some fairly original angles which are not stressed enough. Bud Thackery's lensing is very good. *Wear.*

Venice Festival

Continued from page 2

the roster is a retrospective series of showings dedicated to the history of the French film, with pix and excerpts shown daily.

Yank selection is made up of five features, and was arrived at after prolonged and controversial negotiations which at one point almost resulted in U. S. quitting the show completely. Friction originated when the Venice "committee of experts," which has power to accept or reject pix deemed artistically below par, or "politically offensive to another participant," rejected all U. S. pix submitted except two, "Four Poster" (Col) and "Pick-Up On South Street" (20th). Among those rejected: "Titanic" (20th) and "Julius Caesar" (M-G). Rejections, and manner in which they were expressed, irked the companies, and a last-minute ankling of the fete by the Motion Picture Assn. of America, was seriously considered before agreement was finally reached on four pix. (The fifth Yank entry, "Little Fugitive," is an indie presented by Joseph Burstyn. It was made by Ray Ashley, Morris Engel and Ruth Orkin, and features Richie Andrusco and Ricky Brewster. By being directly "invited" by the Festival, it does not affect the U. S. "quota," restricted to three features.)

U. S. list follows: "Roman Holiday" (Par), "Bad and Beautiful" (Metro), "invited" by the Festival, "Four Poster" (Col), "Little Fugitive" (Burstyn), "invited," "Pickup On South Street" (20th). All of these pix, invited or not, are in the running for prizes under this year's revised rules.

Nathan D. Golden has been here since Aug. 11, when the documentary fete opened, officially repping the U. S. at the Festival. Pamphlets in three languages illustrating U.S. Govt. participation (with short subjects) at Venice, have been distributed to the press. MPAA, rushed for time due to late selection of pix and decision to participate, is prepping its publicity campaign, and will have a stand for press servicing. A Yank reception has been tentatively set for Aug. 29 when "Bad and Beautiful" is showing. U. S. Ambassador Clare Booth Luce probably will attend.

A first listing of stars invited and probably attending the Festival during its run includes: Kirk Douglas, Linda Darnell, Lilli Palmer, Rex Harrison, Colette Marchand, Valentina Cortese, Lea Padovani, Danielle Darrieux, Simone Signoret, Raf Vallone, Maria Felix, Carmen Sevilla, Maria Luz, Eduardo DeFilippo. Others are expected to confirm shortly, and there is sure to be a strong representation of directors and producers, as conclaves in both these sectors are on the Venice schedule.

Russian participation has been carefully prepared and weighed, and the Soviets are in the Festival all the way, participating in all the events with a selection—all pix, including shorts, are in color—carefully selected and screened as most suitable to western audiences. Same holds in general for Czechoslovakia, Hungary and Poland, though a Polish documentary about a youth rally shown last week was not appreciated by local audiences and received violent boos and protests.

Soviets are showing three features: "Sadko," a musical, "Rimsky-Korsakoff," likewise a musi-biog, and "Return of Vasili Bortnikov," the late Vsevolod Pudovkin's last picture.

Poland is entering Alexander Ford's "The Youth Of Chopin." Hungary is running "The Sea Has Risen," about their 1848 revolution, and Czechoslovakia has another biography, Martin Fric's "The Blood's Secret," reportedly about the inventor of blood transfusions. All these countries also have pix entered as documentaries and films for children in their respective sub-festivals.

A large Soviet delegation is already here, headed by Col. Nikolai Semenov, Minister for Cultural Relations, as well as some members of the Soviet Embassy staff in Rome, and Alexander Phishko, director of "Sadko." Others, including some stars, are slated to arrive later.

Among other participants, Great Britain has entered "Moulin Rouge"; France is running Marcel Carne's "Therese Raquin" and Autant-Lara's "Le Bon Dieu Sans Confession"; Italy: "I Vitelloni" "Easy Years," and "Neapolitans in Milan." Others entries are: Germany, "Die Grosse Versuchung," "Vergiss Die Liebe Nicht"; Sweden, "Kvinnors Vantan," directed by Ingmar Bergman; Spain, Rafael Gil's "La Guerra De Dios," with Claude Laydu; Yugoslavia, "Jara Gospoda"; India, "Jhansi Ki Rani"; Brazil, Tom Payne's "Sinha Moca," and Argentina, "La Passion Desnuda," with Maria Felix. Japan will show "Ugetsu Monogotari" by Kenji Mitsoguchi, and an "invited" pic, Josef von Sternberg's "Saga of Anatahan." A reportedly anti-American pic called "Tower of Red Lilies" was submitted, by Japan, but the committee of experts rejected it on artistic grounds before even considering the policial angle.

Prizes will be awarded on Sept. 4, after a vote by the all-Italian jury of critics and writers. Kudos this year consist of a "Golden Lion of St. Marks," five "Silver Lions" to be awarded for whatever reason the jury sees fit; plus the two Volpi prizes for acting, male and female.

Among earliest rumors: a behind-the-scenes controversy regarding one of the selected U. S. pix is still simmering, and may yet flare up into something big. Both French films are considered strong prize material. The U. S. indie, "The Little Fugitive," already has good word-of-mouth, and is said to have top moppet performances. Maintaining diplomatic stability between East and West is causing the Festival considerable headache, and for the moment choice evening shows for features have been given in equal numbers to both U. S. and Russia (three nights each), and no "incidents" have occurred.

The Festival is planning to surprise those who think widescreen is a new thing; on Sept. 1 Abel Gance's "Napoleon," made in 1928 for a "triple screen," and since rarely if ever seen, will be projected at the Film Palace onto the CinemaScope screen now being erected there.

"Tanga Tika," musical produced entirely in Tahiti, has been accepted as an entry at the Venice Film Festival opening tomorrow (Thurs.), according to word received in N. Y. by Lonson Corp., which filmed the pic.

Although no major company so far has accepted "Tika" for distribution, the film already has been sold to the N. Y. Sutton Theatre. It is set to follow the run of "Moon Is Blue," now in its seventh week at that house.

'TIME FOR A LI'L OPTIMISM'

Folsom's Commercial for C'Scope

Special meet of RCA dealers in N. Y. last week (14) heard RCA president Frank M. Folsom laud CinemaScope as "giving the box-office as well as the screen a new dimension." Top execs of 20th-Fox were on hand to discuss CinemaScope developments with particular emphasis on the single system stereophonic sound reproducing attachment which RCA is making for and selling to theatres.

RCA group was addressed by 20th prexy Spyros P. Skouras; director of sales Al Lichtman and 20th technical experts. Later the RCA dealers witnessed a CinemaScope demonstration. The single system sound reproducer turned out by RCA is priced "under $5,000." This doesn't take in the cost of speakers and of wiring.

Skouras on Friday night (14) planed to London to attend additional CinemaScope demonstrations and confer with equipment manufacturers.

'Bring Sanity From Chaos,' Sez Snaper; Need Standardization of Techniques

A new call for standardization of new film techniques "to bring sanity from chaos" has been issued by Allied States Assn. In a bulletin to members, prexy Wilbur Snaper declares that the introduction of WarnerSuperScope is adding to the woes of the already confused exhibitor. He particularly stressed that the smalltown operators cannot stand expensive experimentation with their theatres.

"With some of these new types of presentation costing, even in the smallest theatres, thousands of dollars," Snaper states, "it is about time that production and distribution set the industry on one path without these separate trails that may lead to nowhere. This is not a road block to progress by asking for some form of standardization. This request is so that exhibition may parallel its progress with production. Rivalry and competition make for better production and perhaps better types of presentation, but serious damage can be the result if competition and not progress is the ultimate."

Snaper says that it's about time several questions in relation to 20th-Fox's CinemaScope and WB's WarnerSuperScope be cleared up. He particularly asks that the following questions be answered: "Is it necessary that the CinemaScope screen be used or none other? Is stereophonic sound a must for small theatres? Will all companies be using three or four tracks? Do you have to buy anamorphic lenses or can they be rented?"

Habit-Forming

Hollywood, Aug. 18.

Robert Alton's current chore, creating and directing musical sequences for "White Christmas" at Paramount, marks his fifth film association with Irving Berlin.

He performed similar functions for Berlin's "Annie Get Your Gun," "Easter Parade" and "Call Me Madam" and is under contract for "There's No Business Like Show Business."

Loew All-Out On All Aspects

All theatres in the Loew chain will be equipped with all-purpose screens by October of this year, a company official disclosed this week. Screens, it was indicated, will be able to show pictures in all aspect ratios, including CinemaScope. The company's October timetable, the exec said, is based on high hopes for 20th-Fox's "The Robe," which will be available for CinemaScope-equipped theatres at the beginning of the fall season.

Company's plans were determined by an expected flow of product in the 20th-developed process. Following "The Robe," 20th will have available almost immediately four additional Scope films. There'll also be two from Metro.

Cost of installing the new screens, according to the Loew exec, ran to about $15,000 per theatre. Indication that 20th's own-developed screen is not necessary for the showing of CinemaScope is pointed up in the Loew installations. Company has equipped its theatres with the screens of various manufacturing companies and not until after the first CinemaScope pictures are shown will it be able to determine which one is most suited for the medium.

DOS Wraps 'Candle' Rights As 1st of Co-Prod. Deals With Foreign Film-Makers

David O. Selznick will embark on a new series of co-production deals with foreign producers starting with "Bell, Book, Candle," for which he acquired the film rights this week. "Candle" is set for filming in 1954 in either London or Rome with Jennifer Jones co-starred with a yet-to-be-selected important male name.

While a contract for "Candle" hasn't been signed yet, Selznick has agreed to basic terms with playwright John van Druten, author of the 1950-51 Broadway hit, and Irene M. Selznick, the producer. The Broadway play starred Lilli Palmer and Rex Harrison. Decision to film the play in 1954 is based on Miss Jones' availability. She is set to do a maximum of two films in Hollywood before returning abroad with her producer-husband.

Selznick, it's reported, will announce two additional story acquisitions shortly and will also reveal his full program including his own productions as well as films to be co-produced. He recently completed in Italy "Terminal Station," starring Miss Jones and Montgomery Clift. Film was a co-production deal with Italo director Vittorio De Sica. It is slated for fall release. An earlier Selznick co-production was "The Third Man," made in association with Sir Alexander Korda and Carol Reed.

Acquisition of "Candle" by

(Continued on page 20)

N.Y. Trans-Lux Newsreel 1st With A-to-Z Screen

Trans-Lux 49th St., N. Y., became the first newsreel theatre yesterday (Tues.) to be equipped with an all-purpose screen, capable of showing 3-D and all size pictures up to and including CinemaScope. Special film presentation of Walt Disney's "Olympic Elk" in a widescreen version was shown to demonstrate the screen's potential.

Screen is a product of Stewart-Trans-Lux, a subsidiary of the theatre chain. Subsid outfit, which previously had only manufactured rear projection screens for process shooting, entered the front projection sweepstakes this year, turning out a 90-foot seamless screen. Company, which expects to launch a general sales campaign shortly, already has installed its screen at Loew's 86th St., N. Y. It is currently expanding its facilities and anticipates a steady flow of deliveries by the end of September.

HYPOCHONDRIACS, GET LOST: MYERS

In making its big pitch for repeal of the 20% admissions tax, with stress on theatres' economic hardships, the film industry dealt itself a near paralyzing blow on the public relations front, states Allied States Assn. board chairman Abram F. Myers. "While there is no reason for saying that the industry's plight was overdrawn, it certainly was not understated (in the tax campaign) and the harmful impression has been created that the motion picture industry is on Skid Row for keeps," Myers said.

Calling for a resumption "with increased energy of the big job of selling motion pictures to the public," the exhibition org execs stated further that the downbeat depiction of the film business has had a demoralizing effect even on the trade itself.

Myers added: "The industry is in the position of the hypochondriac who complains over and over again that he is a very sick man until he convinces himself and all within earshot. Now we will have a brief respite from wailing. For the next five months (the 20% levy will be under attack again in January) it will not be treasonable to express confidence in motion pictures—the only thing the industry has to sell; confidence in their worth as the finest entertainment available, confidence in their future."

Myers interpreted President Eisenhower's statement anent future reduction in the tax as meaning a return to the pre-World War II rate of 10% on theatre tickets. He said this looks a certainty, whereas the desired complete

(Continued on page 20)

2 Factors Held Back Howe in N.Y. Filming Of 'Go, Man, Go,' 20-Day Biopic

Lack of adequate space and the proper equipment are the two main obstacles faced by a production crew shooting a film in New York, according to James Wong Howe, veteran Hollywood cameraman who makes his debut as a director with "Go, Man, Go," the film biography of Abe Saperstein, founder of the Harlem Globetrotters. Pic, an Alfred Palca production starring Dane Clark, was brought in, in 20 days, but necessitated the use of "golden time" to get the sets ready for the camera crew.

Filmed at the Fox Movietone

(Continued on page 20)

Marine Corps' AA and UA Turndowns Are Exceptions in Usual H'wood Co-op

Washington, Aug. 18.

Refusal of the Marine Corps to extend cooperation in the filming of two Hollywood pictures does not mean that the service has changed its policy of giving assistance to productions which benefit the Corps. Col. Raymond F. Crist, Jr., MC director of public information, emphasized that the policy by which each and every film is judged on its merits continues. The Corps, he said, will cooperate in production of any motion picture if it is within its power to do so.

Withholding of cooperation on Allied Artists' "Hold Back the Night," it was explained by Maj. Harold L. Palmer, MC photographic officer, was necessary because the Corps could not supply part of the Third Division for the film for reasons which cannot be disclosed. It was acknowledged, however, that part of this division has been transferred to Gen. Mark Clark's Far Eastern command in Japan. Maj. Palmer further explained that at the time AA requested cooperation for "Night" it was impossible to provide troops from Camp Pendleton, Calif. Palmer added that the Corps also considered that the informational value of the picture would be very similar to the WB film, "Retreat, Hell."

In the case of UA's "Beachhead," Maj. Palmer said that the Marines could not extend cooperation because it would have meant the transfer of 100 men for six days from Pearl Harbor to Kauai, a distance of 100 miles. This would entail a great deal of trouble and expense, he said, "merely for establishing scenes."

MC policy on "Beachhead" in-

(Continued on page 18)

Expensive 'Hick'

Hollywood, Aug. 18.

Production of cartoons in three dimensions is a costly procedure, according to Walter Lantz who recently completed "Hypnotic Hick," running six minutes. He says it will have to gross $100,000 to break even.

Expenses of 3-D production increase because two strips of film are required for each print instead of one. Cartoon will be packaged with UI's "Wings of the Hawk," a 3-D feature.

20th's 4-Track C'Scope Combo

Practicability of combining four magnetic sound tracks and a picture on the same 35m strip of film was effectively demonstrated in N. Y. last week (13) by 20th-Fox as part of its CinemaScope development.

Showing of the system, billed as "an historic new development in motion picture sound projection, overshadowing the revolutionary introduction in 1927 of sound on film," conclusively proved two things:

(1) That 20th has licked the tricky problem of multiple sound on one film, and (2) that stereophonic sound, if improperly used, can become an annoyance whereas, when integrated into the overall effect, its contribution to the dramatic value of a scene remains somewhat questionable.

To put the quartet of magnetic tracks on the same film as the picture, 20th research director Earl I. Sponable and his staff narrowed the sprocket holes of standard 35m film and placed two of the tracks on either side of the image. Sponable explained that the fourth track is used for surrounding sound and also to enhance the volume range of the film. He said the use of narrower sprocket teeth necessitated by the new perforations in no way affected the life of ordinary prints.

Sponable explained how it was necessary to strip the negative with sensitive material with the sound eventually transferred elec-

(Continued on page 20)

R&H-'Okla.' Formalities Set, Todd to Europe On New Ideas, Schenck West

Todd-AO's Michael Todd left N. Y. last night (Tues.) for a briefie European jaunt which will take him to various capitals in search for new material for Magna Theatre Corp. lensing. Formal decision by Richard Rodgers and Oscar Hammerstein 2d, to give their "Oklahoma" the Todd-AO widescreen treatment was confirmed over the weekend (16).

Indoor shooting on "Oklahoma" now is skedded to start in mid-February on the Coast. Final decisions on casting are expected to be made soon when "Oklahoma" director Fred Zinnemann and cameraman Harry Stradling return to the Coast and go into huddles with Arthur Hornblow, Jr., Magna production chief. Trio was in Buffalo last week demonstrating test footage to R & H.

Todd-AO system gets its effects via one projector and 65m film. Some location background scenes for "Oklahoma" have already been shot, with the rest to be done next spring.

With Todd off to Europe, Joseph M. Schenck, Magna board chairman, expects to return to the Coast tonight (Wed.). Demonstration of the Todd-AO process for the trade is still tentatively set for October.

No B's in Major Studios' Bonnet; Veering More to Major Product

Hollywood, Aug. 11.

The major studios' once-buzzing 'B' hives—where fledgling talent was developed for better things—are growing more and more inactive as the independent producers take over the task of turning out the low-budget productions, leaving the majors to concentrate on more expensive films embracing the recently developed technical processes. Most of the majors have all but discarded their low-budget units, although retaining and in some cases expanding their deals with independents to make the supporting product.

The trend, however, is away from the companion film and the changing situation in both production and exhibition may cue the long-heralded demise of the supporting picture. Tightened economics in the studios and the slowly developing longer-run pattern in the nation's theatres are contributing factors. The climax may be a long time coming, but Hollywood is beginning to talk with more conviction than ever of the day when double-features will be just another page in the industry's history and the makers of inexpensive product are turning out their wares solely for the growing television market.

Recent top echelon conferences between Loew's and Metro execs on the Coast emphasized the trend away from the moderate budget productions. Metro was the last of the top majors to maintain an active unit devoted to turning out the less expensive product. Decision reached at the meetings here cuts the activity of the unit under Charles Schnee considerably and there have been indications that the unit may eventually be disbanded. This would virtually eliminate 'B' production at the top major studios.

20th Spectacles

Twentieth-Fox, since embarking on the CinemaScope process, has abandoned all its plans to turn out lower-budgeted films in favor of spectacle and lavish production. Studio has announced it will use CinemaScope exclusively and the widescreen process isn't figured as lending itself to the smaller film. Studio, however, has made a deal with Leonard Goldstein to produce 10 films in the $500,000-$550,000

(Continued on page 15)

PREP 8-16 VERSIONS OF VISTARAMA LENSES

Hollywood, Aug. 18.

Carl Dudley, head of Vistarama Corp., announced that filming and projection lenses in 8m and 16m will be available this month, while 35m Vistarama lenses will soon be ready in quantity.

After demonstrations staged for manufacturers of narrow-gauge equipment last month, Dudley said Vistarama lens installations are being accepted as standard accessories by makers of 8m and 16m machines.

A Clear Statement As To The Equipmen
AND NEWS OF GREAT IMPO

For the perfect projection of CINEMASCOPE *pictures, exhibitors will require the following equipment:*

THE CINEMASCOPE LENS

Because of the tremendous volume of orders which have been placed with Bausch & Lomb and leading lens manufacturers of Europe for the CinemaScope anamorphic lenses, making mass production possible, the manufacturers have been able to effect large savings in the cost of the lenses and, effective immediately, this saving is being passed on to the exhibitor. **The new prices are $1900 per pair for the large lenses (for use with long focal length lenses), and $1800 per pair for the smaller lenses (for use with short focal length lenses), retroactive to all orders already received.** The original price was $2875 per pair, regardless of size. By acquiring the CinemaScope lenses, you will be able to show any picture photographed in the anamorphic process and in the same aspect ratio.

THE CINEMASCOPE SCREENS

In order to clear up any confusion which may exist, we would like to spell out the facts about the screen required for the projection of CinemaScope pictures. CinemaScope is a quality product and it can be given full justice only through the highest quality equipment. The right screen is just as important to the proper exhibition of CinemaScope as the right lenses and the single-film magnetic stereophonic sound system.

We have found, by scientific test, that only the screens offered with the CinemaScope process, distributed by the dealer of your choice, can capture and reflect the true and full glory of the CinemaScope process.

This is true of the Miracle Mirror Screen, which is already in substantial supply and whose volume is being increased daily. The only other screen CinemaScope Products has contracted for is the Magniglow Astrolite Screen. The Radiant Manufacturing Corporation, of Chicago, is now completing plans for full-scale production of the Magniglow Astrolite Screen so that we will be able to meet the great demand for these superior screens. To date, these two screens are the only ones our engineers have found which will ensure the perfection necessary for the complete enjoyment of CinemaScope pictures.

These screens give 2-for-1 light without need for boosting amperage, an important economic factor.

They provide maximum utilization of the light reaching the screen from the projector.

They are precisely designed to reflect and distribute the light evenly over the large surface required for CinemaScope projection, thus making every seat a good seat because the picture is uniformly bright from any seat in the theatre, and the light does not fall off on either side of the screen.

They are the best by test all-purpose screens, and you can use them not only for CinemaScope but for standard 2-D, 3-D, and any other wide-screen projection systems.

equired For CINEMASCOPE Pictures
TANCE TO EVERY EXHIBITOR

THE CINEMASCOPE MAGNETIC SOUND SYSTEM

Every 20th Century-Fox CinemaScope picture will be produced for exhibition in the revolutionary new single-film stereophonic sound system. The new CinemaScope magnetic sound head will be in full production in September and ready for continuous delivery by all the leading sound manufacturers.

The sound heads for the CinemaScope process go by various names: some manufacturers call them the Button-On sound heads, some call them "The Penthouse"... but all of them give you four tracks, one of which is an overall track for auditorium effects, on a single strip of standard 35-millimeter film. They eliminate the "double system" of using motion picture and sound separately, do away with any separate sound reproducers, eliminate extra work and enforced intermissions, prevent errors in matching film and sound, and avoid the risk of going "out of sync."

Once the new sound head has been installed, your projector can be used just as you have always used it in the past, including standard 2-D films. When you order your sound heads you will receive from the equipment dealer of your choice a complete kit for the minor changes needed in sprockets, aperture plates and other minor parts required for conversion of your present standard projector.

Our first CinemaScope picture, "The Robe" in Color by Technicolor, will open at the Roxy Theatre, New York, on September 16th. During October, we expect to launch "The Robe" in most of the principal cities of the United States and Canada, and in all the capital cities of the world before the end of this year. This will be followed by "How To Marry A Millionaire," "Beneath The 12-Mile Reef," "Prince Valiant," "Hell And High Water," and "River Of No Return." There will also be many other wonderful CinemaScope pictures coming your way. M-G-M already has two big CinemaScope pictures in production—the first of which, "Knights of the Round Table," will be released in November, soon to be followed by "Rose Marie" and many others being readied for production. From Walt Disney there will be "Lady and the Tramp," "20,000 Leagues Under the Sea," and an unlimited number of short subjects; from United Artists, Errol Flynn in "The Story of William Tell" and W. R. Frank's "Sitting Bull"; from Allied Artists, "The Black Prince." Columbia will produce a number of top quality productions in CinemaScope.

If you intend to show these great attractions, please contact *the equipment dealer of your choice* immediately for the equipment herein described, if you have not already done so.

AL LICHTMAN, 20th Century-Fox

Holdovers Keep L.A. High; 'Wagon' Trim $26,000, 'A&C'-'Stand' Fair 20G, 'B'way' Sad 9½G, 'Blondes' $25,000, 3d

Los Angeles, Aug. 18.

Althought only one of the three newcomers is doing well here this session, the overall film biz outlook is good for first-runs. Most holdovers are continuing very strong. Leading newcomer is "Band Wagon," heading for fine $26,000 at the Egyptian.

"Cinerama," aided by mushrooming tourist invasion, is nearing a record with $39,300 in 16th week at the Hollywood. Biggest disappointment is "Main St. To Broadway," with a dour $9,500 in two houses.

"Shane" in second round on pop-scale run, has socko $21,500 in two spots, with $76,400 adding in take of one nabe and four ozoners. "Gentlemen Prefer Blondes" looks fancy $25,000 in third week at the Chinese. "Moon Is Blue" is pushing up to smash $17,700 in seventh stanza, two locations.

Estimates for This Week

Egyptian (UATC) (1,538; 90-$1.50)—"Band Wagon" (M-G). Fine $26,000. Last week, in unit.

Hillstreet, Pantages (RKO) (2,752; 2,812; 60-$1.10)—"Stand At Apache River" (U) and "Abbott, Costello Meet Jekyll-Hyde" (U). Fair $20,000 or over. Last week, "Second Chance" (RKO) and "Tarzan and She-Devil" (RKO) (3d wk), $17,700.

United Artists, Hawaii (UATC-G&S) (2,100; 1,106; 70-$1.10)—"Main St. To Broadway" (M-G) and "Captain Scarlett" (UA). Sour $9,500. Last week, with other units.

Fox Wilshire (FWC) (2,296; 80-$1.50)—"Return To Paradise" (UA) (2d wk). Solid $11,500. Last week, with preem coin, $16,800.

Orpheum, Fox Hollywood (Metropolitan-FWC) (2,213; 756; 74-$1)—"Shane" (Par) (2d wk). Socko $21,500. Last week, $27,600.

Wiltern (SW) (2,344; 70-$1.10)—"Master Ballantrae" (WB) and "Big Break" (Indie) (2d wk). Only $3,500. Last week, with United Artists, oke $10,400.

Los Angeles, Hollwood Paramounts (AB-PT-F&M)—"Sword and Rose" (RKO) and "Prowlers Everglades" (RKO) (2d wk-5 days). Fair $13,000. Last week, $18,700.

Globe (FWC) (782; 70-90)—"O. K. Nero" (Indie) and "Behind Closed Shutters" (Indie) (2d wk-5 days). Fair $3,000. Last week, $5,100.

Loew's State (UATC) (2,404; 70-$1.10)—"Man From Alamo" (U) and "Penny Princess" (U) (2d wk-5 days). Okay $6,000. Last week, with Egyptian, fair $13,400.

Los Angeles, Iris, Uptown, Loyola (FWC) (2,097; 814; 1,715; 1,248; 70-$1.10)—"White Witch Doctor" (20th) and "Great Jesse James Raid" (Lip) (2d wk-5 days). Modest $15,000. Last week, $25,800.

Chinese (FWC) (2,048; $1-$1.80)—"Gentlemen Prefer Blondes" (20th) (3d wk). Great $25,000. Last week, $27,900.

Palace, Vogue, Ritz (Metropolitan-FWC) (1,212; 885; 1,370; 70-$1.10)—"Thunder Bay" (U) (3d wk). Big $11,000. Last week, same.

Downtown (SW) (1,757; 70-$1.10)—"Ride Vaquero" (M-G) (3d wk). Oke $4,000. Last week, with Hawaii, $8,400.

Beverly Hills (SW) (1,612; 80-$1.50)—"Stalag 17" (Par) (5th wk). Sock $10,000. Last week, $10,700.

Four Star, Rialto (UATC-Metropolitan) (900; 839; 80-$1.20)—"Moon Is Blue" (UA) (7th wk). Smash $17,700. Last week, $16,200.

Fine Arts (FWC) (631; 80-$1.50)—"Sea Around Us" (RKO) (7th wk). Fair $3,500. Last week, same.

Hollywood (SW) (1,364; $1.20-$2.80)—"Cinerama" (Indie) (16th wk). Great $39,300. Last week, $38,700.

Broadway Grosses

Estimated Total Gross
This Week **$738,400**
(*Based on 23 theatres*)
Last Year **$540,700**
(*Based on 19 theatres*)

'Blondes' Wham $27,000, K.C. Ace

Kansas City, Aug. 18.

Stacking up one of the biggest grosses on record day-dating at four Fox Midwest houses, "Gentlemen Prefer Blondes" looks to hit a wow $27,000 on first week. It will earn a holdover, most unusual recently for this combo. Holdovers are going well, "Charge At Feather River" doing especially solid in second Paramount round. Only new bill in town besides "Blondes" is "Mighty Joe Young" mild at the Missouri on reissue. Weather continues hot and dry, being no help to boxoffice.

Estimates for This Week

Apollo (Fox Midwest) (1,050; 50-75)—"Chandra Lekha" (Indie). Light $2,500 last week as house switched policy temporarily. Currently back to subsequent-runs.

Esquire (Fox Midwest) (820; 65-90)—"Inferno" (20th) and "Woman They Almost Lynched" (Rep) (3d wk). Moderate $2,500. Last week, $3,000.

Kimo (Dickinson) (504; 65-85)—"Lili" (M-G) (14th wk). Nice $2,000, and holds. Last week, same.

Midland (Loew's) (3,500; 50-75)—"Bandwagon" (M-G) and "Serpent of Nile" (Col). Oke $9,000. Last week, $15,000.

Missouri (RKO) (2,650; 50-75)—"Mighty Joe Young" (RKO) and "Isle of the Dead" (RKO) (reissues). Medium $6,000. Last week, "Master of Ballantrae" (WB) and "Neanderthal Man" (UA), $5,000.

Paramount (Tristates) (1,900; 75-$1)—"Charge Feather River" (WB) (2d wk). Pleasant 8,000. Last week, $11,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85) — "Gentlemen Prefer Blondes" (20th) with "Murder Without Tears" (AA) at Tower and Granada. Smash $27,000, and will go a second week, first film in many months to earn holdover for combo. Last week, "All I Desire" (U) and "Along Came Jones" (Indie) (reissue), big $16,000, wayover hopes.

Vogue (Golden) (550; 65-85)—"Importance of Being Earnest" (U) (3d wk) nifty $2,000 and holds. Last week solid $2,500.

'Arrowhead' Solid 9½G, Seattle; 'Wagon' $11,000

Seattle, Aug. 18.

Summer weather continues to dent film biz here although the usual letdown was late in arriving. "Arrowhead" shapes solid at Coliseum while "Abbott-Costello Meet Jekyll-Hyde" is rated fair at Liberty. "Band Wagon" looms fairly good at the Music Hall. "Shane" still is smooth in fifth session at Fifth Avenue.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-$1.25)—"Lili" (M-G) (5th wk). Good $3,500. Last week, $3,800.

Coliseum (Evergreen) (1,829; 65-90)—"Arrowhead" (Par) and "Tarzan and She-Devil" (RKO). Solid $9,500. Last week, "Kid From Left Field" and "Glory Brigade" (20th), $9,200.

Fifth Avenue (Evergreen) (2,366; 90-$1.25)—"Shane" (Par) (5th wk). Smooth $8,000. Last week, $9,400.

Liberty (Hamrick) (1,650; 65-90)—"A. & C. Meet Dr. Jekyl & Mr. Hyde" (U) and "Down Laredo Way" (Rep). Fair $7,000 or near. Last week, "Man from Alamo" (U), $5,600.

Music Box (Hamrick) (850; 90-$1.25)—"Moon Is Blue" (UA) (4th wk). Sturdy $9,000. Last week, $9,200.

Music Hall (Hamrick) (2,263; 65-90)—"Band Wagon" (M-G). Fast $11,000. Last week, "Ballantrae" (WB), $4,800.

Orpheum (Hamrick) (2,700; 84-95)—"Second Chance" (RKO) (2d wk). Okay $7,000. Last week, $7,600.

Paramount (Evergreen) (3,039; 65-90)—"Sailor of King" (20th) and "Dangerous Crossing" (20th). Drab $6,500. Last week, "I, the Jury" (UA), $9,700, at 84-95c top.

'Young' Pacing Prov, Hep 10G

Providence, Aug. 18.

With the youngsters piling in to give boff matinees, RKO Albee is doing rousing trade with reissue of "Mighty Joe Young" to pace city. Majestic is also nice with "Master of Ballantrae." Hot weekend weather held everything down a bit. State's 5-day holdover of "Band Wagon" is also good. Strand did very little with "The Juggler."

Estimates for This Week

Albee (RKO) (2,200; 50-70)—"Mighty Joe Young" (RKO) and "Isle of Dead" (RKO) (reissues). Heavy youngster's matinee biz helping to swell to big $10,000. Last week, "Man From Alamo" (U) and "Iron Crown" (Indie), $8,000.

Majestic (Fay) (2,200; 50-70)—"Master of Ballantrae" (WB) and "Glory Brigade" (20th). Nice $9,000 or near. Last week, "Inferno" (20th) and "Cow Country" (AA), disappointing $6,500.

State (Loew) (3,200; 50-70)—"Band Wagon" (M-G) and "Woman They Almost Lynched" (Rep) (2d wk—5 days). Fair $7,000. First week was very nice $14,500.

Strand (Silverman) (2,200; 50-70)—"Stalag 17" (Par). Opened Monday (17). Last week, "The Juggler" (Col) and "Siren of Bagdad" (Col), only fair $6,000.

Cincy Biz Holds Well; 'Inferno' Hot 13G, 'Arrowhead' 6G, 'Blondes' 18G, 2d

Cincinnati, Aug. 18.

Major houses have only two new bills this stanza, "Inferno," a 3-D pic, at the Palace and "Arrowhead" at Keith's. Neither one is smash, but the terrific pace of holdovers, "Gentlemen Prefer Blondes," "Shane" and "Vice Squad," is lifting general biz to a refreshing hot-weather degree.

Estimates for This Week

Albee (RKO) (3,100; 75-$1)—"Gentlemen Prefer Blondes" (20th) (2d wk). Socko $18,000 after great $25,000 preem and a Cincy flat-picture high for some time.

Capitol (RKO) (2,000; 55-85)—"Vice Squad" (UA) (2d wk). Hefty $7,000 after big $9,500 last week.

Grand (RKO) (1,400; 75-$1)—"Shane" (Par) (m.o.) (3d wk). Great $8,000. Last week, smash $10,000.

Keith's (Shor) (1,500; 55-85)—"Arrowhead" (20th). Oke $6,000. Last week, "Vanquished" (Par), $4,000.

Palace (RKO) (2,600; 75-$1)—"Inferno" (20th). Hotsy $13,000 on theatre's 3-D unveiling. Last week, "Houdini" (Par), $10,500 at regular 55-85c scale.

Key City Grosses

Estimated Total Gross
This Week **$2,600,500**
(*Based on 23 cities, and 215 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year **$2,302,600**
(*Based on 24 cities, and 194 theatres.*)

'Young' Smash 13G, Philly; 'Love' 11G

Philadelphia, Aug. 18.

Big surprise here this round is the terrific weekend registered by combo of two oldies, "Mighty Joe Young" and "Isle of Dead." It will be standout with great takings on full week at the Stanton. "Latin Lovers" shapes fast at Arcadia while "Kid From Left Field" looms mild at Goldman. "So This Is Love" also is not getting far at huge Mastbaum. "Band Wagon" is off sharply in second round at Randolph but still good.

Estimates for This Week

Arcadia (S&S) (625; 85-$1.20)—"Latin Lovers" (M-G). Solid $11,000 or near. Last week, "Young Bess" (M-G) (6th wk), $4,500.

Boyd (SW) (2,360; 50-99)—"Melba" (UA) (3d wk-5 days). Only $6,000. Last week, fair $9,000.

Fox (20th) (2,250; 50-99)—"Thunder Bay" (U) (2d wk). Good $11,500. Last week, $18,000.

Goldman (Goldman) (1,200; 50-99)—"Kid From Left Field" (20th). Mild $8,000. Last week, "Inferno" (20th), $10,000.

Mastbaum (SW) (4,360; 50-99)—"So This Is Love" (WB). Dull $11,000. Last week, "Ride Vaquero" (M-G) (2d wk), $13,000.

Midtown (Goldman) (1,000; 50-99)—"Return To Paradise" (UA) (2d wk). Fine $12,000. Last week, $17,000.

Randolph (Goldman) (2,500; 99-$1.30)—"Band Wagon" (M-G) (2d wk). Down to $16,000. Last week, big $30,000.

Stanley (SW) (2,900; 990-$1.25)—"Gentlemen Prefer Blondes" (20th) (4th wk). Okay $10,000. Last week, $17,000.

Stanton (SW) (1,473; 50-99)—"Mighty Joe Young" (RKO) and "Isle of Dead" (RKO) (reissues). Great at $13,000 or close. Last week, "City That Never Sleeps" (Rep) and "Perilous Journey" (Rep), $8,500.

Trans-Lux (T-L) (500; 99-$1.50)—"Moulin Rouge" (UA) (24th wk). Neat $6,500. Last week, $7,000.

'Scoutmaster' Loud 14G, Wash.; 'Young' Lofty 9G, 'Crossing'-Vaude $20,000

Washington, Aug. 18.

New pix at the big downtowners are doing fair to brisk trade with "Scoutmaster" at the Palace looking best. "Dangerous Crossing" with vaude shapes good at the Capitol, "Stranger Wore a Gun" is fair at the Warner. Keith's is doing nicely with two oldies, "Mighty Joe Young" and "Isle of Dead." Holdovers are continuing strong, with "Moon Is Blue" showing good prospects of hanging up a new record for Playhouse and Dupont where running simultaneously. "Stalag 17" looms solid in sixth Columbia week.

Estimates for This Week

Capitol (Loew's) (3,434; 55-95)—"Dangerous Crossing" (20th) plus Johnny Johnston and Helen Kane onstage. Fair $20,000. Last week, "Great Sioux Uprising" (U) with vaude, $18,000.

Columbia (Loew's) (1,174; 55-85)—"Stalag 17" (Par) (6th wk). Solid $8,000. Last week, ditto. Stays on.

Dupont (Lopert) (372; 55-$1)—"Moon Is Blue" (UA) (5th wk). Strong $5,800 after $6,000 last week. Holds.

Keith's (RKO) (1,949; 90-$1.25)—"Mighty Joe Young" and "Isle of Dead" (RKO) (reissues). Good $9,000. Last week, "Second Chance" (RKO) (3d wk), nice $10,000.

Metropolitan (SW) (1,200; 55-85)—"Take Me to Town" (U). Okay $5,000. Last week, "Affair With Stranger" (RKO), $5,500.

Palace (Loew's) (2,370; 55-85)—"Mr. Scoutmaster" (20th). Brisk $14,000. Last week, "Band Wagon" (M-G) (3d wk), same.

Playhouse (Lopert) (435; 55-$1)—"Moon Blue" (UA) (5th wk). Hefty $7,500 and holding after $8,000 last week.

Warner (SW) (2,174; 55-85)—"Stranger Wore Gun" (Col). Fair $12,500. Last week, "So This Is Love" (WB), $10,500.

Trans-Lux (T-L) (600; 55-$1)—"Let's Do It Again" (Col) (3d wk). Still nice $4,000 after $4,500 last week. Holds again.

'City'-'Witch' Giant 22G, St. Loo; 'Bay' Brisk 11G, 'Inferno' Socko $18,000

St. Louis, Aug. 18.

"Inferno," another 3-D pic, is best bet here currently with sock session at the Ambassador. The St. Louis Theatre has put in a large screen, second in city, and is doing very strong trade with "Thunder Bay" despite fact that matinee biz is eliminated. "Band Wagon" looms good on holdover while "White Witch Doctor" and "City That Never Sleeps" hit smash total in week ended last night (Mon.). Much milder weather over weekend gave biz a lift all along line.

Estimates for This Week

Ambassador (F&M) (3,000; 75-90)—"Inferno" (20th). Socko $18,000. Last week, "All I Desire" (U) and "Sweethearts on Parade" (Rep), $14,000.

Fox (F&M) (5,000; 60-75)—"Shane" (Par). Opened today (Tues.). Last week, "White Witch Doctor" (20th) and "City Never Sleeps" (Rep), smash $22,000.

Loew's (Loew's) (3,172; 50-75)—"Band Wagon" (M-G) and "Bandits Corsica" (UA) (2d wk). Fine $14,000 after $19,000 initial frame.

Paramount (St. L. Amus.) (1,000; 90)—"The Mudlark" (20th) (reissue). Nice $4,000. Last week, "Sea Around Us" (RKO) (2d wk), $3,500.

St. Louis (St. L. Amus.) (4,000; 60-75)—"Thunder Bay" (U). Strong $11,000, sans matinees. Last week, "Sea Devils" (RKO) and "Below Sahara" (RKO), $9,000.

Shady Oak (St. L. Amus.) (800; 90)—"Sea Around Us" (RKO) (3d wk). Good $2,500 following nice $3,000 first session.

'YOUNG' OKAY $8,000, BALTO; 'BLONDES' 17G

Baltimore, Aug. 18.

Mild grosses being registered here this week are attributed to ideal weather over weekend and brace of holdovers on current list. "Gentlemen Prefer Blondes" is holding nicely in its second week at the Hipp as is "Band Wagon" at the Century. "A Blueprint For Murder" wound up a fair week at Keith's. "So This Is Love" is mild at the Stanley. "Mighty Joe Young" is okay for an oldie at the Town.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Band Wagon" (M-G) (2d wk). Big $11,500 after $17,000 opener.

Hippodrome (Rappaport) (2,100; 25-90) — "Gentlemen Prefer Blondes" (20th) (2d wk). Boffo $17,000 or near after $22,000 first week.

Keith's (Schanberger) (2,400; 25-70)—"War of Worlds" (Par). Starts tomorrow (Wed.) after "Blueprint For Murder" (20th) grossed fair $7,800 in 8 days.

Little (Rappaport) (310; 25-90)—

(Continued on page 22)

'Young' Solid $12,000, Hub; 'Rose' 14G, 'Love' Lean 14½G, 'Wagon' 23G, 2d

Boston, Aug. 18.

The new product is no bargain here this stanza, with downtown majors reporting sluggish biz. "So This Is Love" at the Met looks light. "Sword of the Rose" at the Memorial is barely good while "Master of Ballantrae" at the Paramount and Fenway shapes fair. However, "Mighty Joe Young" at the Boston is stirring up some activity on reissue, and "Band Wagon" in second frame at State and Orpheum is holding up nicely after solid opening week. "Queen is Crowned," currently in its eleventh week at the Exeter, has broken the longrun record previously held by "Kon-Tiki" there.

Estimates for This Week

Astor (B&Q) (1,500; 65-95)—"Sailor of King" (20th) (2d wk). Sad $1,900 following $4,400 first week.

Boston (RKO) (3,000; 50-90)—"Mighty Joe Young" (RKO), "Isle of Dead" (RKO) (reissues). Nice $12,000 looms. Last week, "Mission Over Korea" (Col) and "Bachelor in Paris" (Lip) $9,000.

Exeter (Indie) (1,300; 60-$1)—"Queen is Crowned" (U) (11th wk). Holding steady at $4,000 following $4,500 in 10th stanza.

Fenway (NET) (1,373; 50-90)—"Master of Ballantrae" (WB) and "Northwest Stampede" (Indie). Fair $3,000. Last week, "Arrowhead" (Par) and "Dangerous Crossing" (20th), oke $5,000.

Memorial (RKO) (3,000; 50-90)—"Sword and Rose" (RKO) and "Valley of Head Hunters" (Col). Good $14,000. Last week, "Thunder Bay" (U) and "Trail Blazers" (UA), fine $8,000 in five days of second week.

Metropolitan (NET) (4,367; 50-90)—"So This is Love" (WB) and "Casanova Brown" (AA). Unexciting $14,500. Last week, "Inferno" (20th) and "Great Jesse James Raid" (Indie), $16,500.

Orpheum (Loew's) (3,000; 50-90)—"Band Wagon" (M-G) (2d wk). Fast $14,500 following $22,000 for first.

Paramount (NET) (1,700; 50-90)—"Master of Ballantrae" (WB) and "Northwest Stampede" (Indie). Mild $10,000. Last week, "Arrowhead" (Par) and "Dangerous Crossing" (20th). Good $15,000.

State (Loew's) (3,500; 50-90)—"Band Wagon" (M-G) (2d wk). Oke $8,500 following $12,000 for first.

'Shane' Terrif $26,000, Toronto; 'Houdini' Slick 15G, 'City' Robust 14G

Toronto, Aug. 18.

On smash success of "Shane," Imperial, the largest theatre in Canada, is jamming in the patrons on a six-day sked that is doing nightly turnaway biz. Also a big newcomer is "Houdini" in two spots. On holdovers, "Moon Is Blue" is terrific, plus hefty returns on "Band Wagon" and "Titfield Thunderbolt," first two in second frame, with latter in third round.

Estimates for This Week

Crest, Downtown, Glendale, State (Taylor) (863; 1,059; 955; 698; 35-60)—"City That Never Sleeps" (U) and "Dakota" (U) (reissue). Nice $14,000. Last week, "Long Hand" (U)

(Continued on page 22)

H.O.s Bolster Chi; 'Wife' Fine 15G, 'South Sea' Smash $26,000; 'Bay' Plus Paul-Ford Sock 52G, 'Blondes' 30G, 2d

Chicago, Aug. 18.

Loop biz is holding up nicely this week, although only two new bills opened. Neither one shapes terrific, with the big strength coming from the longrun pix.

Combo of "Dream Wife" and "Bandits of Corsica" heads for nice $15,000 in first week at the Grand. "South Sea Woman" looks smash $26,000 at the Roosevelt.

Second round of "Thunder Bay" with Les Paul & Mary Ford onstage looks sock $52,000 at the Chicago. "Master of Ballantrae" at the United Artists is rated fairish in second week. "Cinerama" at the Palace is still capacity in third round.

"Gentlemen Prefer Blondes" continues smash at the Oriental, also in third week. Fairish take looms for "Main St. To Broadway" at Monroe. Fourth frame of "Return to Paradise" at State-Lake is fine. "Moon is Blue" continues brilliant in eighth week at the Woods.

Estimates for This Week

Chicago (B&K) 3,900; 98-$1.25) —"Thunder Bay" (U) with Les Paul-Mary Ford topping stageshow (2d wk). Socko $52,000. Last week, $68,000.

Grand (RKO) (1,200; 55-98)—"Dream Wife" (M-G) and "Bandits of Corsica" (UA). Shapes fine $15,000. Last week, "Pituri" (Indie) and "Port Sinister" (RKO), oke $8,500.

Monroe (Indie) (1,000; 55-98)—"Main St. To Broadway" (M-G) (3d wk). Mild $5,000. Last week, same.

Oriental (Indie) (3,400; 98-$1.25) —"Gentlemen Prefer Blondes" (20th) (3d wk). Stout $30,000. Last week, $38,000.

Palace (Eitel) (1,570; $1.20-$3.60) —"Cinerama" (Indie) (3d wk). Still huge at $47,000. Last week, same.

Roosevelt (B&K) (1,500; 55-98) —"South Sea Woman" (WB) and "Glory Brigade" (20th). Sock $26,000. Last week, "Pickup On South St." (20th) and "Hitch-Hiker" (RKO) (2d wk), sock $20,000.

State-Lake (B&K) (2,700; 98-$1.25)—"Return To Paradise" (UA) (4th wk). Smash $24,000. Last week, $32,000.

Surf (H&E Balaban) (685; 98)—"5,000 Fingers" (Col) (3d wk). Fine $4,500. Last week, $5,000.

United Artists (B&K) (1,700; 55-98)—"Master of Ballantrae" (WB) and "Last Posse" (Col) (2d wk). Good $17,000. Last week, fine $21,000.

Woods (Essaness) (1,073; 98-$1.25)—"Moon Is Blue" (UA) (8th wk). Torrid $22,000. Last week, $25,000.

World (Indie) (587; 98)—"Seven Deadly Sins" (Indie) (7th wk). Lively $4,500. Last week, $5,000.

Ziegfeld (Lopert) (485; 98)—"Lili" (M-G) (10th wk). Sprightly $3,200. Last week, $4,300.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Master' Lively $14,000, Frisco

San Francisco, Aug. 18.

Continued foggy weather is bolstering biz somewhat here this stanza. "Gentlemen Prefer Blondes" looms standout although in second fine week at the huge Fox. "Vice Squad" looks good at the Golden Gate while "Master of Ballantrae" is rated nice at Paramount. Second session of "Stalag 17" is sock at St. Francis to edge ahead of opening week. "Band Wagon" too is good in its second round. Remarkable is the great trade that "Moon Is Blue" is racking up in eighth frame at United Artists.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-90)—"Vice Squad" (UA) and "Neanderthal Man" (Indie). Good $15,000 or near. Last week, "Second Chance" (RKO) and "Tarzan and She-Devil" (RKO) (3d wk), $10,000.

Fox (FWC) (4,651; 90-$1.25)—"Gentlemen Prefer Blondes" (20th) (2d wk). Fine $17,000. Last week, $30,000.

Warfield (Loew's) (2,656; 65-95) —"Band Wagon" (M-G) (2d wk). Good $12,000. Last week, $20,000.

Paramount (Par) (2,646; 65-95)—"Master of Ballantrae" (WB) and "Winter Serenade" (Rep). Nice $14,000. Last week, "Charge Feather River" (WB) (2d wk), $16,000.

St. Francis (Par) (1,400; 75-$1)—"Stalag 17" (Par) (2d wk). Sock $14,000. Last week, $13,500.

Orpheum (No. Coast) (2,448; 65-95)—"Mission Over Korea" (Col) and "Sky Commando" (U). Mild $9,000. Last week, "Great Sioux Uprising" (U) and "Five Angles Murder" (Col), $10,000.

United Artists (No. Coast) (1,207; $1-$1.25)—"Moon Is Blue" (UA) (8th wk). Sturdy $9,500. Last week, $11,000.

Stagedoor (A-R) (370; $1-$1.50) —"Hans Christian Andersen" (RKO) (26th wk). Good $2,500. Last week, $2,700.

Clay (Rosener) (400; $1)—"Seven Deadly Sins" (Indie) (10th wk). Oke $2,600. Last week, $2,800.

Larkin (Rosener) (400 65-85) — "Potts Goes To Moscow" (Indie) (3d wk). Good $2,500. Last week, $2,800.

Vogue (S.F. Theatres) (377; $1-$1.20)—"Forbidden Games" (Indie) (5th wk). Nice $2,400. Last week, $2,600.

Det Off; 'Master' Good $16,000, 'Cinerama' Huge 30G, 22d; 'Sioux' OK 10G

Detroit, Aug. 18.

The pace is slackening a bit this week with holdovers at five of eight downtowners slipping off. Leading them all at sock figure is "Cinerama" in 22d week at the Music Hall. "Shane" is fine in third week at Michigan. "Vice Squad" is down in second week at the Fox. "Gentlemen Prefer Blondes" still is solid in third round at United Artists. "Band Wagon" looks oke in second stanza at the Adams.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 80-$1)—"Vice Squad" (UA) and "Fame and Devil" (Indie) (2d wk). Down to $17,000. Last week, nice $16,000.

Michigan (United Detroit) (4,000; 85-$1.10) — "Shane" (Par) and "Happens Every Thursday" (U) (3d wk). Fine $18,000. Last week, $24,000.

Palms (UD) (2,961; 70-95)—"Master of Ballantrae" (WB) and "Man from Tangier" (AA). Oke $16,000. Last week, "South Sea Woman" (WB) and "Loose in London" (AA), $17,000.

Madison (UD) (1,900; 70-95)—"Sioux Uprising" (U) and "Savage Mutiny" (Col). Okay $10,000. Last week, "All I Desire" (U) (2d wk), $6,000.

United Artists (UA) (1,938; 80-$) —"Gentlemen Prefer Blondes" (Continued on page 22)

'Blondes' Boffo 22G, Port.; 'Moon' $8,000, 3d

Portland, Ore., Aug. 18.

The big news here this session is the terrific trade being racked up by "Gentlemen Prefer Blondes," day-dating in two houses. "Sangaree" looks good at Broadway while "Kid From Left Field" shapes fairly good at Paramount. "Moon Is Blue" looms lively in third Mayfair round.

Estimates for This Week

Broadway (Parker) (1,890; 85-$1.10) — "Sangaree" (Par) and "Marksman" (AA). Good $8,000. Last week, "Man From Alamo" (U) and "Tarzan and She-Devil" (RKO), $7,000.

Guild (Parker) (400; $1)—"Importance Being Earnest" (U). Fine $3,000 or near. Last week, "Lili" (M-G) (12th wk), $2,800.

Liberty (Hamrick) (1,875; 65-90) —"Trader Horn" (M-G) and "Sequoia" (M-G) (reissues). Fine $6,000 in 5 days. Last week, "Arena" (M-G) and "Affairs Dobie Gillis" (M-G), $10,800.

Mayfair (Evergreen) (1,500; 90-$1.25)—"Moon Is Blue" (UA) (3d wk). Lively $8,000. Last week, $10,900.

Oriental (Evergreen) (2,000; 90-$1.25) — "Gentlemen Prefer Blondes" (20th). Torrid $7,000 Last week, on reissues.

Orpheum (Evergreen) (1,750; 90-$1.25) — "Gentlemen Prefer Blondes" (20th). Sockeroo $15,000. Last week, "Shane" (Par) (3d wk), $9,500.

Paramount (Evergreen) (3,400; 65-90)—"Kid From Left Field" (20th) and "Glory Parade" (20th). Good $7,000. Last week, "Salome" (Col) and "One Girl's Confession" (Col), $6,600 on popscale run.

'Blondes' Great $17,000 in Mpls.

Minneapolis, Aug. 18.

As holdovers refuse to loosen their grip here, newcomers are few in number currently. However, as has been case practically all summer, the handful of fresh entries includes at least one smash. "Gentlemen Prefer Blondes," Russell-Monroe pic, is great at the Radio City. "Stranger Wore a Gun" is rated fairly nice at Orpheum. "Ride Vaquero" also is just good at Gopher. But "Farmer Takes a Wife" is tepid at State. It's the fourth week for "Shane" and "Lili" and third for "Stalag 17." Moveover of "Thunder Bay" is virile at RKO-Pan.

Estimates for This Week

Century (Par) (1,600; 65-85)—"Stalag 17" (Par) (3d wk). Robust $6,000. Last week, $7,000.

Gopher (Berger) (1,025; 65-85)—"Ride Vaquero" (M-G). Just good $5,000. Last week, "Houdini" (M-G) (3d wk), $3,000.

Lyric (Par) (1,000; 65-85)—"Shane" (Par) (4th wk). Catching lots of repeaters and is talk of town. Still virile at $5,000. Last week, $6,500.

Radio City (Par) (4,000; 65-85)—"Gentlemen Prefer Blondes" (20th). Skyrocketing to great $17,000. Last week, "Band Wagon" (M-G), $12,000.

RKO-Orpheum (RKO) (2,800; 76-$1)—"Stranger Wore a Gun" (Col). Healthy at $10,000. Last week, "Thunder Bay" (U), nice $9,000 at 65-85c scale.

RKO-Pan (RKO) (1,600; 65-85)—"Thunder Bay" (U) (m.o.). Virile $5,000. Last week, "Second Chance" (RKO) (4th wk), okay $4,000 at 76-$1.

State (Par) (2,300; 65-85)—"Farmer Takes a Wife" (20th). Tepid $6,000. Last week, "Inferno" (20th), fair $8,000 at 80-$1.

World (Mann) (400; 55-$1.20)—"Lili" (M-G) (4th wk). Very big at $3,500. Last week, $3,600.

'Paradise' Lusty $22,000, Denver; 'Arrowhead' 8½G

Denver, Aug. 18.

"Moon Is Blue" is breaking all records at the Aladdin, even in its fifth week. It holds a sixth round. "Return To Paradise" shapes standout newcomer, with big take at two houses. "Band Wagon" gets a third week reaching fine total in second session. "Man From the Alamo" looms fairish in two drive-ins and at the Paramount. "Arrowhead" is good at Denham.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85)—"Moon Is Blue" (UA) (5th wk). Fine $6,500. Holds again. Last week, $7,000.

Broadway (Wolfberg) (1,200; 50-85)—"Band Wagon" (M-G) (2d wk). Fine $8,500, and holding. Last week, $12,500.

Denham (Cockrill) (1,750; 50-85) (Continued on page 22)

Weatherman's Erratum Trips B'way But 'Worlds' Wow 57G, 'Cruel' Big 16G, 'Lovers' 18G; 'Eternity' Huge 168G, 2d

Broadway first-run theatres were headed for another great grossing session when abruptly hit by the storm of last Friday (14). While the steady rain starting at noon hurt some as did the heavy downpour that night, the real blow to most houses stemmed from the repeated warnings that it was going to be the season's first hurricane. Fear of high winds and worse kept thousands at home that night, particularly out-of-towners from New Jersey and Long Island.

Despite the damage done to business that day, there are several pix that are soaring. "War of Worlds" managed to top its great opening day's figure on Friday and is headed for a terrific $57,000 at the Mayfair. This is one of top figures for this house.

"Cruel Sea" also is smash, its $16,200 hitting a new house record at the Fine Arts in initial week ended last Monday (17). Pic even drew standees for final show last Saturday (15). "So This Is Love" hit great $11,500 in initial week at the Normandie, drawing excellent notices.

"Latin Lovers," a fourth newcomer, shapes mild $18,000 or less at the State. "Inferno," also new, is highly disappointing, with a slow $11,000 opening round at the Globe.

Ace holdover, of course, is "From Here To Eternity," with giant $168,000 probable for second week at the Capitol, less than $4,000 below first round. Hurt some Friday, pic overcame this by using nine shows Saturday. "Master of Ballantrae" with Ella Fitzgerald and Bobby Sherwood band heading stage bill is okay $55,000 in second session at the Paramount. Bill holds a third to open Martin & Lewis on the stage next week.

"Band Wagon," hard hit by storm Friday, still is managing a fancy $128,000 in its sixth stanza at the Music Hall. It continues a seventh frame. "Gentlemen Prefer Blondes" with iceshow onstage held at good $85,000 in fifth week at the Roxy, and holds a sixth.

"Moon Is Blue" still is in the chips with a sturdy $28,000 or near for sixth frame day-dating at Victoria and Sutton. "Stalag 17" continues very big with $24,000 for seventh round at the Astor.

"Sword and Rose" opens at the Rivoli. "I, the Jury" preems next Friday at the Criterion after a big run with "Second Chance."

Estimates for This Week

Astor (City Inv.) (1,300; 70-$1.80) —"Stalag 17" (Par) (8th wk). Seventh round ended last night (Tues.) held very strongly at $24,000 following socko $31,500 for sixth week.

Baronet (Reade) (430; 90-$1.50) —"Mlle. Desire" (Indie) (reissue) (2d wk). First week ended last Friday (14) hit $4,200. Holding a few extra days past the second full week to open "Beggar's Opera" (WB) on Aug. 24.

Booth (Shubert) (723; $1.20-$2.40)—"Julius Caesar" (M-G) (11th wk). Current stanza ending tomorrow (Thurs.) looks to hold almost even with 10th week to get about $14,700 after smash $15,000 for 10th round. Stays on indef.

Capitol (Loew's) (4,820; 80-$2.20) —"Here to Eternity" (Col) (3d wk). First holdover session ended last night (Tues.) held at terrific $168,000 after mighty $171,674, new all-time high for Cap. Now set for longrun. Went to nine shows Saturday which virtually wiped out the dip caused by storm on Friday. Last Wednesday started out by topping the opening day (also Wednesday) and was running ahead of initial week until Friday.

Criterion (Moss) (1,700; 50-$1.80) —"Second Chance" (RKO) (4th wk-9 days). Final frame holding around $10,000 after third week got good $13,500. "I, the Jury" (UA) opens Friday (21).

Fine Arts (Davis) (425; 90-$1.80) —"Cruel Sea" (U) (2d wk). Established a new house record of $16,200 in first session ended Monday (17) despite having to cut capacity to make room for panoramic screen. Topped old high of "Promoter" (U) on each day, building as pic went along. Headed for a longrun. In ahead, "Fanfan the Tulip" (Indie) (14th wk), fine $5,500 for a very profitable extended-run.

Globe (Brandt) (1,500; 50-$1.50) —"Inferno" (20th) (2d wk). Initial round ended Monday (17) hit only $11,000, slow. In ahead, "Sea Devils" (RKO) (2d wk-5 days), $5,500.

Guild (Guild) (450; $1-$1.80) "Queen Is Crowned" (U) (11th wk). The 10th stanza ended Saturday (15) was $7,000 after $7,500 for ninth week. Completion of 10th week meant biggest gross rolled up by any Universal pic at an arty theatre and tops for any at an American arty house. Gross so far has topped $150,000 and U's film rental is better than $95,000 for the 10 weeks. "Martin Luther" (Indie) due in next.

Holiday (Rose) (950; 70-$1.80) — "Houdini" (Par) (7th wk). Present round ending today (Wed.) looks to hit good $6,500 after $8,000 in sixth week.

Mayfair (Brandt) (1,736; 70-$1.80) —"War of Worlds" (Par). Initial week ending today is heading for terrific $57,000. Holds match! In ahead, "Scared Stiff" (Par) (6th wk-6 days), $11,800.

Normandie (Normandie Theatres) (592; 95-$1.80)—"So This Is Love" (WB) (2d wk). Initial stanza ended Monday (17) hit great $11,500. In ahead, "Started in Paradise" (Rank) (3d wk-4 days), $2,200.

Palace (RKO) (1,700; 75-$1.50) — "Glory Brigade" (20th) and vaude. Week ending tomorrow (Thurs.) looks like good $19,000 or near. Last week, "City That Never Sleeps" (Rep) with vaude, nice $22,000.

Paramount (AB-P) (3,644; 80-$1.80)—"Master of Ballantrae" (WB) plus Ella Fitzgerald, Bobby Sherwood orch, Geo. Shearing, Mr. Ballantine heading stageshow (3d final wk). First holdover week ended last night (Tues.) was okay $55,000. First week was fine $70,000.

Paris (Indie) (568; 90-$1.80) — "Seven Deadly Sins" (Indie) (15th wk). The 14th round ended Sunday (16) was okay $6,500 after $7,000 for 13th week.

Rivoli (UAT) (2,092; 95-$1.80) — "Sword and Rose" (RKO). Opens today (Wed.). In ahead, "Dream Wife" (M-G) (3d wk), light $9,000 after fair $14,500 for second week.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.40) — "Band Wagon" (M-G) and stageshow (6th wk). Looks to reach fancy $128,000 or close, and will hold a seventh week. The fifth week was great $147,000. Friday storm hurt Hall, and it did not come back as expected. "Roman Holiday" (Par) opens Aug. 27.

Roxy (Nat'l. Th.) (5,886; 50-$2.20) — "Gentlemen Prefer Blondes" (20th) with iceshow onstage (6th wk). The fifth round ended last night (Tues.) was good $85,000 after $103,000 for fourth. Sixth week may be final one, with "Mr. Scoutmaster" (20th) due in next, prior to opening of "The Robe" (20th) on Sept. 16.

State (Loew's) (3,450; 65-$1.80) — "Latin Lovers" (M-G) (2d-final wk). First round ended last night (Tues.) was mild $18,000 or close. In ahead, "Stranger Wore Gun" (Col) (2d wk), $8,000.

Sutton (H&B) (561; 95-$1.80) — "Moon Is Blue" (UA) (7th wk). Sixth frame ended last night (Tues.) held at nice $9,000 after $10,000 for fifth week. Stays on indef.

Trans-Lux 60th St. (T-L) (453; 90-$1.50) — "Sea Around Us" (RKO) (7th wk). Sixth stanza ended Monday (17) was nice $4,700 after $6,000 for fifth week. "Sailor of King" (20th) due in next.

Trans-Lux 52d St. (T-L) (540; 90-$1.50)—"Lili" (M-G) (24th wk). The 23d week ended Monday (17) was great $6,600 after perking to $7,500 for 22d stanza. Continues, indef.

Victoria (City Inv.) (1,060; 70-$1.80)—"Moon Is Blue" (UA) (7th wk). Sixth session ended last night (Tues.) continued sturdy at $19,000 or near after $22,000 for fifth week.

Warner (Cinerama Prod.) (1,600; $1.20-$3.60) — "Cinerama" (Indie) (11th wk). Present stanza ending tomorrow (Thurs.) looks to hold at smash $48,500 after $49,000 for 10th week. Stays on indef.

U's Three New Rank Pix

Universal has taken on three new J. Arthur Rank pix, two of them in Technicolor, for American release.

Titles are "The Titfield Thunderbolt," a Michael Balcon production in TC; "Genevieve," also in TC, and "Desperate Moment," a chase film lensed in western Germany. The first two are both comedies.

PRAISE TO THE SKY! THE BIG, BIG LABOR DAY ATTRACTION FROM WARNER BROS!

THE Hollywood REPORTER

'ISLAND IN SKY' SOLID B.O. SMASH FOR WAYNE-FELLOWS

John Wayne Tops In Wellman Picture

ISLAND IN THE SKY
(Wayne-Fellows-Warner Bros.)

Director ..... William A. Wellman
Screenplay ..... Ernest K. Gann
From his novel "Island in the Sky" ..... Archie Stout
Photography ..... William Clothier
Aerial cameraman ..... James Basevi
Art director ..... Emil Newman
Music ..... Earl Crain, Sr.
Sound ..... Ralph Dawson
Edited by ..... Ed Borschell

Cast: John Wayne, Lloyd Nolan, Walter Abel, James Arness, Andy Devine, Allyn Joslyn, James Lydon, Harry Carey, Jr., Hal Balor, Sean McClory, Wally Cassell, Gordon Jones, Frank Fenton, Robert Keys, Sumner Getchell, Regis Toomey, Paul Fix, Jim Dugan, George Chandler, Louis Jean Heydt, Bob Steele, Darryl Hickman, Touch Connors, Carl Switzer, Cass Gidley, Guy Anderson, Tony DeMario.

(Running time—108 minutes)

A gripping, suspense-laden epic of the air, "Island in the Sky" is that rare combination of expert writing, acting and directing that holds an audience enthralled from the opening shot to the close 108 minutes later. With John Wayne lending marquee strength and contributing one of his finest performances, "Island" should become one of the year's heaviest grossers. This third production for the Wayne-Fellows organization marks a giant step forward, placing the outfit among the top-ranking independents.

Ernest K. Gann's screen adaptation of his novel is a forceful piece of writing, given a masterful directorial job by William A. Wellman. The story itself is a simple, straight-line narrative about an Air Force transport plane forced down in the bleak wastes of Labrador and the efforts of a rescue squadron to locate the plane and crew in a frozen area so desolately wild it had never been charted.

Wayne is the skipper of the forced-down plane, confronted with the problem of keeping his men alive for the week or so he figures it will take to be found. Food is scarce, there being just enough to keep them meagerly fed for six days. With the temperature between 40 and 70 below zero, the danger of freezing to death is always present. To add to that, power for the plane radio soon goes, the only hope for giving their location lying in a small, hand-operated emergency radio capable of broadcasting only a few miles. There is no chance of lighting signal fires as the trees are too frozen to do more than smoke.

With so little to go by, the survivors of the crash landing are finally located, and it makes for as thrilling a motion picture as has come along in some time.

Wayne is magnificent as the pilot, scared himself but burdened with the responsibility of keeping up the morale of his men and keeping them alive. Sean McClory is excellent as the co-pilot who disobeys orders, wanders off in the flailing snow and freezes to death just a few feet from the plane and safety. Wally Cassell turns in a splendid job as the radio man who desperately nurses his instrument along until the last bit of power is gone. Andy Devine is better—and bigger—than ever, turning in a top stint as one of the rescue pilots, with Lloyd Nolan, James Arness and Allyn Joslyn standing out as other pilots. Walter Abel scores effectively as a harassed colonel in charge of rescue operations, with standout performances contributed by James Lydon, Hal Baylor, Carl Switzer, Tom Irish, Gordon Jones and Frank Fenton. Uncredited but making a moving impression in a poignant telephone scene is Dawn Bender as the wife of one of the wrecked crew.

Wellman maintains a taut mood throughout and certainly deserves much of the credit for the consistently fine performances. No small factor in the gripping quality of the film is the music score by Emil Newman.

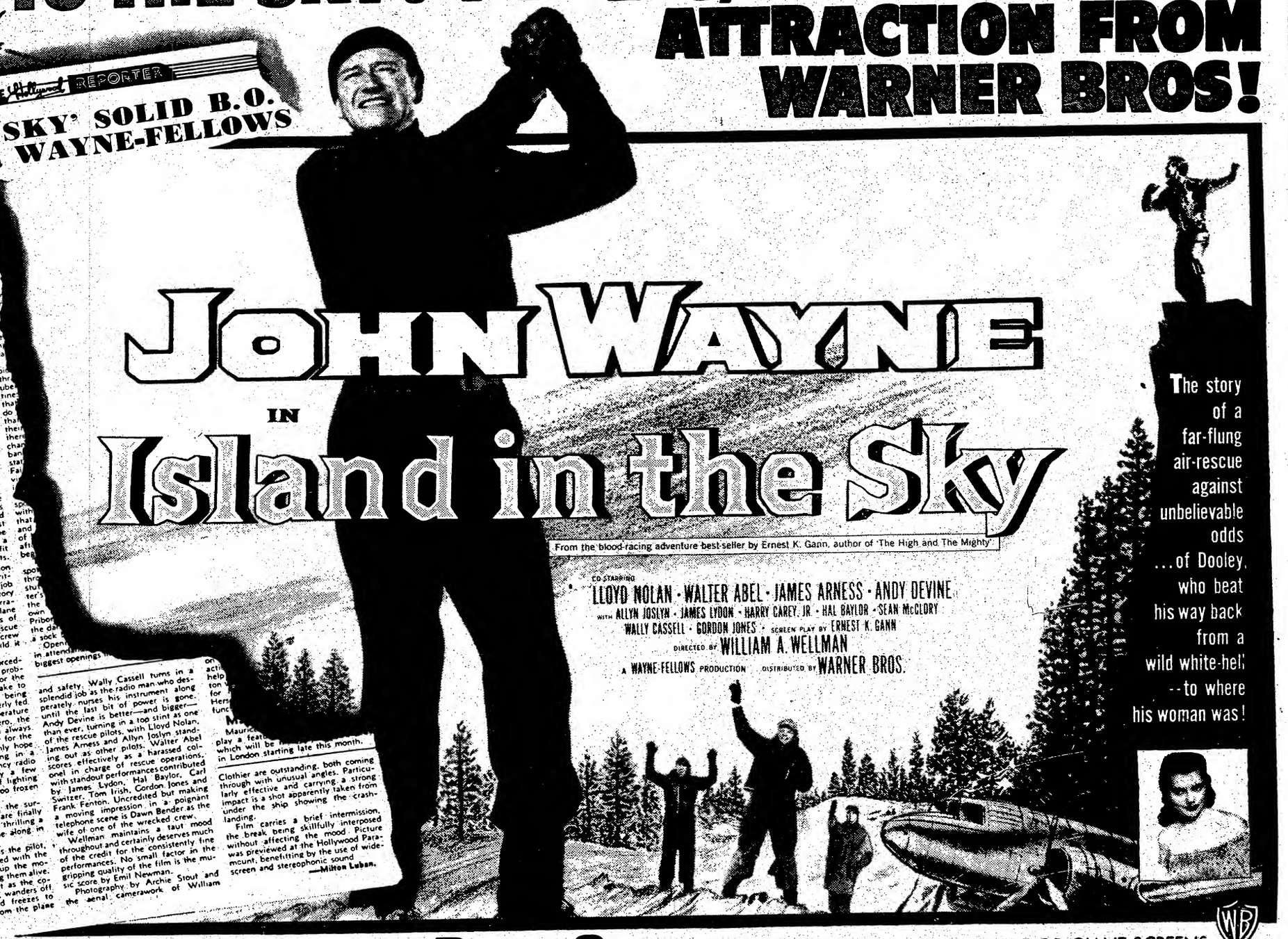
Photography by Archie Stout and the aerial camerawork of William Clothier are outstanding, both coming through with unusual angles. Particularly effective and carrying a strong impact is a shot apparently taken from under the ship showing the crash-landing.

Film carries a brief intermission, the break being skillfully interposed without affecting the mood. Picture was previewed at the Hollywood Paramount, benefitting by the use of wide-screen and stereophonic sound.

—Milton Luban.

in attend... biggest openings

Mau... play a feat... which will be ... in London starting late this month.



ALL ITS THRILLS THRILLINGLY HEIGHTENED BY WARNERPHONIC SOUND

THIS PICTURE ALSO CAN BE EXHIBITED ON WIDE OR GIANT SCREENS

U.S. Distribs' Earnings Up $1,761,000 In Japan for 1st Six Mos. Over '52

Tokyo, Aug. 11.

The 10 major U. S. film companies distributing product in Japan earned 20% more during the first half of 1953 than they did during the corresponding last year. Current indications are that the full year will show a 25% increase over 1952, what with a bumper crop of big films scheduled for the fall and winter.

Total earnings for the period were $9,121,754, an increase of about $1,761,000. Figure covers income from features, shorts and newsreels. Metro topped the list with $1,722,000.

Increase is attributed to greater earning power of individual pix. Average return per film this year has been $136,000, as against the average of $90,000 per pic figured over the entire last year.

Japanese product is earning 55% more this year than last. However, the reason for this is a greater number of films released to meet the demand of multiple billing, rather than greater earnings per picture.

Sixty-seven films have been released by the majors in the six months. A resume of earnings with number of releases follows: Metro, $1,722,000; Paramount, $1,620,000; Warner Bros., $1,290,000; 20th-Fox, $1,111,000; RKO, $920,000; Universal, $890,000; Columbia, $590,000; United Artists, $400,000; Republic, $390,000, and Allied Artists, $139,000.

Cuba Clamps Down On Radio-TV, Pix; Comics Can't Kid Ike, Kick Cop

Havana, Aug. 11.

Cuban video comedians can no longer kid President Eisenhower. Cuban radio commentators can no longer comment on the sad shape of the country's finances. Cuban films cannot show anyone kicking a policeman in the pants.

These situations are legally banned, under terms of a strict new "public order" law which went into effect here last week. The crackdown on all forms of "oral, written and graphic" expression followed shortly after full censorship was established for the Cuban press.

The new law bans "propaganda" against the government, its officers, its laws, its courts and its armed forces. Anyone who "injures by deed or word or threatens the head of a foreign state with which Cuba maintains diplomatic relations," faces a jail term of between three months and two years. The same penalty applies if a diplomat or a plain citizen of a friendly country is "injured."

The new law is so all-inclusive that it covers not only the press, radio, TV and films, but also such matters as handbills, letters mailed to people and discussions at street corners. One section of the law even applies its provisions to what foreigners do outside of Cuban territory. The law provides that the press and broadcasters must print or transmit "retractions" of reports, if so ordered by the courts.

Southeast Asia Film Fest Mulled for This Fall

Tokyo, Aug. 11.

Masaichi Nagata, Daiei Studio prexy and exec of the Motion Picture Promotion Council, returned last week from a whirwind tour of Southeast Asia, with plans pretty well shaped for a Southeast Asia Film Festival, to be held in Tokyo some time this fall.

Nagata said the plan was received with enthusiasm in Manila, Taipeh, Jakarta, Hong Kong and Singapore, and that there would be a pre-planning meet in Tokyo in August or September. Final plans will be firmed at a conference to be held in Manila in October.

It is not established yet whether or not India will participate, but Nagata said he hoped that country's product would also be displayed.

Prizes will be given for best scripts, direction, acting and camerawork.

Scot Isle's 1st Films

Eigg, West Scotland, Aug. 18.

The first motion picture films have arrived on this lonely West Scot island. The 120 residents gasped with astonishment at the picture brought by the Highlands and Islands Film Guild. It was "A Queen Is Crowned."

Islanders on nearby Rum saw the film the next night, but minus sound, since the generator was not strong enough. It was Rum's first film, too, solid mitting greeting the silent version. Several 90-year-old patrons nearly panicked at sight of their first screen production.

Tix Tilt Vetoed For Mex Exhibs

Mexico City, Aug. 11.

Local film theatre admission prices must reflect the 20%-35% cut ordered last December, the city amusements supervision department has told exhibitors, who made yet another try to get a price hike approved with their plan to add vaude to film fare.

The department said vaude in film houses is okay with it, but definitely it would not allow any exhib here to charge more than the maximum of 46c no matter what the added draw, be it 3-D or vaude.

Third-dimension exhibition here was hit hard by the department, which demands that cinemas provide each customer with a brand new pair of specs free, as a health measure. Exhibitors say that donation trims their 3-D pic profit much too thin.

The department's refusal to permit a higher price for vaude has prompted exhibs to reconsider plans for adding vaudeville to their film shows as a biz hypo.

Big Lineup of Top U.S. Films for Japan in Fall

Tokyo, Aug. 11.

Tokyo film circles are predicting that this fall will see the greatest lineup of top U. S. films ever presented in Japan. Spirited bidding by exhibs is going on for playdates for the plush products. Of the 32 films slated for fall release, 17 are tinters, five 3-D, two widescreen and one CinamaScope.

Major top items to be released are: Metro, "Julius Caesar" "Quo Vadis," "Lili," "Naked Spur" and "Arena." Paramount, "Come Back Little Sheba," "Shane" and "Sangaree." Twentieth - Fox, "The Robe," "Leave Her to Heaven," "White Witch Doctor" and "Man On a Tightrope." Warner, "Charge At Feather River" and "Springfield Rifle." Columbia, "Miss Sadie Thompson," "The Red Beret" and "From Here to Eternity." RKO, "Hans Christian Andersen," "The Second Chance," "Alice in Wonderland" and "The Las Vegas Story." United Artists, "Return to Paradise," "Melba," "The Moon Is Blue" and "Act of Love." Universal - International, "Thunder Bay," "Desert Legion" and "Veils of Bagdad." Republic, "The Sun Shines Bright" and "Fair Wind to Java."

Ladd Pic, 'Beret,' Preems In West End and Suez

London, Aug. 4.

Alan Ladd's first British pic, "The Red Beret," made by Warwick Films for Columbia release, is to have a simultaneous world charity preem in London and the Suez Canal Zone Friday (14).

In London, the film will open at Metro's West End showcase, the Empire, Leicester Square. Canal Zone screening will be staged by the Army Kinema Corp. at its open- air theatre in Moascar.

Proceeds of latter show will go to the Airborne Forces Security Fund, which will also divide gross of the Empire show with the United Appeal for the Blind.

Advertised 'Nero' Sans Exhib OK, Fined $578

Mexico City, Aug. 18.

Film trade, particularly distributors, was jolted over the $578 fine the National Cinematographic Board assessed Mier & Brooks, distributors of the banned Italian pic, "O.K., Nero." Fine was ordered because "Nero" had been advertised for showing, but without exhibition okay.

Censors claimed pic was banned because "Nero" is regarded as immoral since its star wears much too little in several sequences. Struggle to lift the ban continues. Ban was imposed on eve of simultaneous playing at three cinemas here.

U.S. Distribs Ask N.Y. Execs to Give Up Mex Market on All 3-D Pix

Mexico City, Aug. 18.

Exhibition of 3-D films here is so involved and its net profit so little (4.27c per patron for exhibitors) that U. S. distributor managers have asked their homeoffices to discontinue servicing this country with this type of product. The National Cinematographic Industry Workers Union (STIC) revealed this at a mass meeting at which it decided to support the exhibs in their fight against the 20-35% admission price cut that was ordered for them last December by the city amusements supervision department.

The department steadfastly nixes exhib efforts to get a boost in the ceiling admission scale, now 34-46c. STIC, which recently forced many local exhibs to hike pay 12% to win a two-year work peace in the bi-annual revision of collective labor contracts, said it clearly sees the exhibs' viewpoint about low admission prices.

The low yield on 3-D pix, STIC explained, stems from having to provide specs at 12c each, 40% of this going to distributors and 16.10% for taxes. Average take of distribs for all pix here is 40%, STIC claimed.

SAY DUTCH TV 'FAILURE'; U.S. FILM IMPORTS CUT

Amsterdam, Aug. 11.

Netherlands Cinema Federation has published its annual report for 1952, noting "relative failure" of what's called "the television experiment" in Holland. Competition from TV for film theatres was less than expected, the report claimed. The federation expected government encouragement of TV—involving substantial Dutch industrial interests—to lead to artificial expansion of TV.

Complaint was made that the Dutch film industry would not gain necessary continuity, so long as the national government and municipalities together imposed about 200% in turnover and entertainment taxes on cost price of Dutch films. Federation has, thus far, succeeded in getting the entertainment tax in 200 municipalities reduced.

Gradual decline in the number of American films, which started in 1950, continued during two succeeding years, the report said. Of Dutch film programs in 1952, 68.31% consisted of American films. This compared with 70.87% in 1951, and 72.16% in 1950.

Tokyo Exhibs Nixing 3-D, Favor Widescreen Pix

Tokyo, Aug. 11.

The Tokyo trend among exhibs seems to be running in favor of widescreen over 3-D, with the Nippon Onkyo Seiko Co. reporting a number of orders for its 24.5 x 14.5 footer. Firm has a monthly capacity of 50 units, and is doing most of the installing, at $1,250 a unit, in southern Japan.

The three leading exhib chains in Tokyo are showing increasing apathy to the 3-D deepies, with widescreen taking over. The Toho skein, for instance, is delaying dating Columbia's "Fort Ti" in favor of Paramount's "War of the Worlds." Four of Shochiku's nine houses are converting to widescreen, according to reports.

A third chain, Nikkatsu, refrains entirely from discussing 3-D, and is said to be dickering for runs of "Shane" (Par) and "Thunder Bay" (U), both widies.

Strong Fare Boosts London 1st-Run Biz; 'Madam' Sockeroo $11,000, 3d, 'Sangaree' 10½G, 5th, 'Wax' 10G, 14th

Widescreen 'Salome'

Sydney, Aug. 11.

Greater Union Theatres, headed by Norman B. Rydge, introduced a new WidaScope screen here for "Salome" (Col) at the 2,600-seat State.

Screen, made locally from a design by engineers attached to the J. Arthur Rank Organization, will go into all GU keys. Lenses used on the projectors were created by British Optical Precision Co., subsidiary of JARO.

'Caruso,' 'David' Arg. B.O. Hits

Buenos Aires, Aug. 18.

Now that a number of promising boxoffice contenders have been released here in Buenos Aires by the American film distributors, exhibitors are hoping for improved grosses to overcome the slump which set in around six months ago. An improvement is already noted, with "Great Caruso" (M-G) racking up $23,138 in the first week's day dating at the Opera, Roca and Premier, with a combined total of 5,504 seats.

The first three weeks of "David and Bathsheba" (20th) at the 3,290-seat Gran Rex, have been virtually capacity, with a record run in sight.

Previous to these two releases, the record for the year was held by "High Noon" (UA), with $113,160 for 23 weeks in first-run houses.

The Universal-Rank Coronation pic, "A Queen is Crowned", at the Ideal theatre, now in its ninth week, has grossed $59,016 in the first seven session. Although it was intended to resume the run of this film at the downtown Premier, protectionist program requirements eventually stymied this.

Proof of the potentialities of U.S. pictures compared to native productions was the $57,247 grossed by the reissue of "Rebecca" at the Broadway during July 1 when no new American product was available.

"Half Angel" (20th) is another Yank picture which has been doing hefty business, grossing $10,062 in the first week at the Ambassador. RKO's "Happy Go Lovely" ran three weeks at the Ocean first-run, grossing so well that it was moved over to the first-run Florida and Iguazu on day date. It grossed $44,160 in the first five weeks.

"Payment on Demand" (RKO) stayed three weeks at the Gran Rex on first-run, grossing $36,857, before moving on to the Gran Palace for another two weeks.

Shipman & King Profits Off $33,600 From '52

London, Aug. 18.

The directors of Shipman & King Cinemas announced that for the year ended last March company profits, before taxation, amounted to $345,882 compared with $380,618 last year, or a decline of $33,600.

At the annual meeting next month, directorate will recommend the payment of a dividend of 5% or the same as last year.

Set Yugo Partisan Pic For New Vienna Prod.

Vienna, Aug. 11.

The newly-founded film company, Cosmopol, headed by Ernest Haeussermann, former U.S. film officer to Austria, inked director Helmut Kaeutner for its first production. It will be "The Third Bridge," a partisan story in Yugoslavia, with Maria Schell playing the role of a woman doctor in the lead.

Cosmopol will also make the first pic of Arthur Schnitzler's play, "Anatol." U.S. producer I. N. Goldsmith will participate in TV production with Haeussermann.

London, August 11.

Despite major and minor squawks in the film industry, good product is still drawing well at the West End cinemas. A forceful example of this is "House of Wax" at the Warner which has overcome TV, the heat wave, so-called money shortage and holiday season. With steady intake since the start, it has proved a real bonanza for WB. It is still holding at around $10,000 in its 14th week.

Another that continues to do steady biz is Romulus Films' "Moulin Rouge." After 11 weeks of practically capacity trade at the Carlton, it switched over to the Ritz, the bandbox house, where it is a sturdy $4,000 in its 12th week.

Latest entry in the West End holding a sock pace is "Call Me Madam." In its third week at the Gaumont, it is still great at $11,000, which is near capacity. Musical is getting biggest word-of-mouth boost in recent years.

Estimates for Last Week

Carlton (Par) (1,128; 70-$2.15) "Light of Silvery Moon" (WB) (Aug. 7). Should do okay $5,000 in first week, with "X" certificate having helped. Doing steady $5,600, unusually high for this house. At this gait it is good for many weeks.

Empire (M-G) (3,099; 55-$1.70)—"Lili" (M-G) (3d wk). Now in third stanza, should finish at fast $7,500. "Red Beret" (Col) due in Aug. 13.

Gaumont (CMA) (1,500; 50-$1.70)—"Call Me Madam" (20th) (3d wk). Still big $11,000 after second week's $11,700. Sock musical of year, this could stay quite a while but RKO is skedded to replace Sept. 3 with Disney-British pic, "Sword and Rose."

Leicester Square Theatre (CMA) (1,753; 50-$1.70)—"Dangerous Crossing" (20th) and "Powder River" (20th) (2d wk). NSG $4,500 after first week's below average $6,000. But stays a third with "Let's Do It Again" (Col) due in Aug. 20.

London Pavilion (UA) (1,217-$1.70)—"Glass Wall" (Col) and "Flame Calcutta" (Col). Fairish $5,000 looms.

Marble Arch Pavilion (CMA) (1,150; 40-85)—"Intimate Relations" (Adelphi) (6th wk). Pic has proved surprising hit with "X" certificate having helped. Doing steady $5,600, unusually high for this house. At this gait it is good for many weeks.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70) "Salome" (Col) (4th wk). Pic got general thumbdown from local crix. Down to about $5,000, mild, after third stanza dipped to $5,300.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70). "Way of Gaucho" (20th) and "Glory Brigade" (20th) (3d final wk). Doing average biz now at $4,200 after second week hit $4,500. "Always a Bride" (GFD) opens Aug. 13.

Plaza (Par) (1,902; 70-$1.70). "Sangaree" (Par) (5th wk). Still big at $10,500 or near. Fourth was same. "Little Boy Lost" (Par) follows on Aug. 14.

Rialto (LFP) (952; 50-$1.30). "Beggars Opera" (BL) (10th wk). Averaging $2,800 per week, and good for some more weeks since house has small overhead.

Ritz (M-G) (432; 90-$2.15). "Moulin Rouge" (IFD) (12th wk). After 11 smash weeks at the Carlton, this is still satisfactory at $4,000 here. Should stay indefinitely unless Metro is compelled to replace.

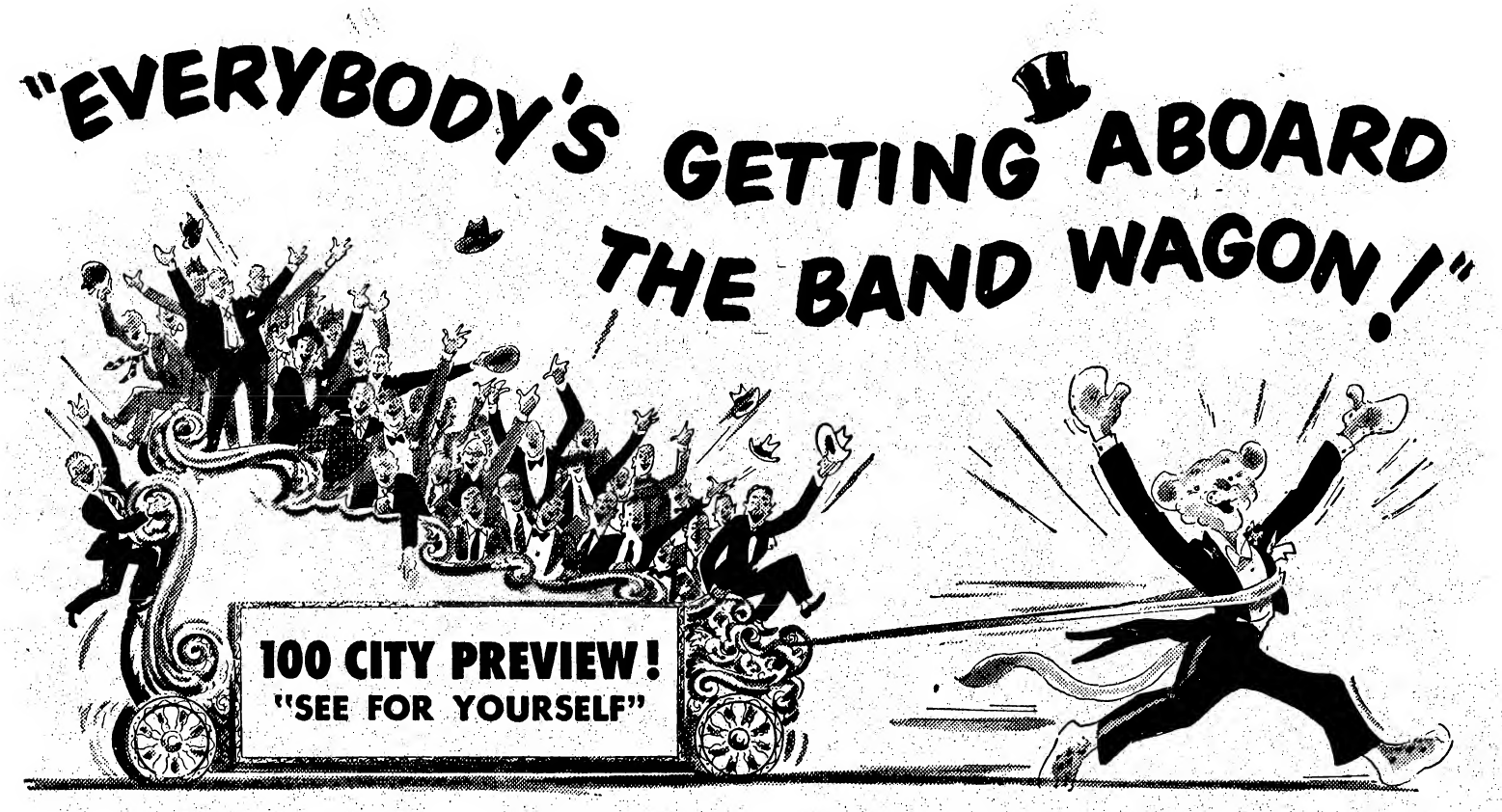
Warner (WB) (1,735; 50-$1.70). "House of Wax" (WB) (14th wk). Best draw house has had since its opening in 1938. Could easily keep steady gait till end of year but WB is getting cluttered up with new product and British quota law is likely to take a hand if pic stays much longer. Otherwise there is no trouble, with grosses never tumbling below about $10,000, which is smash biz here for any season.

Mex Pix Tax Exemption

Mexico City, Aug. 11.

President Adolfo Ruiz Cortines has decreed an exemption of 80% from the 15% additional ad valorem export tax for films, with or without sound. They're among a long list of products allowed that exemption.

Idea is to hypo export trade.



"SEE FOR YOURSELF!"

Below are the FIRST TWO of M-G-M's nationwide Trade Shows. Details next week. Watch for others. Enter the "Lucky Seven" Showmanship Contests. Ask for the Contest Booklet. Never before has any company ever had for consecutive release such a group of giant entertainments. **AND THEY'RE ALL IN COLOR:**

Mighty African Adventure!
"MOGAMBO" *(Tech.)*
Clark Gable, Ava Gardner
In most Exchange Centers Trade Show:
SEPT. 14th
Territorial Screenings to follow immediately thereafter

•

Action Tops!
"FORT BRAVO" *(Ansco)*
William Holden, Eleanor Parker, John Forsythe

•

Broadway Musical Smash!
"KISS ME KATE" *(Ansco)*
Kathryn Grayson, Howard Keel

•

Spectacle! Drama! Romance!
"ALL THE BROTHERS WERE VALIANT" *(Tech.)*
Robert Taylor, Stewart Granger, Ann Blyth

High, Wide, Handsome!
"TAKE THE HIGH GROUND!" *(Ansco)*
Richard Widmark, Karl Malden, Elaine Stewart
In most Exchange Centers Trade Show:
SEPT. 15th
Territorial Screenings to follow immediately thereafter

•

Big Holiday Musical!
"EASY TO LOVE" *(Tech.)*
Esther Williams, Van Johnson, Tony Martin

•

Dramatic Sensation!
"TORCH SONG" *(Tech.)*
Joan Crawford, Michael Wilding

•

Comedy of the Year!
"THE LONG, LONG TRAILER" *(Ansco)*
Lucille Ball, Desi Arnaz

Inside Stuff—Pictures

Warner Bros. contemplated 5 p.m. "tea and crumpets" preem for the British-made "The Beggar's Opera," opening at the Baronet, N. Y., Aug. 24, turned into a tempest in a teapot. On the prowl for the British version of the bagel, WB's flackery discovered that "no crumpet, fresh or stale, had been seen in New York City or, in fact on the northeastern seaboard for at least 20 years—the time elapsed since a baker's convention served crumpets in 1933."

According to Warner bally men, "telephone calls were made to so many baked goods plants that the baking industry began calling one another up and discussing this sudden trend toward crumpets. To shorten a long biscuit story, Duvernoy & Sons, bakers, have an executive who knows a man at the North Hills Golf Club who knows the recipe for crumpets. The latter, a Scotsman, was apprised of the crisis and, to uphold the honor of Great Britain, agreed to come to the Duvernoy plant and make crumpets for Warners."

In an attack on what he terms the "glamour merchants," Howard Whitman, a leading writer on social problems, placed Hollywood in the forefront for presenting "a phony picture of womanhood." Last week over WNBC-TV, N. Y., Whitman declared that the face of Hollywood is a false face and it believes in the kind of woman that never existed and never could be.

Whitman, however, saluted Jerry Wald and Samuel Goldwyn for defying the "tin gods of the glamor merchants." He commends them for presenting "true values" and "pebbles of truth" in such films as "Johnny Belinda" and "The Best Years of Our Lives."

In some ways, the film industry has undergone little change since 1908. Forty-five years ago, for example, theatres used slides to announce: "Ladies Will Kindly Remove Their Hats" or "Just a Minute to Adjust Machines."

Today, trailers, replacing slides, read as follows: "Ladies and Gentlemen. Kindly Remove Glasses for Short Subjects That Will Follow" or "There Will Be a Brief Pause While We Go From 2-D to 3-D Presentation. Please Put On Your Viewers and Adjust Them for Comfortable Vision."

With "From Here to Eternity" a b.o. click, it's interesting to note that Sylvan Simon's enthusiastic efforts were largely responsible for the purchase of the novel by Columbia. Simon called Harry Cohn, studio president, on the phone at two o'clock one morning and insisted that the story would make a great picture. The property was assigned to Simon's production program, but before he could prepare it for the screen his life was cut short by a sudden heart attack.

Warners is putting up a reported $1,250,000 budget in its entirety for a residual piece of "Giant," the Edna Ferber-George Stevens-Henry Ginsberg property which they are coproducing as an independent for WB release. When Miss Ferber was on the Coast some weeks ago she started work on breaking down the story with Stevens who is continuing that chore until a scripter is called in. Casting will not start until a working script nears readiness.

Shooting films in the wilds of Los Angeles County has its hazards. Several takes of Warners' "Rear Guard," in production on the studio's ranch near Calabasas, were ruined by deer. It seems the deer were so tame that they nosed into camera range to see what the shooting was all about and to snatch sandwiches from the troupers' lunch baskets. It made the crew wilder than the deer.

WBEN-TV, Buffalo, has become the second video station to nix commercials from Paramount for "War of the Worlds," on the grounds that clips from the pic "would scare children." As reported last week, WSAZ-TV, Huntington, W. Va., turned down the Par trailer because of its "horror" content.

'Kate'-'Sadie'

Continued from page 5

bother with the dual filming and the encumbrance of viewers?" The sock reception of Columbia's flat black & white "From Here to Eternity" has served to strengthen the position of the "who needs 3-D?" proponents. The "I-told-you-so" gang is resurrecting with vengeance the ancient film adage that a good picture can cure the ailments of the business.

Metro Cautious

Metro, unlike several of the other filmeries, has always followed the cautious approach. It's attitude toward 3-D and other new techniques has been the same. Company has shown a willingness to experiment, but before plunging completely into a new dimension it has followed the policy of watchful waiting of the public's attitude.

Company is high on the widescreen process. It believes also that 20th-Fox's CinemaScope has a great chance, but is approaching the medium cautiously. It is not committing itself fully to CinemaScope. With two pictures coming up in the medium—"Knights of the Round Table" and "Rose Marie"—it has, as protection, also made standard versions of the same films.

Indications are that exhibs, too, will welcome the Metro experiment on "Kate." While acknowledging that 3-D served as a temporary b.o. hypo, exhib attacks on the medium have been mounting. In addition to complaints on breakdowns, loss of synchronization and bad glasses, they have blasted the commonplace pictures. Widescreen presentation, on the other hand, has found more ready acceptance. Walter Snaper, prexy of Allied States, for example, stated: "No one who has seen large screen can deny the fact that it's a better-type presentation. However, it has no b.o. price after the first result from advertising. You must have the picture."

STANLEY WARNER'S 3-MO. LOSS OF $360,663

Stanley Warner Corp. and subsid companies report for the quarter ending May 30, 1953, a net loss of $360,663 which includes a loss of $258,850 from sales of capital assets. According to the company, operating results for the quarter were adversely affected by charging to the expense of the quarter the non-recurring items relating to the organization of the company and expenses incurred in adapting theatre equipment for 3-D.

Gross income for the quarter amounted to $12,489,316, comprising theatre admissions and miscellaneous theatre income of $11,550,099; rents from tenants, $780,113; interest and discount earned, $46,604; and dividends from affiliated companies, $112,500. Company says it's difficult to furnish comparable data for same quarter of last year since theatres now operated by SW were then part of Warner Bros. Pictures. It reveals that gross income from theatres operated by Warners in the U. S. for the comparable quarter of 1952 totaled $12,300,000.

Nominating Committees Set for SAG Election

Hollywood, Aug. 18.

Screen Actors Guild appointed two nominating committees to choose candidates for this year's election in November. Other candidates may be nominated through petitions signed by 35 Guild members.

Class A committee consists of John Litel, chairman, Nancy Davis, Rosemary De Camp, Ronald Reagan, Ann Doran, Cary Grant, Jack Hubbard, Lloyd Nolan, Moroni Olson and Audrey Totter. Class AJ committee is made up of Anne Cornwall, chairman; Philo McCullough, George Sowards, Ben Corbett, Marjorie Kane, Marion Montgomery, William H. O'Brien, Artie Ortego and Snub Pollard.

Briefs From the Lots

Joan Bennett signed to costar with **Richard Conte** and **Wanda Hendrix** in "The House in the Sea" at Allied Artists. . . **Jess Barker** drew a pivotal role in Allied Artists' "Dragonfly Squadron." . . . **Claude Binyon** completed the script of "A Woman's World" which he will direct for 20th-Fox . . . **Robert Hutton** and **Gerald Mohr** drew top roles in American Pictures' "The Great Green Og," for Columbia release. . . **Douglas Fowley** joined the "Casanova's Big Night" cast at Paramount. . Republic assigned **Harry Keller** to direct "Red River Shore," starring **Rex Allen**.

Republic bought "Outlaws of the Century," authored by **Martin Wilhelm** . . Metro signed **Dolores Gray** for one picture with an option for a term contract. . **John Rawlins** Productions moved from Eagle Lion to General Service. . Republic assigned **William Witney** to direct "Red Horizon," top budgeter, with **William J. O'Sullivan** as associate producer.

Hal March shifts from TV films for a role in "Yankee Pascha" at UI. . . **Edward Small** closed a deal with Color Corp. of America to process and print three forthcoming films. . National Legion of Decency handed Metro's "Arena" a Class B rating because it "reflects the acceptability of divorce." Columbia gave **Richard Quine** a new director contract calling for two films a year, including TV rights.

Pola-Lite Co. Looks To 7,000,000 Specs Per Wk.

The Pola-Lite Co., manufacturers of all-plastic 3-D viewers, expects to hit a production capacity of 7,000,000 glasses per week with the completion of its fifth plant. The new plant is located in Brooklyn, with two in Long Island, one in Leominster, Mass., and one in Toronto.

Matty Fox, veteran film executive, has been named chairman of the board of the company. S. G. Fassoulis, who with Fox makes up the principal ownership of Pola-Lite, has been appointed president and chief executive officer. Al O'Keefe, former sales exec for Universal, has been signed as veepee in charge of sales.

Company also announced the signing of an agreement with National Film Service, Inc., for the latter to sell and distribute Pola-Lite's 3-D viewers through its affiliated 33 exchanges in key cities.

No B's

Continued from page 7

classification to take care of exhibitor needs during the next year. Paramount, similarly, is concentrating on big films and will depend upon such independents as Pine-Thomas and Nat Holt to deliver the product needed to round out the release schedule. Warner Bros., which announced it would use 3-D on all its films, has no plans for any in the lower budget category.

Even among the smaller members of the majors there are indications that the emphasis will be on more expensive films. Republic has several times announced that it was dropping the 'B' picture entirely; this cutoff has not actually occurred, but the studio is scheduling more and more films for higher expenditures, Columbia retains a good percentage of low budgeters on its schedule, most of them coming from Sam Katzman while others are obtained in deals with individual independents.

Key sources of 'B' nix in the next year will be Allied Artists, most of whose program consists of films in that class, and such independents as Filmakers, Edward Small and American Pictures Corp. There are others, of course, but most of them operate on a schedule of one or two pictures only rather than mapping an entire series, much in the manner of the old low-budget units maintained by the studios.

Next 12 months probably will cue a definite industry decision on the pix which once occupied so much of the Hollywood release schedule. Public reaction, over a long period, to 3-D and widescreen, the effect upon the nation's theatres of the veto of the admissions tax repeal, and the opening up of new TV markets all will play an important part in the eventual fate of the 'B.' Meanwhile, it buzzes with less vigor.

Chains Gloomy on Staff Personnel, Dangle Big Bait to Lure 'New Blood'

Theatre circuits are showing concern over their high personnel turnover and the fact that, since the war, there has been a continuing shortage of trained staffs willing to embark on a career in the exhibition end of the pic biz.

Chain execs don't see the situation as critical, but emphasize the importance of attracting new blood, youngsters who are willing to learn the trade from the bottom up and who eventually could rise up the ladder to responsible positions.

Situation has already resulted in a serious shortage of competent theatre managers throughout the country. "The best manager is a man who has come up through the ranks," one circuit exec opined this week. "That type of fellow has become so rare that, if a good one comes along, he can practically write his own ticket."

Cognizant of the fact that theatre jobs entail long and odd hours, the circuits have added new incentives to keep their staffs on the job. Wages have generally gone up and employees are offered health insurance, paid vacations and in some cases life insurance policies.

It's admitted that the lack of enthusiasm for theatre jobs in part stemmed from the impression that the biz was on its way down. Now that the industry has managed to reverse this line of thought, the circuits believe they can act effectively to assure themselves of a reservoir of managerial talent from which to draw the men who will run the theatres of the future.

Grainger's Sales Gabs In Chi, Denver, Coast

Chicago, Aug. 18.

RKO president James R. Grainger restated his confidence in future operations before a regional meeting of the company's sales organization here today (Tues.). He cited economy and personnel enthusiasm among other factors in the operational pattern. General sales manager Charles Boasberg disclosed that Sam Gorelick, Chi manager, took first place in RKO's recently concluded sales drive competition.

Grainger is skedded to be in Denver tomorrow (Wed.) for another sales huddle and from there will continue on to San Francisco and L. A.

'Employee Courtesy,' Theatre Training Film, For TOA Nat'l Conv.

First of a projected series of training pix for theatre employees will be screen at the Theatre Owners of America national convention in Chicago in November. One-reeler, finally entitled "Courtesy Is Contagious," is being produced by Video Pictures, Inc., of New York, at an estimated cost of $8,000. Whether it's to be followed by others depends on the reception from the TOA membership.

Pilot, which marks the first time in U.S. exhib history that theatre ops will be using their own screens for staff training purposes, is the brainchild of TOA exec. v.p. Walter Reade, Jr., and will be made available in both 35m and 16m. Filmack Trailer Co. of Chicago is underwriting the cost as an industry service. Future pix presumably would have to get TOA financial backing.

Idea for a training series goes back to last year's TOA powwow. Script, prepared by H. A. Woodmansee of Video Productions, underwent some changes and shooting was delayed when TOA toppers couldn't get together on just what should and shouldn't go into the reel.

Video will use professional actors for the main roles with theatre managers from several N.Y. houses to be called in as technical advisors. Several equipment firms are lending theatre supplies without charge for the lensing which will be done at the Video studios. Exhibs will be able to either buy a print or rent one through Filmack.

Script uses a pseudo-Senator visiting a typical theatre.

Irked by TV

Continued from page 5

hours when theatres must close, the petition asserts:

"It would be interesting to know what action the City would take in the case of a motion picture theatre exhibiting a TV program during the prohibited hours . . . The regular motion picture theatres are in direct competition with the TV station. So great is the competition that it is known to all that there is now a life-and-death struggle on the part of those who exhibit motion pictures in theatres to survive the competition of the TV stations.

"And, under the Charlotte ordinance, at the very hour that the defendant McGee is required to close his doors during church hours, the TV station runs on, exhibiting to the public for pay (by sponsors) the very same Hollywood productions exhibited by the defendant."

McGee's drive-in was built when the location was outside the city boundaries, but when the town limits were recently expanded the theatre's boxoffice, projection booth and screen came within the city line while part of the property remained outside. Other nearby drive-ins are permitted to operate during the Sunday evening hours.

McGee was fined $10 and costs for violating the ordinance and took the case to court.

Polaroid Deal With RCA Better Than Gunzburg's

Deal making RCA's Victor division distributors of Polaroid 3-D specs is a far better one for Polaroid than its prior arrangement with Milton R. Gunzburg. Where Gunzburg bought his viewers at 6.7c a pair RCA is said to be paying 8c to 9c for the viewers.

While this leaves a very small profit margin for RCA, latter company reportedly has its eye on a number of Polaroid developments in the exhibition field and the deal on the glasses may tie in to future merchandising cooperation between the two companies.

RCA dealers last week (14) were told at a meeting in New York that the average number of viewers used on a 3-D pix was between 8,500,000 and 9,000,000. There are about 10 stereopix now in release. The glasses cost Polaroid about 3.5c to produce so that, where under its arrangement with Gunzburg it showed a per pair profit of about 3.2c, the RCA deal increases the take to 5.5c. Polaroid is geared to turn out 1,500,000 specs a day but currently isn't aiming for that level.

RCA-Polaroid pact provides that RCA supply dealers will keep an emergency stock of glasses on hand at all times to supply any exhib who might need them in a hurry. RCA and Polaroid also will launch a stepped-up merchandising and ad campaign to promote 3-D films.

Deal with Polaroid has netted Gunzburg close to $2,500,000 since under his agreement, which expired July 15, he was to get 83,000,000 glasses. Price of the viewers remains 10c. After breaking with Gunzburg, Polaroid for a while eyed the possibility of National Screen Service handling distribution of the specs. However, the deal blew up when NTS refused to give up handling other types of glasses.

Boat Capsizes, Clipping Newsreelers on Coast

Hollywood, Aug. 18.

A newsreel camera boat with lensers shooting the national water ski championship at Long Beach capsized with occupants and all equipment dunked. Paramount's Sam Gruenwald, who can't swim, had to be held up until help reached the craft, which was overturned either by a heavy wave or ski backwash.

Those on boat included Willard Vanderveer, Warner-Pathe; Frank King, NBC-TV; Irby Koverman, Fox movietone, and Don Brinn, Times World Wide.

WELCOME

BURT LANCASTER

"BRONCO APACHE"—color by Technicolor

HUMPHREY BOGART "BEAT THE DEVIL"
GARY COOPER "RETURN TO PARADISE"—color by Technicolor
KIRK DOUGLAS "ACT OF LOVE"
ERROL FLYNN "CROSSED SWORDS" and "THE STORY OF WILLIAM TELL"—both in Pathecolor
WILLIAM HOLDEN "THE MOON IS BLUE"
JOEL McCREA "SHOOT FIRST"
JOHN PAYNE "RAIDERS OF THE SEVEN SEAS"—color by Technicolor and "99 RIVER STREET"
GREGORY PECK "THE MILLION POUND BANK NOTE" and "THE PURPLE PLAIN"—both in color by Technicolor

not to mention ***MICKEY SPILLANE*** *"I, THE JURY"*

INTO THE COMPANY OF GREAT STARS

and

ELIA KAZAN "THE GOLDEN WARRIORS"

JOSEPH L. MANKIEWICZ "THE BAREFOOT CONTESSA"

ROBERT ROSSEN "ALEXANDER THE GREAT"

JOHN HUSTON "BEAT THE DEVIL"
ANATOLE LITVAK "ACT OF LOVE"
LEWIS MILESTONE "MELBA"—color by Technicolor
ROBERT PARRISH "THE PURPLE PLAIN"—color by Technicolor
OTTO PREMINGER "THE MOON IS BLUE"
MARK ROBSON "RETURN TO PARADISE"—color by Technicolor

INTO THE COMPANY OF GREAT DIRECTORS

In Stars, Stories, Writers, Producers, Directors . . .
THE BIG NEWS TODAY COMES FROM

UA

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (18)

1953 High	1953 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
15⅞	13⅝	Am Br-Par Th	199	15⅜	15	15	+ ¼
45¼	38¼	CBS, "A"	16	45¼	45	45	— ¼
45¼	38½	CBS, "B"	6	45⅝	45	45	—1
16¼	11⅝	Col. Pic.	114	17¼	16½	17¼	+1⅛
12⅛	8¾	Decca	364	9¾	9⅛	9½	+ ¾
47	41⅝	Eastman Kdk	157	43½	42⅜	42⅜	—1
14⅜	11¼	Loew's	200	12½	12¼	12¼	— ¼
7¾	4⅛	Nat. Thea.	128	7	6½	6⅞	+ ¼
30⅜	25	Paramount	52	27¾	27	27	— ½
36½	28½	Philco	62	32⅞	30¾	30⅞	—1¾
29⅜	22⅜	RCA	282	25⅞	24⅞	24⅞	— ⅜
4⅝	3	RKO Picts.	236	4	3¾	3¾	— ⅛
4¾	3⅝	RKO Thea	17	4	3⅞	3⅞	—
4¼	3½	Republic	14	3⅞	3⅞	3⅞	—
11⅝	10½	Rep., pfd.	7	11⅛	11⅛	11⅛	—
12¼	9⅞	Stanley War.	60	11½	11⅛	11⅛	— ⅛
19¼	13½	20th-Fox	136	18⅛	17½	17⅞	—
17½	14	Univ. Pix.	10	17	16⅜	16⅜	— ¾
68½	61	Univ., pfd.	*10	63½	62½	63½	+ ½
17⅛	13½	Warner Bros	35	14⅝	14	14	— ⅜
84	63¼	Zenith	13	75	71	71	—2¼
American Stock Exchange							
17¾	11¾	Du Mont	73	13¾	13¼	13¼	— ¼
4⅛	2⅞	Monogram	271	4¼	3¼	3⅞	+ ¾
17¼	14¼	Technicolor	135	16⅜	16	16⅛	+ ⅛
3¼	2¾	Trans-Lux	20	3⅜	3¼	3⅜	+ ⅛

Over-the-Counter Securities	Bid	Ask	
Color Corp. of Amer.	1⅜	1¾	—
Cinerama	3	3½	—
Chesapeake Industries (Pathe)	3½	4	—
Polaroid	44½	46½	—
U. A. Theatre	11½	13	+1
Walt Disney	8¾	9¾	—

*Actual Sales

(Quotations furnished by Dreyfus & Co.)

SW's Must Product

Continued from page 5

launch its WarnerSuperScope program.

Merian C. Cooper, who headed Cinerama's production activities before the SW takeover, arrived in New York from the Coast yesterday (Tues.) to confer with Fabian on the future of "Seven Wonders of the World," which had been slated as the next Cinerama film. Rights and footage shot to date were acquired by SW as part of the deal. It's understood that Cooper is seeking the go-ahead to complete the picture or, failing to receive it, will make an attempt to purchase the production rights from SW.

With Paul Mantz having already shot 200,000 feet on a global flight, the film cost $500,000 to date with a final budget estimated at $1,500,000. On the Coast, Cooper had been negotiating for a top star, with John Wayne mentioned as a possibility. Meanwhile, cinerama is shutting its Hollywood office and employees are expected to be dismissed within two weeks.

Consummation of the Cinerama-SW deal saw the theatre chain turn over to Cinerama $962,637 for all of its remaining assets, including all rights to its initial film, "This Is Cinerama," as well as for 700,000 shares in Cinerama, Inc., the equipment company. This was in addition to $1,600,000 previously paid the company for equipment on hand and on order from Cinerama, Inc.

In a statement following the signing of the deal, Fabian said that 20 Cinerama equipment units are being manufactured and he expects to have them all in theatres by the end of the year, including both foreign and domestic installations. He expects to open Cinerama in Philadelphia at SW's Boyd Theatre on Oct. 5, to be followed shortly thereafter by a Washington installation. Toronto, Montreal, London and Rio de Janeiro will probably be the first foreign cities to see Cinerama, he indicated.

All personnel in the four houses now showing Cinerama in New York, Detroit, Los Angeles and Chicago will be retained, Fabian stated. Meanwhile, it was learned that Cinerama will shut down its N.Y. homeoffice theatre department tomorrow (Thurs.) with most of the staff moving over to SW headquarters, including Lester Isaac, Cinerama theatre chief. Cinerama will retain a skeleton crew headed by Theodore Kupferman, executive veepee.

N.Y. Designation

Albany, Aug. 18.

Stanley Warner Cinerama Corp., chartered in Wilmington, Del., filed a statement and designation that its New York State office for the conduct of a theatrical and motion picture business is in New York City. W. Stewart McDonald is vice president of the corporation, which has a capital stock of $100,000, $100 par value.

Michael J. Lichtenstein, N.Y., was filing attorney.

UA's '53 Net

Continued from page 5

runs, to the extent that a domestic take of $1,000,000 is now anticipated.

"Squad" is now moving into full release along with "I, the Jury," Victor Saville's 3-D'er based on a Mickey Spillane story, and "Return to Paradise," Gary Cooper starrer from Aspen Productions.

Taking the position that there's an insufficient payoff in the distribution role alone, UA is continually stepping up its investments in the indie pix which means, of course, profits-participation benefits. Company collected an estimated $2,250,000 from sale of its stock in the J. Arthur Rank-controlled Odeon Cinema Holdings, Ltd., and this primarily will be used for more production financing.

In addition to the operational ups and downs over the balance of this year, the exact profit tally will be affected by future decisions anent writeoffs of projects in past, such as individual pix, which lost money.

MPEA Recalls

Continued from page 4

plans to streamline the association and improve its communications. MPEA recently closed its Spanish office and sacked Timothy Healy, its Madrid rep.

Difference between Smith's and Spiegel's positions is that the former never had the official title of Continental manager, whereas the latter will assume it when he takes over the MPEA office in Paris later this year and possibly not before 1954. Smith is generally considered to have done a good job and it had been thought he would stay in Paris on a permanent basis.

He went to Europe in July, 1952, after four years as exec assistant to John G. McCarthy, former MPEA v.p. Spiegel used to be with RKO and succeeded Marion Jordan as MPEA man in Germany. Since then he has taken on several special assignments such as the negotiations of a new Dutch agreement. Earlier this year he temporarily took over the Paris office.

Up Prices

Continued from page 3

last week (13) with opening of "Gentlemen Prefer Blondes." Chain went to 65c for matinees and 85c for evenings, against the former scale of 50-75c which had prevailed for several years.

Move was made necessary by rising costs, according to circuit officials. Other entertainment costs have risen steadily, and film admissions even at the new rates still are one of the best buys in amusements, they declared.

Other film houses made no accompanying moves on admissions, but increases are believed to be imminent for other first-runs. Admissions have been highly varied with advent of 3-D and widescreen films, usual scale for 3-D first-runs being 75c and $1 in most houses, 65c and 90c in a few. This variance brought little resistance, and it's believed the new scale will be readily accepted.

"Blondes" at its new scale is heading for one of the top grosses in the Tower, Uptown, Fairway and Granada Theatres. The 50-75c scale is in effect at other first-run major houses, with art houses getting 65-85c fees regularly.

To Fight Tax

San Francisco, Aug. 18.

Pat Somerset, newly reelected president of the California State Theatrical Federation (AFL), declared the Federation's intention to fight for removal of the 20% amusement tax.

Somerset, who was named to his fifth term as Federation prexy, is also assistant secretary of the AFL Screen Actors Guild and a delegate to the AFL convention here.

"It was a blow to the amusement industry when President Eisenhower vetoed the bill to repeal the tax on motion picture theatres," he said. "Not only does the Federation want this unfair tax removed from theatres but also from all amusements such as baseball games and prize fights.

"In California alone, 66,000 persons are employed in the amusement industry and all of them are suffering from this tax. The decline in attendance at movie theatres can be traced to the 20% addition to the ticket."

New Markets

Continued from page 3

cepting the Argentine, of course, where he adds, "I'll believe the reported 'accord' only when I get the official word; and so far we haven't."

There have been overtures anew for "at least $1,500,000 to be deposited in gold from Russia if we were to sell them certain selected product," but he is dubious about trading with that country under existing international tensions.

Johnston is still bullish on all film festivals. Hollywood will cooperate "most enthusiastically" with Brazil's tercentenary to be celebrated at a Sao Paulo Fair next January. He likes the Cannes, Berlin and Venice Festivals as "putting the world press spotlight on the motion picture industry in an extraordinary manner."

Johnston sees nationalistic pride in Europe perhaps curbing the upward spiral of Old World income to Hollywood, which has been the case in recent years. The British may be a little more difficult, and there are manifestations of certain local producers in France "stirring up a fuss," he says, "which has nothing to do with Franco-American diplomatic and economic treaty relations."

Johnston, as an individual, thinks that certain hoopla about pictures like "The Moon Is Blue" sometimes assumes teacup-tempest proportions, especially in light of more realistic attitudes in foreign films with which Hollywood must compete in their native territories, and also when imported onto American screens. He urges that skillful handling of a "From Here To Eternity" can take sophisticated themes and make them come off.

It is in the same impersonal yet personal vein that Johnston has seen the 20% campaign bear fruit almost to its final conclusion, until the President vetoed it. "But it achieved one thing—it sure pointed up the grassroots potency of the exhibitor, and keys what can be done by industry unity in a real crisis."

Fewer Yank Films May Force Many Aussie Exhibs to Curb Duals in '54

Sydney, Aug. 11.

Reported downbeat in Hollywood film production, which may be felt here next year, is proving the major headache for key exhibitors anxious to set product buys well in advance. There already is a drastic shortage of supporting product for dual bills here, dual bills being the rule in 97% of Aussie cinemas.

For several weeks Hoyts' loop, a key one in this territory, has been trying out features on a two-house plan, day-and-date. It was tried first with "Niagara" (20th) and then with "Titanic" (20th).

The big opposition circuit, Greater Union Theatres has stuck to a one-house policy.

Rank-and-file Aussie exhibitors need a constant flow of Hollywood films to keep their houses operating on the long-used twin-bill policy. Any drastic product cut would compel a majority of exhibs to switch to single bills. To many showmen this would be a blessing in disguise because it has long been contended here that Aussie patrons for years have been given an overdose of film fare, dual bills, newsreels and shorts, with running time in many local sectors being four hours.

Meantime, exhibs are awaiting further details of a Hollywood product downbeat before setting any new policy covering the year ahead.

50% of RKO Houses Now in Widescreen

More than half of RKO Theatres from coast to coast are now equipped with widescreens capable of showing film in any of the new projection methods, William W. Howard, circuit veepee, announced this week. All houses in the chain, Howard revealed, are expected to have all-purpose installations by the beginning of the fall season.

New screens, the 20th-Fox-developed Miracle Mirror type, are capable of showing CinemaScope as well as films in 3-D or other aspect ratios. Made of vinyl plastic, each screen has a one-inch curvature to each running foot width.

Mpls. Trib Lauds Ike for 20% Veto

Minneapolis, Aug. 18.

President Eisenhower received editorial applause from the local Morning Tribune (Rep.) for his pocket veto of the admission tax repeal. For a second time editorially the newspaper declared emphatically that what ails pix biz more than anything else isn't the admission tax, but television competition, "as every exhibitor knows."

The editorial declared that the President was "fully justified" in his action. It asked "if the movie industry had been thus favored, how could the demands of others be denied?" Also, the editorial inquired, "and if the demands of other industries were met, how could the Administration hope to reach its goal of a balanced budget and financial responsibility?"

"The 20% tax, of course, is not at the heart of the industry's trouble," asserted the editorial. "What ails the movies, more than anything else, is television competition, and the cure for that does not lie in the singling out of the movies for special dispensation."

The editorial concluded that the President's veto "took courage," but "was on the side of common sense and sound fiscal policy." The newspaper declared that if he has not helped the movie industry, "he at least has acted in the best interests of the nation as a whole."

Prior to the President's action on the bill, the newspaper editorially had urged the veto, making a point of the alleged fact that TV is responsible for most of film exhibitor's present troubles.

Pix came in for another spanking here—this time for a new alleged sin. The Trib blames them, along with careless and indifferent parents, for the increasing number of "lost" children engaging the police department's attention. In an editorial that painted films as a temptation for parents who wish to escape their responsibilities temporarily, the newspaper admonished ma and dad against the practice of parking their youngsters in cinemas.

N.Y. News' Pitch For 'Eternity'

The potent N.Y. Daily News did another show biz pitch, as has been its wont at times, for "From Here To Eternity," Captioning the editorial, "Mr. Shakespeare, Mr. Jones," its common-sense summation is that good stories make good films. The Shakespearean crack about "the play's the thing" ("Hamlet") was resurrected.

Brushing off 3-D gimmicks, Technicolor, and being realistic about the 20% tax and TV's continued opposition, the News editorial winds up, "Just produce some more sinewy dramas like this one, fellas—stories with good red meat in the bones—and all you poverty-pleading filmfolk will be back in your swimming pools before you know it."

No Pews, Sues

Los Angeles, Aug. 18.

Frank Adams, film customer, filed suit for $100,000 in Superior Court against the Boulevard Theatre, claiming he fractured his hip and ruptured his bladder while trying to find a seat in the darkness of the film house.

10 Theatres Shuttered, Biz Off 20% in L'ville; TV, Taxes as Villains?

Louisville, Aug. 18.

Ten film houses have closed in Louisville during the past year, while patronage is off 20% over previous years, according to exhibs here. Those shuttered are the Scoop, Strand and Rex, downtown houses, and seven nabes, the Crescent, Park, Norman, Hilltop, Capitol, Shawnee and Shelby. The West End has replaced the Shawnee.

One chain-owner states that most of them closed because they were obsolete theatres, and had the same equipment when they closed as the day they opened. Exhibs are agreed that there are several reasons why biz is down 20%. Tele has put a crimp in attendance; the entertainment dollar is being split among more varied amusements, and the trend toward suburban living has lured more patrons to stay at home to find diversion in their yards, living rooms and home workshops.

Depression years' birth rate has also hurt, because biggest film house supporters are from the younger generation. Advanced prices for some $1,000,000 productions are also blamed.

Another theatre-chain prez said, "Film rentals are up; some houses just can't afford it. U. S. takes 20% Federal tax in front of the wicket, while state taxes takes 10% more."

GROSS LEAVES REP TO PILOT REX ALLEN

Hollywood, Aug. 18

Following completion of "Jubilee Trail," Mickey Gross will check out of the Republic studio where he has been publicity director for two years.

Gross will devote his time to personal management of Rex Allen, Republic's cowboy star for whom he functioned as tour manager before he succeeded Mort Goodman as chief studio flack.

Ingrid, Rossellini To Edinburgh Film Fete

Edinburgh, Aug. 18

Ingrid Bergman and Roberto Rossellini are due to leave Italy at the end of the month en route for London and the International Film Festival here.

Rossellini's "Europa 51," in which Miss Bergman stars, will be shown in excerpt form at the pix fete.

Berlin's Biopic Nix

Continued from page 1

picture.' The fact that it does is only because there is no thought of or deference to the Hollywood standard.

"Now as for the idea of somebody doing 'The Irving Berlin Story,' what does it really mean usually, in our business? Only one thing, some guy has a good medley. Well, I'm a songwriter who knows what to do with his 'good medley'—I'm doing that constantly. 'There's No Business Like Show Business,' which Sol C. Siegel will produce in CinemaScope next spring for Darryl Zanuck at 20th-Fox, contains a medley of 13 of my best standards, such as 'Alexander's Ragtime Band,' 'A Pretty Girl Is Like a Melody,' 'When That Midnight Choo-Choo Leaves for Alabam,' 'Ragtime Violin' and 'How Deep Is the Ocean?' And of course the title song. I've also written five new ones. So that's not a bad Berlin medley.

"In 'White Christmas,' which Paramount starts shooting Sept. 3 with Bing Crosby, Donald O'Connor, Rosemary Clooney and Vera-Ellen, I've reversed field—here I have 11 new tunes and only two oldies, the title song and the minstrel finale as done in the Ziegfeld Follies of 1919,' including 'Mandy.'

"Here's a case where I'm replenishing my medley, at least I hope so, with the 11 new numbers whose titles are 'The Old Man,' 'Sisters,' 'The Best Things Happen While You're Dancing,' 'Snow,' 'What Can You Do With a General?' 'Choreography,' 'A Man Chases a Girl Until She Catches Him,' 'Count Your Blessings Instead of Sheep,' 'Love, You Didn't Do Right By Me,' 'Gee, I Wish I was Back in the Army' and 'A Singer—A Dancer.' The latter is obviously tailored to Bing versus Donald O'Connor, much as we had a similar 'challenge' number with Crosby and Fred Astaire in 'Holiday Inn.'"

Titular Lift

Incidentally, "White Christmas" is in itself a titular lift from a previous Astaire-Crosby picture, "Holiday Inn," some 10 years ago, and has proved Berlin's alltime bestseller. He did the same with "Easter Parade" (1948) for Metro, and a 1938 filmusical, "Alexander's Ragtime Band," likewise used a prior song for a title.

While some saw a partial real-life analogy in "Alexander" with Berlin's life, the songsmith has purposely reserved any real or reel similarities for any future biopic purposes. This even included the World War II service show, "This Is the Army," which realized some $10,000,000 for Army Emergency Relief. The only thing Berlin restricted was any possible autobiographical usages in the future, where he does a number from the first World War soldier show, "Yip Yip Yaphank," which he also authored.

"If anybody cares about an 'Irving Berlin Story' after I'm gone," says the songsmith, "then maybe Ellin will make sure that it becomes a really important money proposition for some worthy foundation, not for ourselves, of course. I'm gratified greatly at the astute manner Herbert Bayard Swope and the other trustees, but particularly Swope, because he has been doing so much of the work, have handled the 'God Bless America' Foundation. This is just one song, all of whose rights, values, income and everything go to the Boy and Girl Scouts of America.

$235,000 For Scouts

"Sure, it is remarkable that one song has now earned something like $235,000 for the Scouts. True, when my company split up with Bourne, Inc., I raised the 8c royalty per sheet music to 10c—in either case, far in excess of the standard 3c minimum, or even the fancy 5c royalties a Cole Porter gets. All ASCAP money, all performing and synchronization and other rights are siphoned off directly to the 'God Bless America' fund. But what few people don't know is that when Herb Swope allocates $5,000, let us say, to some 'less chance' area for the Girl Scouts, there is always some local public spirited citizen or citizens who'll match that $5,000 twice or thrice over, so our donation serves as a spur. Note also how the Scouts don't say 'underprivileged' areas, I like that 'less-chance' connotation."

Berlin left for the Coast on Sunday to watch rehearsals on "White Christmas," which Michael Curtiz is directing from the Norman Krasna screenplay. Incidentally, film is an abortive Krasna-Berlin legit collaboration, "Stars On My Shoulders," written with (the late) Walter Huston in mind. In fact, three of the songs were first written for "Stars"; they are "General," "Man Chases" and "Back In The Army" (see above title roster). Robert Emmett Dolan, himself a composer-arranger-turned-producer, is helming the picture.

Incidentally, Berlin is very much over his last year's illness. He is now 15 pounds above his usual weight, which is never too much in the first place, but deliberately so as a cushion against the overtrained periods when Berlin is sweating out a new score. Both film chores, it so happens, are now behind him, save now for the actual shooting.

There's a film deal cooking for "Miss Liberty," Berlin musical with a Robert E. Sherwood book, first produced on Broadway in 1949.

Yanks Fear

Continued from page 3

ture Assn. of America prexy Eric Johnston negotiated a deal in Moscow in 1948 which called for the sale of 20 U. S. pix to the Russians. It never came off, largely because the Moscow commissars were unable to pick 20 films out of the more than 100 that were sent them for screening.

In recent months, there have again been indications that Moscow is interested in bringing in foreign product. Several British companies have been contracted, and some French pix also were bought. Feeling is that, if properly approached, the Soviets would be amenable to reviving talks looking towards implementation of the 1948 deal.

The Volga Treatmnt

There are many in the industry now who feel the time has passed where Hollywood films shown in Russian cities can accomplish any good. Many believe that, in the light of past experience, Soviet propagandists can be expected to do a neat editing job that would dovetail into their official version of America and life in the U. S.

R. A. Morris, foreign sales manager for Associated-British of London, said in N. Y. last week (14), that he had been contacted by the Russians who seemed interested in his company's "historical scrapbook" series. Morris, who admitted he doubted the wisdom of film trade with Moscow, said the request was turned down precisely because it was feared that the Soviets would edit history to suit their propaganda purposes.

It's pointed out that, whereas the Motion Picture Export Assn. handled many films in the Iron Curtain countries in the postwar period, MPEA had offices in those countries to check on any abuses. Obviously, no checking could be done in Russia.

Last year, a number of American pix suddenly started showing in Moscow. The distribs protested through the U. S State Department but could get nothing more than a Soviet "explanation" that the films were "war booty."

Par Playing

Continued from page 3

night following the h.o. sessions which began latter part of last week. Loren Ryder, technical department head, and Charles Daily, optical engineer, both had joined Freeman in the conclave. Gotham execs were headed by president Barney Balaban.

Par for some time has been mulling its course in the present "scope" sweepstakes, giving rise in some quarters that a production suspension and studio shutdown might be expected pending those final decisions.

Interesting to observers was the company's nix of CinemaScope or any other anamorphoscope process. Apparent feeling in Par inner circles is that the extremely widened screen, as via the C'Scope system, causes too severe a loss in the vertical screen aspect.

BUSCH SUES REP ON 'SANTA' SCRIPT

Los Angeles, Aug. 18.

Niven Busch, scripter of "Santa Fe Passage," filed suit against Republic in Superior Court for $7,500, plus interest.

Plaintiff says he collected $7,500 for the first draft of his script and was to have received a similar amount when he turned in the final draft. He declares he hasn't heard from the studio since.

Illinois Atty. Gen. Throws 'Job-Nite' Out the Window

Chicago, Aug. 18.

Attorney General Latham Castle of Illinois ruled that "Job-Nite," like "Bank-Nite," is illegal in this state, being in effect a lottery. Certain theatres in De Witt County had been holding "Job-Nites" wherein customers would receive job applications along with their tickets. Drawings of the applications were held one night each week.

Lucky applicant, who would accept the job within three minutes after the drawing, was to be paid a generous sum for serving as a kind of good will ambassador for the theatre.

Vera Vague's Indie

Hollywood, Aug. 18.

Vera Vague is going in for indie film production with "Ring Around Miss Rosie," in partnership with Paul Harrison and Berni Gould, who handle her current television show.

Miss Vague will play the proprietress of a lonely hearts club in "Rosie," a yarn originally planned as a weekly teleseries.

Marine Corps

Continued from page 7

volved no "turnabout," said Palmer. Actually, he noted, the Corps was instrumental in arranging for the loan of PT boats from the Hawaiian Sea Frontier (Coast Guard) and a Japanese tank from the Hawaiian National Guard, which saved the producer substantial expense.

Maj. Palmer also pointed out that when the question first came up eight months ago, the Department of Defense had refused to extend cooperation but on a subsequent appeal by Howard Koch, producer of "Beachhead," the Corps, although it could not extend direct cooperation, assisted in locating equipment for the film.

The Corps' problem, he explained, is to spread a continually smaller budget where it will do the most good—a problem which becomes accentuated with the many pictures devoted to the Leathernecks. Fortunately, however, Maj. Palmer said, the amount of cooperation requested from the Marines in the last year was of varying degree and permitted cooperation in the making of "Stars and Stripes," "South Sea Woman," "Girls of Pleasure Island" and "Caine Mutiny." The Corps, he added, will continue to cooperate to the limit of its ability.

Radio-TV Setup

Continued from page 3

the flagship stations. Cott recently was named v.p. in charge of NBC Radio. According to Frank Fitzgerald, Cott's assistant, the stations would like very much to take up where they left off since the arrangement had worked out to their complete satisfaction. When Shea gets set in his new job, it's expected that he will contact Max Cohen, OMPI topper, to discuss a possible revival of the exchange.

Under the original deal, WNBT would heavily plug current attractions on several of its local shows via stills. WNBC featured Conrad Nagel in a special film news and music show. Theatres, which included the RKO circuit but not Loew's, made up trailers plugging certain TV shows and featured special lobby display calling attention to TV programs and performers. When NBC found it couldn't keep up its end of the bargain, the agreement was finally dropped last March.

End of 'Millionaire for 60c'

Omaha, Aug. 18.

The Paramount here, once a top spot of midwest, is going to be sold or torn down. House, owned by Tristates, hasn't shown a film in 14 months and didn't have a packed house for any of 10 legit visitors last winter, so district manager Bill Miskell says ground will be sold or building turned into an insurance office.

Building went up in 1926 as Riviera Theatre, and was so spectacular it caused comment; "It makes every man feel like a millionaire for 60c."

Before opening day, downtown shopwindows praised new house; 17th Infantry joined forces in a parade with bathing beauties; real guns exploded; and airplanes roared overhead.

Admission on premiere night was by invitation only. Wrote one scribe, "The word 'wonderful' was on every one's lips and it was inadequate."

But hard luck cropped up soon and owners couldn't crack $13,000 weekly nut. So in 1929 it became the Paramount, under new hands.

Records show it has closed seven times, in 1934, 1937, 1938, 1940, 1941, 1942 and 1952. It has reopened six times—but when President Eisenhower vetoed the bill removing 20% tax from admissions, it apparently was the 10-count.

Paramount seated 2,776. Next fall's legit shows will play cozier Omaha, according to Miskell. It's a 2,000-seater.

Arbitration—Allied States

Continued from page 3

stressed that "the whole thing depends on Allied."

In his report to members, Myers stressed that Allied and its leaders "have no cause to apologize for the course followed in reference to arbitration last year." He takes to task those for stressing that the "incidental criticism of Allied" and Myers himself was the outstanding feature of the report instead of the criticism of certain trade practices and the antitrust division of the Dept. of Justice.

No Specific Finding

Noting that witnesses devoted more time to pre-releases than to any other subject, Myers notes that the committee made no specific finding as to the legality or illegality of the practice. "Maybe the committee felt," Myers states, "that it was not within its province to make such a finding. Perhaps it felt that, with a disclosure of the facts, determination of the legal aspects should be left, first, to the Dept. of Justice and then to the courts." Myers emphasizes, however, that the Senate body "plainly implied that pre-releases are undesirable and should be restricted, if not banned."

Myers declares that the committee expressed concern over the charge that pre-releasing involves the fixing of admission prices. He terms as "astonishing" the failure to mention the evidence concerning "Peter Pan" and "Hans Christian Andersen," for which, he charges, "exhibitors increased their admission prices on virtually every engagement but that in competitive areas those prices were raised to a uniform figure."

Myers declares that the report leaves in an "unsettled state without definite findings" the question of unreasonable clearances for pre-release pictures. On the subject of competitive bidding, Myers states: "The deciding factor in the committee's view seems to be whether or not the bidding is compulsory and that is getting around to Allied's position that bidding is proper only when invoked by an independent exhibitor in order to secure pictures on a run heretofore monopolized by an affiliated theatre."

Problem Not Simple

Declaring that it was not surprising for the committee to say that "an arbitration system can and should be speedily brought into being," the Allied exec says the problem "is not nearly simple as the committee assumes it to be." He notes that the committee says that such matters as pre-releases, competitive bidding, clearances and runs would lend themselves to arbitration, but he underlines that the committee does not elaborate on how pre-releases can be arbitrated, especially the price-fixing aspects.

"The concept of arbitration has instantaneous appeal," Myers says. "It is only when one gets down to details of what and how to arbitrate that one encounters difficulty. However, the findings and recommendations of a Senate committee, to the extent that they are supported by evidence adduced at the hearings, are entitled to the most respectful consideration."

Noting the committee's opposition to the arbitration of film rentals, Myers states that neither the Allied reps nor other witnesses testified, or were asked to testify, as to the practicality of film rental arbitration.

Citing the committee's statements in regard to the Dept. of Justice, Myers asserts: "This is plainly a nudge to the antitrust division to reverse its policies of the last few years and to take positive action to enforce the decree and the law and to cease regarding itself as a mere go-between, settling exhibitor complaints on whatever terms the film companies are willing to grant."

Myers concludes in his analysis that Allied will continue to follow up on complaints of trade violations and "will from time to time recall to the division's attention complaints lodged with it in the past concerning which no action was taken."

Brazil Coin

Continued from page 4

for three months. After that, the amount will increase since the Brazilians hope to liquidate their debt by the end of the year.

Now Up to $18,000,000

The when and how much of the next film remittance is still uncertain, according to Corkery. Including earnings since Feb. 21, the sum owed to American distribs comes to about $18,000,000. The companies are now having their books examined in Rio. As fast as the job can be completed, they are making application for remittance of 70% of the N. Y. share at the official rate. Chances of an early transfer of the $2,500,000 accrued since February appear slim.

The Brazilians are processing the backlog in terms of its importance, with the regular "quota" payments given top priority and the socalled "excess" earnings lower on the list. Remittances are determined both by the importance of the category and the date of application. When the Brazilian government yanked pix distribs out of line for a while some months back, the industry lost some ground. Next payment should make it current with other industries in line for payoffs.

Majors Oppose

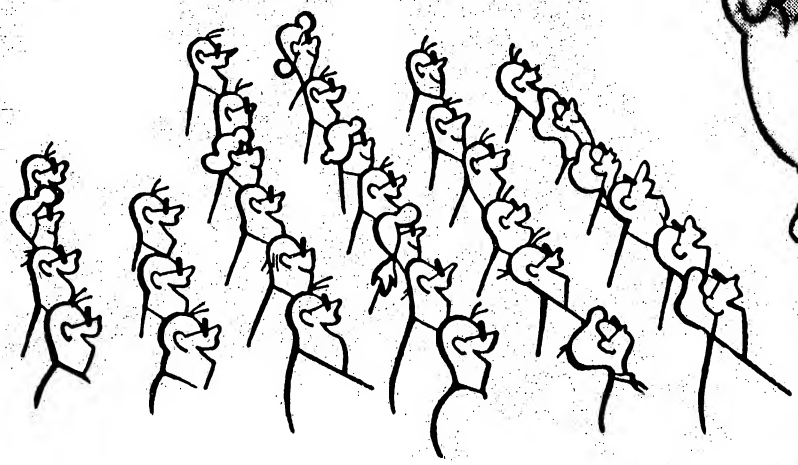
Continued from page 4

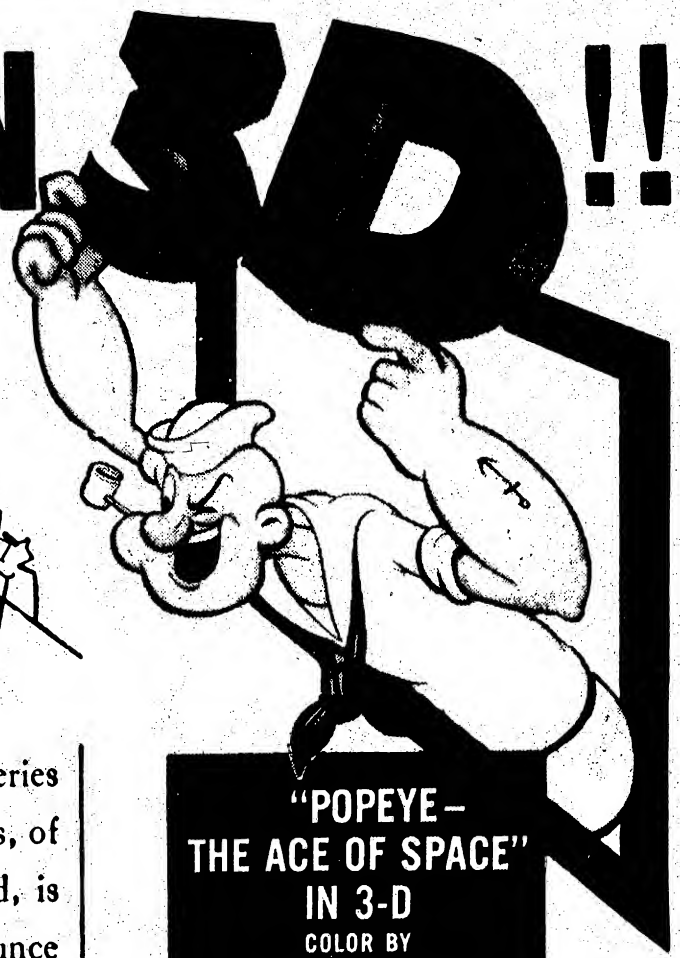
tee, in its resolution, notes "that this Convention will accord copyright protection in each contracting state to authors and proprietors in literary, scientific, and artistic works, and will assure that each contracting state will grant national treatment to the works of nationals of another contracting state, with specified minimum stanards . ."

The Convention, formulated under the auspices of UNESCO, is not self-executing as far as the U. S. is concerned. The Bar Assn. committee points out that not only does it require ratification by the Senate but also implementing legislation that must be considered by both Houses of Congress. Congress, it stresses, must pass upon changes that should be made in the U. S. copyright act, if Congress decides that adherence to the Convention is desirable.

Another New Paramount Sensation For Your Public:

POPEYE-IN 3D!!





"POPEYE – THE ACE OF SPACE" IN 3-D
COLOR BY
TECHNICOLOR
Produced by Famous Studios
King Features

Paramount, the company that gave you early deliveries of product for the wide screen, of 3-D features, of stereophonic sound, is now proud to announce another new screen thrill – its first 3-D cartoon.

Here is something the public will buy on sight. The demand for dates is already terrific – and growing every day. To avoid disappointment, get your date set NOW!

Paramount Pictures

Clips From Film Row

NEW YORK

Burt Sloane, formerly of Paramount publicity staff, this week joined United Artists as trade press contact.

Paul Petersen, formerly drive-in supervisor for Walter Reade Theatres, upped to assistant general manager of the circuit. In another shift, Ted Davidson, manager of the Paramount in Asbury Park, N.J., becomes city manager of the chain's Theatres in Perth Amboy, N.J.

CHICAGO

Telenews changes its name to the Loop Friday (21); 600-seater, located next door to the Chicago Theatre, embarks on permanent first-run policy Aug. 28 with "Sword and the Rose" and "Prowlers of Everglades." House continues under Telemanagement, Sylvan Goldfinger managing.

Teitel Films purchased some short subjects for first-run in this territory, most of them winners of International and Academy awards.

Rodney Bush meeting with Bill Hollander of B&K for campaign of "Robe," which is expected to be one of biggest for any pic yet here.

Stockholders meeting of Filmack Trailers re-elected Irving Mack as prez with same lineup as before.

B&K is continuing its day camp program which admits kid groups into Loop houses for 9c.

Operators Union is asking 10% wage increase in addition to pension fund.

McVickers has gone to $1.25 top with new first-run policy.

Family Drive-In equity suit against the film distribs was settled out of court last week by attorneys Seymour Simon and Frank Stewart. Clinton, Ill., ozoner now can bid for pix against other theatres in the locale.

DENVER

Ray Davis, northern district manager for Fox Inter-Mountain Theatres, promoted to Denver city manager; will also supervise company theatres in Boulder, Longmont and Ft. Collins, all Colorado.

Tom Brennan, city manager at Cheyenne, Wyo., has been made northern district manager for Intermountain, looking after Wyoming, Nebraska, and Sterling, Colo. Russell Berry, Rock Springs, Wyo., city manager, moves to Cheyenne, with James Auten, Longmont, Colo., becoming city manager at Rock Springs.

A. Bamossy, Rawlins, Wyo., will move to North Platte, Neb., to succeed A. C. Stalcup as city manager for Intermountain, Stalcup retiring Sept. 1. James Sutton, assistant at Cheyenne, gets Rawlins city managership.

Dick Ivy, who recently sold Intermountain Film Exchange to Robert Patrick, is booking and buying for Ted Knox Theatres.

ST. LOUIS

The new Mark, 400-seater at Oran, Mo., lighted by Bernard Tenkhoff.

New 300-car ozoner between Newton and Oblong, Ill., lighted by C. B. Simmons, Cisne, Ill., who will manage.

The St. Louis county ozoner owned by Mid-west Drive-in Theatres, Boston, Mass., was first to show a 3-D film, "Arena," in that section of St. Louis.

Andy Dietz, general manager of Dietz Enterprises and Cooperative Theatres, convalescing in a St. Louis hospital after second major surgery.

William Fitzpatrick and his wife will manage the Ozark, Eldin, Mo., and an ozoner near that town for for Tom Edwards, Farmington, Mo., exhib. They replace William Smith, who moved to the Coast.

MINNEAPOLIS

While Minnesota's July federal income tax collections reached the year's peak, reflecting an all-time employment high, admission tax collections, derived almost entirely from film theatres, declined from $644,000, the total for the corresponding 1952 month, to $597,000. For state as whole, with few smaller town exhibitors going for 3-D, this meant a boxoffice downtrend, according to industry leaders who blame TV's spread, rising living costs, and drop in farm income.

Bill Diehl, St. Paul Dispatch-Pioneer Press film editor-critic, acclaimed "Shane," now in third St. Paul week, "probably one of 10 best movies ever made and quite possibly the best western in Hollywood's history."

RKO's saturation bookings for reissued twin bill of "Mighty Joe Young" and "Isle of Dead" includes dates in Minneapolis and St. Paul RKO-Orpheums which seldom play oldies.

Vet showman Ralph Kettering, doing a United Artists' bally stint, here from Chicago beating drums for "Moon Is Blue" and "Return to Paradise."

Ed. Borgan, Universal exploiteer, tub-thumped here for "Thunder Bay" and piloted cast member Marcia Henderson around newspapers and TV-radio stations.

Saul Malisow, 20th-Fox branch manager, celebrated his 10th anni with the company and his 20th wedding anni on successive days last week.

LOS ANGELES

Harry Thomas, head of new Atlas Pictures Co., on a six-city tour to arrange first-run bookings for "Man of Conflict."

D. P. Callahan appointed general film buyer for United Rowley Theatres of Texas.

Carl Dudley, Vistarama prexy, appointed Carl Winston as European rep for the widescreen process. Winston is production chief of the Geisel-Gasstag studio in Munich, Germany.

DALLAS

D. P. Callahan appointed general film buyer of United Rowley Theatres of Texas, Callahan with circuit for last 17 years.

"Seven Deadly Sins" is currently in its sixth week here at the Coronet and making boxoffice history at the house, since an unprecedented run in this part of country for an art film.

Jefferson Amus. Co., will close its booking offices here Aug. 24, and move personnel and equipment to its homeoffice at Beaumont.

All-State Theatres purchased the Key City Drive-In at Abilene from Maurice S. Cole. This is part of $1,600,000 expansion program announced by Tom Griffing, head of circuit.

For fourth year, the theatres of Texas will make a collection in behalf of the Gonzales (Texas) Warm Springs Foundation in a Crippled Children's fund drive, Sept. 3-9. "Spencer Tracy Comes to Texas" will be special trailer shown in each house participating. Trailer was directed and produced by Frank Whitbeck at Metro studios in Hollywood.

Allied Earnings

Continued from page 4

sistent moneymaker for the past three years.

Under prexy Steve Broidy, Allied Artists had net income of $1,061,648 in 1951; $589,259 last year, and turned in a favorable report for the first 39 weeks of the current fiscal 12-months.

Another straw in the wind was the board's action last June in declaring a 10% stock dividend which was payable as of July 1. Melon was the first on the common stock in the company's history. Broidy has described his production policy as geared to "sensible" budgets and tailored to the needs of exhibitors.

Firm had a couple of good grossers last spring in "Flat Top" and "Torpedo Alley" and its current 3-Der, "The Maze," has been doing exceptionally well at the b.o. This business, of course, is an important factor in swelling the corporate profits.

While some sources speculated that perhaps some management officials or outside interests might be adding to their holdings, and thus account for Friday's heavy trading, it's pointed out that even if this were so the purchases would be evenly made instead of being bunched in one day.

AA Guns 3 in Sept.

Hollywood, Aug. 18.

Three features get the green light on the Allied Artists lot in September, making a total of five before the cameras under general supervision of Walter Mirisch.

Starters are "The Golden Idol," Sept. 8; "Arrow in the Dust," Sept. 17, and "Yukon Vengeance," Sept. 21. Left over from August will be "House in the Sea" and "Riot in Cell Block 11."

New Trailerizing Techniques For 20th's 'Robe' Bow

Entirely new trailer approach, particularly in relation to TV campaigns, is being mapped by 20th-Fox for its CinemaScope releases. Problem comes up increasingly in connection with exploitation of "The Robe," with none of the TV and trailer material including any excerpts from the actual film.

Trailer pitch on pre-"Robe" release plugging is tailored mostly along the lines of "the great innovation" and is designed to excite people about the new widescreen medium. Many of the New York circuits have agreed to cross-plug the "Robe" preem at the Roxy Sept. 16 with special trailers which actually mention the theatre. Among the chains participating are RKO, Brandt, Century and Randforce Theatres. Loew's also has given a tentative approval.

Decision to skip using "Robe" excerpts in promotional footage isn't so much based on mechanical difficulties, which exist also, as it's predicated on the theory that there is little use beating the TV tomtoms for an aspect of the pic which can't possibly be transmitted via the limited TV screen.

While 20th made a duplicate 35m standard version of "The Robe" for 16m reduction, and could use the negative for exploitation purposes, 20th execs insist that, on future CinemaScope pix, only the one version, shot with the anamorphic lens, will be produced. Earl I. Sponable, 20th's technical research head, has said that it is possible to optically transfer CinemaScope to a standard print.

In gunning "Robe" promotion, 20th flacks are working with 15 trailers, some of them featuring the Dean Cornwall paintings based on the Lloyd C. Douglas bestseller. Some of these trailers will be used by WNBT in its exclusive 20th tie-up for publicizing "The Robe." NBC won out over CBS and ABC in getting the entire 20th budget for the pic, amounting to more than $25,000. WNBT also is covering the "Robe" premiere.

Cross-plugging arrangements with other theatres is said to spring from exhibs' realization that the "Robe" bow will be a big event and that alerting the public to CinemaScope could be of benefit to all. It's planned to try and duplicate the policy in other cities.

'Robe's' Texas Dates

Dallas, Aug. 18.

20th-Fox's "The Robe" will open at the Palace on Sept. 24 in the first local showing of CinemaScope. It will play the Worth Theatre, Fort Worth, Sept. 29, San Antonio's Majestic on Sept. 30 and the Metropolitan, Houston, Nov. 1.

The opening will mark the first complete circuit booking for 20th's major production of the year.

Myer's Optimism

Continued from page 7

wipeout of the 20% is another matter. "To secure total elimination," Myers figures, "in a mad scramble with all other excise-burdened industries will take a heap of doing. For example, if another Mason Bill is introduced it will be necessary not only to obtain assurances of majority support therefor, but pledges will have to be obtained from two-thirds of the members of both Houses that they will support a motion to override a veto on a roll call vote."

Pa. Gov. Urges Tax Axe

Hollywood, Aug. 18.

Repeal of the 20% tax on theatre admissions was advocated by Gov. John S. Fine of Pennsylvania in a statement made during a visit to the Paramount lot. He said: "The motion picture industry needs relief to meet its burdens in face of the competition from television. This measure should be brought up again at the next session of Congress."

Mfrs.' New Interest In Theatre Markets

With exhibs apparently determined to fork over millions in the purchase of CinemaScope and other widescreen systems, equipment manufacturers and dealers are showing renewed interest in the theatre market. This fits the pattern developed during the past week when sales reps of RCA Victor and of General Precision and National Screen sat down with 20th-Fox officials to discuss CinemaScope and the various aspects of it that touch their biz.

Exact figures on how much will be spent on CinemaScope alone are unobtainable, but on the basis of 10,000 houses equipped at an average cost of $10,000 for the CinemaScope lens-screen-sound package, it stands to reason that the outlay will probably exceed $100,000,000.

This doesn't take in labor, wiring and other items, nor does it allow for the number of exhibs who may not install the expensive $3 per square foot Miracle Mirror screen which 20th peddles as the one "best suited" for CinemaScope projection.

Whether or not the Miracle Mirror screen will be widely installed remains to be seen, but there are indications that it's meeting with exhib resistance. Chains equipping for CinemaScope are ordering a few of the Miracle Mirror screen and are throwing the rest of the business to other manufacturers. According to 20th, it will not book CinemaScope pix into houses where it doesn't approve of the quality of the screen.

Accent at the moment, as brought out in the meets so far with RCA and NTS, was on 20th's new single film stereophonic sound system. After seeing a demonstration of CinemaScope Monday (17), Herman Place, GP-NTS prexy, predicted the system would "bring about a revolution in the film business." He said his company was moving forward with 20th in launching the new medium. NTS, incidentally, distributes the Walker high intensity screen which competes with Miracle Mirror.

Close liaison between 20th and the equipment field is skedded to continue, with Western Electric due to meet next.

LICHTMAN STUMPING ON 'ROBE' BOOKINGS

Al Lichtman, 20th-Fox director of sales, leaves N. Y. today (Wed.) for the Coast to finalize bookings for "The Robe" with Charles Skouras, National Theatres prexy. Lichtman will discuss arrangements for the Los Angeles preem and the pic's opening in other situations.

Meanwhile, it's learned that 20th's second CinemaScope release, "How To Marry a Millionaire," is tentatively skedded for a Radio City Music Hall, N. Y., date in October or November.

Spyros P. Skouras, 20th prexy, left for Europe last Friady (14) to carry on further talks with equipment manufacturers. He will also discuss CinemaScope production deals. Of the five British pix he recently said were tentatively set for CinemaScoping, at least one is said to involve Sir Alexander Korda and Sir Laurence Olivier. J. Arthur Rank also is negotiating with 20th to make a couple of CinemaScopix.

20th's 4-Track

Continued from page 7

trically and later picked up via a special penthouse type of soundhead. He said the magnetic reproducers being made couldn't wear out.

Stereophonic sound demonstrated on CinemaScope footage already seen before came across fine. In the one new sequence, the Coronation scene in London with the military parade passing the camera, was strong in its impact visually. The sound faithfully followed the various bands across the wide screen, but on the whole added little to the enjoyment of the show. It'll probably be some time before it is realized that, even with a sound novelty, "louder" doesn't necessarily mean "better" by a long shot. *Hift.*

Davis to Coast For DOS Gabs on 'Terminal'

Frank I. Davis, Jr., prexy of Selznick Releasing Organization, planes from New York to the Coast today (Wed.) for confabs with David O. Selznick relating to the October release of the Jennifer Jones-Montgomery Clift starrer, "Terminal Station." Picture, filmed in Rome, marks director Vittorio de Sica's first English-language effort.

Davis, while on the Coast, will also set in motion plans for reissuing a number of Selznick properties. Pix will be specially edited for widescreen presentation and a number will receive stereophonic sound tracks. Davis has been dickering with several distribs for re-release deals on "Duel in the Sun" and "Spellbound."

DOS Wraps

Continued from page 7

Selznick marks the end of considerable speculation regarding the sale of the film rights. Earlier report had the rights going to Otto Preminger on a deferred cast basis with no guarantee. However, both van Druten and Mrs. Selznick, Selznick's former wife, are reported to have objected to the proposed sale to Preminger on the ground that more advantageous terms could be obtained. Negotiations in behalf of van Druten and Mrs. Selznick were handled by Mary Baker, of the Jaffe office, and Monica McCall.

2 Factors

Continued from page 7

studios and in Madison Square Garden, the picture's cost was upped considerably by payments for overtime for off-hours work. For example, pic required 32 sets, forcing crews to strike and build new sets during late hours because of the cramped space. In addition, Howe pointed out that the lack of rear projection equipment for process shots and a suitable mobile camera car forced him to resort to improvisation. To catch the players seated in a moving car, for instance, a cameraman had to be strapped to the front bumper. Despite the difficulties faced, Howe feels that the improvisation, in the long run, brings better results.

Howe's greatest problem in switching from behind the camera to the director's chair was in not interfering with the chief cameraman. "I felt nervous and lost," he declared. He was particularly pleased with the competence of the N. Y. crew, headed by cameraman Bill Steiner.

Howe's decision to turn director is based on a long-cherished desire to follow the footsteps of George Stevens, Victor Fleming, Ted Tetzlaff and Rudy Mate, who have successfully made the change from filming to directing. He admits that his future as a megger depends on the reception accorded his efforts in "Go, Man, Go." Howe, like Dane Clark, has a piece of the picture, receiving a modest stipend plus a participation in the profit.

Film is currently being scored by Alex North, and will be ready for distribution in October. Palca is currently working on a distrib deal.

BOT Asking

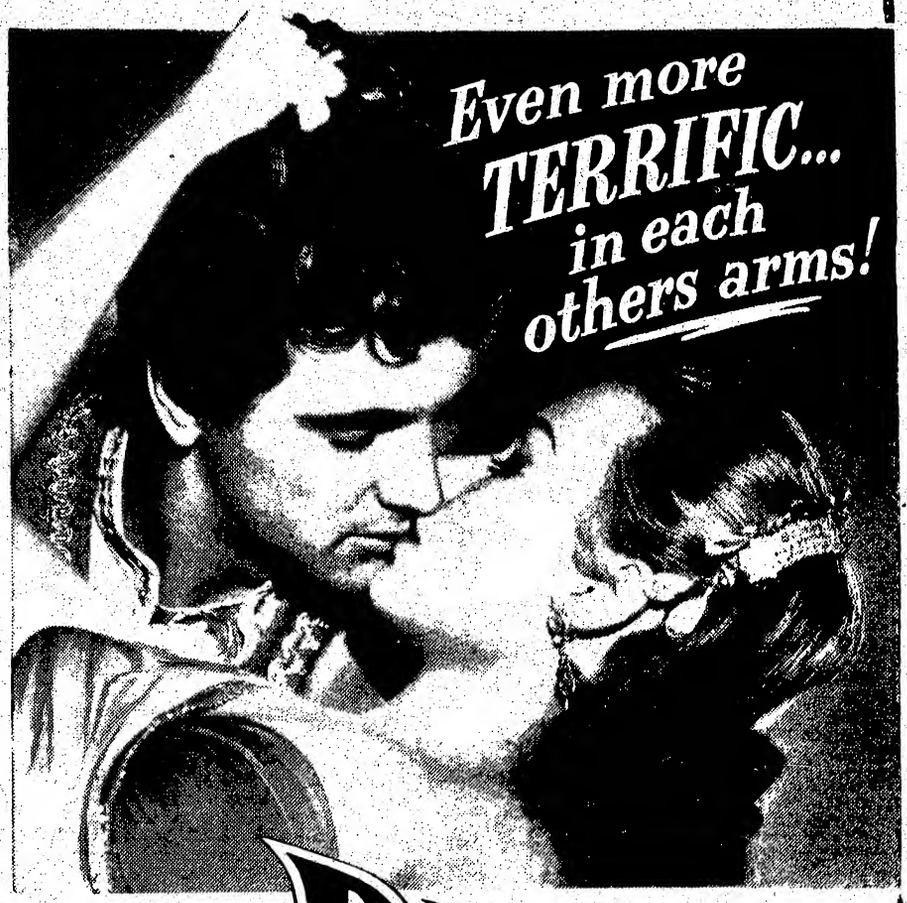
Continued from page 5

telecasting of its football games is in the nature of an experiment for ND, with Irish officials indicating a willingness to test financially the result of home versus theatre TV in relation to the b.o. take at the actual contests. ND's deal with BOT reportedly is also on percentage basis, with no guarantee involved. J. Walter Kennedy, one-publicity director of ND and currently the Globetrotters press chief, will assist BOT in its alumni program.

Rosensohn discounted exhib fears that the games may extend into theatres' best time segment (6 p. m. to 9 p. m.) for drawing patrons for the regular film show. Starting times, he said, would be either 1:30 or 2:30 p. m. in the east and 12:30 and 1:30 p. m. in the midwest. He admitted that the Coast might present a problem, but that he didn't think it was an insurmountable one.

ROCK HUDSON · PIPER LAURIE

His blade of gold...
a legend in battle
Her kiss of surrender
...the prize of victory!



THE GOLDEN BLADE

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U-I makes the Money Makers!

MPAA Reaffirms Code

Continued from page 8

in their support of the Code and its principles.

Commenting on criticism that the Code was not keeping up with the times, Johnston said it had "nothing to do with styles or changing customs of people. It is a living document that is appreciated throughout the world. It doesn't go out of fashion." The MPAA prexy added that the Code had performed "magnificently" and was completely flexible.

He saw no concern over the release of "Moon," stating that it was up to individual theatres whether or not they wanted to play pix without a Code seal. Johnston made a big pitch for the Code as a bulwark against state censorship. "Without it (the Code), we'd have pandemonium," he opined. Shurlock quoted Paramount's Y. Frank Freeman to the effect that, without the Code, "there couldn't be a Hollywood."

Johnston confirmed that he had discussed MPAA membership with UA, but said he couldn't report any progress. UA already is a member of the Motion Picture Export Assn.

The MPAA topper said it was clear that U. S. film companies couldn't continue to participate in the Venice film festival again unless the rules for picking entries were changed. He commented that there had been some pressure from the companies' Continental managers to skip participation in this year's festival also, but "we didn't feel this way." He explained that the American industry had made a commitment to send films to Venice in 1953 and that he and the Motion Picture Export Assn. board felt it had to be honored.

On arbitration, Johnston would merely say that he "always believed in it, and I still do" but that he'd been too busy lately to do much thinking about it. "I hope it will eventually come about," he stated.

ACLU Ayes Preminger In PCA's 'Moon' Nay

American Civil Liberties Union has joined the Otto Preminger camp in the hassle over the Production Code Administration's denial of an okay for the producer's "Moon Is Blue." ACLU statement issued this week reaffirmed the outfit's opposition to motion picture and radio-TV codes which, it said, "restrict freedom of expression."

Elmer Rice, chairman of the ACLU's National Council on Freedom From Censorship, in a letter to Preminger, said: "We, of course, are in no position to judge the merits of the play, but we approve your principle of not submitting to the censorship which is inherent in any submission to Code authority."

ACLU statement notes that Preminger refused to make changes in the film "to meet the objections of the movie industry's self-censoring body."

De-'Blued' 'Moon' For M'w'kee

Milwaukee, Aug. 18.

After witnessing the second private screening of "Moon Is Blue" here, the City Motion Picture Commission altered its first decision to completely ban the pic, and ordered deletions of certain dialog if exhibitors expected to show the film. A third screening at which the commission will indicate desired cuts is skedded for tomorrow (Wed.).

U. A. branch manager Joseph H. Imhoff, motivator of the second screening, at which the local censor group demanded cuts, indicated the film's producer must give the nod to any clips in the film.

Non-motion picture industry commissioners objected to "virgin," "seduce" and other dialog considered on the sex side.

Blasts K.C. Star's Editorial

Hollywood, Aug. 18.

Kansas City Star's recent editorial attacking the ban on "The Moon Is Blue" brought a retort from the Production Code Administration, saying in part: "We feel certain that it was not prompted by malice, but cannot help but think it was made without sufficient reflection." John A. Vizzard, assistant PCA director, said the organization feels that its function is like that of a baseball umpire, who simply calls balls and strikes as he sees them."

Women's Clubs Endorse PCA's Nix on 'Moon'

Washington, Aug. 18.

Denial of the Seal of Approval to "The Moon Is Blue" by the MPAA Production Code Administration got strong backing last week by the General Federation of Women's Clubs. Federation said it stands "resolutely behind" the PCA "unless some way can be found to earmark it ('Moon') for selected audiences."

In reviewing the Otto Preminger-F. Hugh Herbert production of the UA film for the guidance of member clubs, Mrs. Dean Edwards, chairman of the GFWC m.p. division, said: "To those of us who have worked in the motion picture previewing movement since before the days of the Code, it is unthinkable, in spite of our personal enjoyment of the picture, that such daring dialog, no matter how clever and witty it is, should be permitted to pave the way for unrestricted license in motion picture entertainment. . . ."

The GFWC informed its members it does not ordinarily review films which do not have the Seal of Approval. However, it declared, "Since 'The Moon Is Blue' raises an issue important not only to the moving picture industry but also to millions of moviegoers throughout the country, we think you should be informed as to its contents and our stand in the matter."

Referring to the "vocally virtuous maiden" (played by Maggie McNamara) in the picture who allows herself to be picked up by a bachelor architect and goes to his apartment to sew on a button, Mrs. Edwards declares that "the fact that in this instance her unorthodox behavior culminates in matrimony does not lessen the impact of its foolhardiness."

Noting that "agitation has arisen" in the industry because of denial of the seal, the review says of the picture: "That it is hilariously amusing, superlatively acted, and skillfully directed and staged, makes it a more dangerous flouting of the code regulations than if it were not so well done."

GFWC adds that "Moon" is not only an "adult" picture, "but one for worldly-wise adult audiences familiar with and accustomed to the license allowed on the legitimate stage. . . . It is a picture for those who can appreciate the fallacies of its reasoning and not for impressionable young people who might make a fatal mistake in following the example and pattern of the 'professional virgin' which is treated with uninhibited gaiety."

Lud Sussman Memorial

Chicago, Aug. 18.

More than 300 are expected to attend Ludwig Sussman memorial program at the Adelphi Friday (21). Bronze plaque will be unveiled in the theatre lobby in memory of Adelphi's founder, who was a civic leader and philanthropist in the Rogers Park community.

Film critic Sam Lesner, friend of the late Mr. Sussman, will unveil the plaque.

MOT Exit

Continued from page 4

disband MOT as a working unit was taken in June.

As it's understood, Time-Life execs weren't too happy with MOT's performance in the TV field. It's the present intention to let TV settle into some kind of definite format before a new attempt is made to make MOT's type of pictorial journalism fit the medium.

March of Time started out in February, 1935, producing newsfeature two-reelers at the rate of one a month. Later this was changed to one every six weeks. When the market tapered off, MOT tried its hand at TV and, among other things, produced the memorable "Crusade in Europe" and "Crusade in the Pacific." Former is owned by 20th-Fox while the latter belongs to MOT. In all, MOT turned out 205 theatrical and 39 TV releases.

From the start it found resistance to its two-reelers, particularly in double feature territories. Later, rising costs made for large deficits. MOT theatrical releases were discontinued in August of 1951. Decision to quit TV too was made when it was realized that, on the basis of stations signed up for fall presentation of the MOT news show, the outfit couldn't even approach the break-even mark.

Exhibs Hope

Continued from page 5

TC cost cut should be "most timely."

Reference was slightly confusing since, in any event, exhibs wouldn't directly share in any savings resulting from a TC price reduction. Distribs, however, did "lose" an estimated $68,000,000 via the President's veto of the Mason bill.

New TC rate is about 1c lower on volume orders than that of any competitor in the color field. On an average 9,000 feet TC feature pic, the difference between the new and the old price comes to $31.50. Figuring the normal number of about 350 release prints on a major pic, the price drop reps a saving of $11,000.

Observers also saw the TC move as a measure designed to maintain TC's top position in the color field now being entered by a good many of the black-and-white labs.

DENVER

(Continued from page 11)

—"Arrowhead" (Par). Good $8,500. Last week, "Houdini" (Par), $8,000.

Denver (Fox) (2,525; 50-85)—"Return To Paradise" (UA) and "Northern Patrol" (AA). Fast $17,000. Last week "Thunder Bay" (U) and "Murder Without Tears" (AA), $18,000.

Esquire (Fox) (742; 50-85)—"Return to Paradise" (UA) and "Northern Patrol" (AA). Big $5,000. Last week, "Thunder Bay" (U) and "Murder Without Tears" (AA), $4,500.

North Drive-In (Wolfberg) (750 cars; 85)—"Man from Alamo" (U) and "Take Me to Town" (U). Okay $5,500. Last week, "Abbott Costello Meet Jekyll Hyde" (U) and "Happens Every Thursday" (U), $5,000.

Orpheum (RKO) (2,600; 50-85)—"Ride Vaquero" (M-G) and "Affairs Dobie Gillis" (M-G). Good $12,000 or near. Last week, "Sword and the Rose" (RKO) and "Trail Blazers" (AA), $10,000.

Paramount (Wolfberg) (2,200; 50-85)—"Man from Alamo" (U) and "Take Me to Town" (U). Fairish $10,000. Last week, "Abbott & Costello Meet Jekyll Hyde" (U) and, "Happens Every Thursday" (U), $11,000.

Tabor (Fox) (1,967; 50-85)—"Shoot First" (UA) and "Marshal's Daughter" (UA). Fair $5,000. Last week, "Twilight Women" (Lip) and Slasher" (Lip), $8,000.

Valley Drive-In (Wolfberg) (1,000 cars; 85)—"Man from Alamo" (U) and "Take To Town" (U). Fair $5,500. Last week, "A & C Meet Jekyll Hyde" (U) and "Happens Every Thursday" (U), $5,000.

Vogue (Pike) (442; 60-90)—"I Believe in You" (U). Only $1,000 in 4 days. Last week, reissues.

Webber (Fox) (750; 50-85)—"Shoot First" (UA) and Marshal's Daughter" (UA). Fair $3,000. Last week, "Twilight Women" (Lip) and "Slasher" (Lip), $3,700.

Picture Grosses

DETRÓIT

(Continued from page 11)

(20th) (3d wk). Down to $13,000. Last week, great $18,000.

Adams (Balaban) (1,700; 70-95)—"Band Wagon" (M-G) (2d wk). Nice $10,000. Last week, $17,000.

Broadway-Capitol (Korman) (3,500; 70-95)—"Sea Devils" (RKO) and "Below Sahara" (RKO). Slim $9,000. Last week, "Raiders Seven Seas" (UA) and "Phantom from Space" (UA), $9,500.

Music Hall (Cinerama Prod.) (1,236; $1.40-$2.80)—"Cinerama" (22d wk). Terrific $30,000. Last week, $31,000.

'Paradise' Hep $18,500, Cleve; 'Love' Good 13G

Cleveland, Aug. 18.

Grosses are growing steadily stronger in key houses here to bypass the usual doldrums of this time of year. Heftiest entrant this round is "Return To Paradise," with big total at the State and strong enough to rate a holdover. "Sword and Rose" at Palace also looms fine. "So This Is Love," another newcomer, looms very good at Allen. "Shane," in fourth week of moveover at Stillman, still is very big.

Estimates for This Week

Allen (S-W) (3,000; 55-85)—"So This Is Love" (WB). Very good $13,000. Last week, "Inferno" (20th), $12,000.

Hipp (Telemanagement) (3,700; 55-85) — "Stranger Wore a Gun" (Col) (2d wk). Fine $14,000 following $24,000 last week.

Ohio (Loew's) (1,200; 55-85) — "Band Wagon" (M-G) (m.o.). Trim $9,000. Last week, "Lili" (M-G) (m.o.), $6,000.

Palace (RKO) (3,300; 55-85) — "Sword and Rose" (RKO). Nice $14,500. Last week, "Thunder Bay" (U), $11,000.

State (Loew's) (3,450; 55-85) — "Return to Paradise" (UA). Sock $18,500. Last week, "Band Wagon" (M-G), $18,000.

Stillman (Loew's) (2,700; 55-85) — "Shane" (Par) (m.o.) (4th wk). Big $10,000 after $10,200 last week.

Tower (Telemanagement) (485; 55-85)—"Pathfinder" (Col) and "All Ashore" (UA). Light $2,500. Last week, "Column South" (U) and "Maverick" (Indie), $3,000.

'Arrowhead' Sharp 12G, Buff; 'Blondes' 15G, 2d

Buffalo, Aug. 18.

Biz is sprightly here this stanza, with "Arrowhead" and "Gentlemen Prefer Blondes" taking major laurels. Former is brisk at Paramount while "Blondes" looms stout at Century in second frame. "Stranger Wore Gun" also is doing okay at Lafayette.

Estimates for This Week

Buffalo (Loew's) (3,000; 40-70)—"Band Wagon" (M-G). Good $15,000 in 8 days. Last week, "Sailor of King" (20th) and "Follow Sun" (20th) (reissue), $7,500.

Paramount (Par) (3,000; 40-70)—"Arrowhead" (Par) and "Blueprint for Murder" (20th). Trim $12,000. Last week, "Master of Ballantrae" (WB) and "Son of Belle Starr" (AA), same.

Center (Par) (2,100; 40-70)—"So This Is Love" (WB). Fair $7,500. Last week, "Inferno" (20th) (2d wk), ditto.

Lafayette (Basil) (3,000; 40-70)—"Stranger Wore Gun" (Col) and "Bandit Island" (Indie). Bright $12,000 or better. Last week, "Last Posse" (Col) and "Flame of Calcutta" (Col), $8,500.

Century (20th Cent.) (3,000; 55-85)—"Gentlemen Prefer Blondes" (20th) (2d wk). Sturdy $15,000. Last week, $25,000.

TORONTO

(Continued from page 10)

and "Loose in London" (AA), $15,000.

Eglington, University (FP) (1,080; 1,558; 40-75) — "Houdini" (Par). Hefty $15,000. Last week, "Glory Brigade" (20th), $9,500.

Hyland (Rank) 1,250; 40-85)—"Titfield Thunderbolt" (Rank) (3d wk). Holding at near-capacity $6,000. Last week, $6,500.

Imperial (FP) (3,373; 40-75)—"Shane" (Par). Smash $26,000. Last week, "South Sea Woman" (WB), $13,000.

Loew's (Loew) (2,096; 40-75)—"Band Wagon" (M-G) (2d wk). Fine $12,000. Last week, $22,500.

Odeon (Rank) (2,390; 50-90)—"Moon Is Blue" (2d wk) (UA). Hefty $14,500. Last week, $19,000.

Shea's (FP) (2,386; 40-75)—"Charge Feather River" (WB) (2d wk). Light $8,000. Last week, $9,000.

'Master' Medium $5,000, L'ville; 'Loves' Drab 4G, 'Blondes' Tall 12G, 2d

Louisville, Aug. 18.

Looks like the dog days are back here for most houses this week. Few cusotmers are beating a path to the wickets during the current hot weather. Best grosser still looks like "Gentlemen Prefer Blondes" still in second Rialto round. "Master of Ballantrae" at the Mary Anderson is medium while "Three Loves" at the State is very light.

Estimates for This Week

Kentucky (Swifow) (1,200; 50-75)—"Let's Do It Again" (Col) and "Invasion U. S. A." (Col). So-so $3,500. Last week, "Powder River" (20th) and "Treasure Golden Condor" (20th), $4,500.

Mary Anderson (People's) (1,200; 50-70)—"Master of Ballantrae" (WB). Medium $5,000. Last week, "Maze" (AA) (2d wk), $9,000.

Rialto (Fourth Avenue) (3,000; 75-99) — "Gentlemen Prefer Blondes" (20th) (2d wk). Still torrid at $12,000. Last week, smash $16,000.

State (Loew's) (3,000; 50-75) — "Three Loves" (M-G) and "Scandal Scourie" (M-G). Drab $4,000. Last week, "Band Wagon" (M-G) and "Flame Calcutta" (Col), $12,000.

'HOUDINI' FANCY 10G IN INDPLS; 'BAY' 10½G

Indianapolis, Aug. 18.

August upsurge in first-run biz here tapered off this stanza, with disappointing grosses in some cases. "Houdini" is top money film in nice stand at Circle. "Thunder Bay" at Indiana looms fair. "Story of Three Loves" at Loew's looks just okay.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-76)—"Houdini" (Par) and "Count Hours" (RKO). Nice $10,000. Last week, "Second Chance" (RKO) and "Below Sahara" (RKO), sock $14,000 at 65-85c scale.

Indiana (C-D) (3,200; 50-76)—"Thunder Bay" (U) and "Alaskan Eskimo" (Indie). Fair $10,500 or close. Last week, "Charge Feather River" (WB) (2d wk), good $10,000.

Loew's (Loew's) (2,42; 50-76)—"Story 3 Loves" (M-G) and "Big Leaguer" (M-G). Fairish $8,000. Last week, "Band Wagon" (M-G), solid $14,000.

Lyric (C-D) (1,600; 50-76)—"City That Never Sleeps" (Rep) and "Woman Almost Lynched" (Rep). Mild $4,500. Last week, "Bad Blond" (Lip) and "Bachelor in Paris" (Lip), $5,000.

BALTIMORE

(Continued from page 10)

"Juggler" (Col) (2d wk). Solid $4,500 after $5,000 opener.

Mayfair (Hicks) (980; 20-70)—"Sun Shines Bright" (Rep). Opens tomorrow (Wed.) following moderate week of "Franic Covers Big Town" (U) at $4,600.

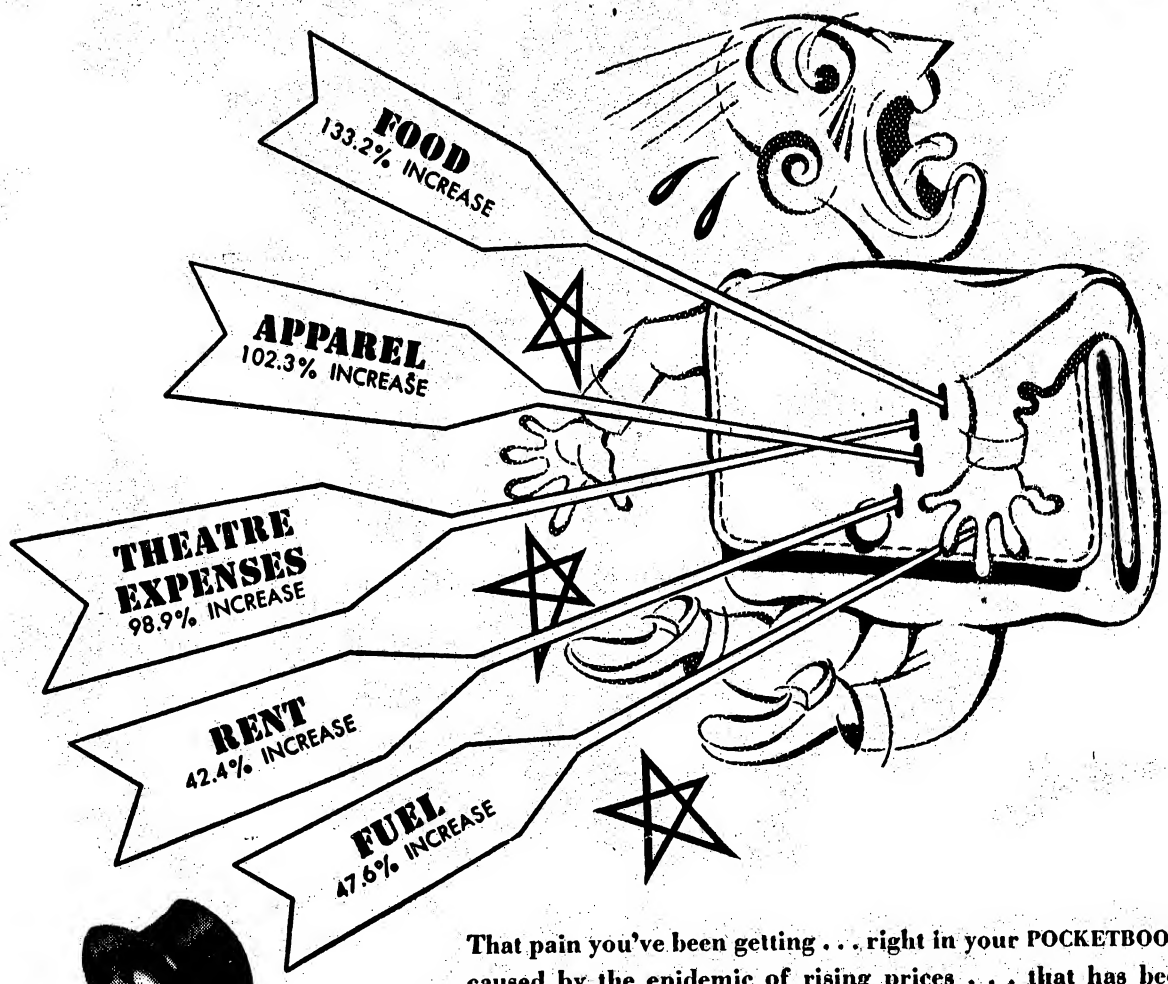
New (Mechanic) (1,800; 25-70)—"Inferno" (20th) (2d wk). Dipping to $5,500 after nice $8,000 first week.

Playhouse (Schwaber) (420; 50-$1)—"Lili" (M-G) (5th wk). Easing off to $5,000 after $5,400 for fourth.

Stanley (WB) (3,200; 25-90)—"So This Is Love" (WB). Mild $9,500. Last week, "Arrowhead" (Par), $9,000.

Town (Rappaport) (1,600; 35-80)—"Mighty Joe Young" (RKO) (reissue). Okay $8,000. Last week, "Second Chance" (RKO) (3d wk), $5,800.

PAIN IN YOUR Pocketbook?



That pain you've been getting . . . right in your POCKETBOOK . . . has been caused by the epidemic of rising prices . . . that has been hitting you where it hurts the most.

According to the Bureau of Labor Statistics, you've been stung with an increase of 133.2% in the cost of FOOD since 1939 . . . and CLOTHING, RENT and other *costs of living* have accounted for an average increase of 98.9%. In your theatre, you've been hit pretty hard, too, by increases in the cost of THEATRE EQUIPMENT and SUPPLIES . . . that, according to Exhibitor's Digest, have averaged 90.9%, from 1940 to 1952! No wonder it *hurts!*

However, it will ease the pain, a little anyway, if you take note of the *negligible increase,* IF ANY, you've received from NSS during this painful period.

Yes, COMPARE *all* your costs with the LOW COST, Service-With-A-Smile Policy of the Prize Baby!

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

NBC-TV Mulls Film Production Of Opera for Theatres or Syndication

In an expression of the NBC-TV Film Division activity, chieftain Robert W. Sarnoff, it's reported, is exploring the possibility of filming one of the NBC-TV Opera Theatre presentations on the '53-'54 agenda for either theatrical release or for TV syndication.

Sarnoff's division is presently at work on a reediting and rescoring of the "Victory At Sea" TV film series as a feature attraction for theatrical distribution and the opera filming would be the TV Film division's second major venture into large-scale auxiliary activity, aside from its regular vidpix production and syndication.

The opera filming is but one facet of the multiple plans blueprinted by Peter Herman Adler to project the NBC-TV Opera Theatre into a major show biz unit. Aside from the eight operatic performances on tap for the upcoming television season, Adler plans to send out a unit as a road attraction. It's planned to integrate some of the Opera Theatre unit's activity into the Sunday afternoon Ford Foundation-inspired "Excursion" series, with additional opera vignettes showcased on the Kate Smith daytime show.

Marching Thru Ga.

Jacques Liebenguth and Bill Breen, NBC Film Division salesman, made a sale in Atlanta, Ga., the easy way last week.

The Dinkler-Plaza, hotel in which they were staying, bought the division's "Weekly News Review" for 52-week sponsorship.

O'Seas Censorship Hampers TV News

Censorship by certain Near Eastern countries, difficulty in obtaining visas for roving cameramen and reporters, and delay in shipment of film occasioned by customs, schedules, weather, etc., are among the numerous problems to be worked out in television's coverage of international news, says William R. McAndrew, NBC manager of news and special events.

McAndrew has just returned from a three-week tour of European capitals where he consulted with NBC-TV News Film correspondents and cameramen working under his direction.

Although he did not go into detail on his proposals for stepping up the NBC-TV News Film operation, McAndrew indicated that representations might be made through State Department channels to the governments which make it difficult for American correspondents to get their stories. The net has penetrated the Iron Curtain with coverage both in East Germany and the Soviet Union itself. McAndrew indicated that efforts to step up this coverage will be increased.

The NBC news chief returned in time to give personal attention to the special program celebrating the 8th anniversary of NBC-TV News Film this Sunday (23), from 7 to 8 p.m. Entitled "Assignment: Tomorrow," the one-hour production will consist of film clips from coverage of major news stories of the past eight years by NBC-TV news cameramen. Jim Fleming is narrator and editor.

Foley Gets 'Tales' In Ex-Partner Sale

George F. Foley last week bought out ex-partner Richard H. Gordon's interest in the "Tales of Tomorrow" tele series and will start shooting the series in N.Y. within the next couple of weeks. Pair originated "Tales" a couple of years ago when they were partners in Foley & Gordon packaging firm, and Gordon retained a royalty interest in the show after they split up over a year ago.

Series was carried live last season on ABC-TV under alternate sponsorship of Kreisler Watchbands and the Masland Co. Foley's current plans are to put the series on film and syndicate it under the new sales setup he established a couple of weeks ago. Even if he secures a national sale on the series, he'll still syndicate in markets not covered by network.

GUILD PACTS BARE FOR 'PALOOKA' SERIES

Hollywood, Aug. 18.

Guild Films last week set Richard L. Bare, former Warner Bros. and Columbia producer, as producer-director on its "Joe Palooka" vidfilm series, which goes into production next week at Republic Studios. Guild also set a five-man writing team to collaborate with the comic-strip's creator, Ham Fisher.

Writing team consists of Lee Backman, Robert Abel, Clark E. Reynolds, Monroe Manning and Dean Reisner. Joe Kirkwood, Jr., and Cathy Downs will play the leads. Production plans call for completion of first cycle of 13 half-hours by Oct. 15. Films will be budgeted at $20,000 each.

Heatherton's 'Mailman' Syndicated Film Series

"Merry Mailman," the Ray Heatherton-starring kiddie show that's been airing on WOR-TV, N. Y., and on Mutual radio, will go on film for national syndication by winter, according to Sandy Howard, producer-packager of the show. Howard, who said financing of the series has been set, phoned to the Coast last week for three weeks to study problem of film costs and possibly to set a deal.

Filmed version would be a once-weekly half-hour show with adult appeal, according to Howard. He said that current N. Y. sponsors had indicated they would purchase the film in several markets. Howard has already talked to a number of vidpix producers and distribs in N. Y., among them Official Films, but has set no deal yet.

JIMMY NELSON
DANNY O'DAY AND HUMPHREY HIGSBYE
PERSONAL MANAGEMENT
LOUIS W. COHAN
1776 Broadway, N. Y.

Madden Joins Matty Fox As Production Veepee Of MPTV; Polalite Deal

Embarking on an expanded program, Motion Pictures for Television, Inc., of which Matty Fox is chairman of the board, has named yet television and ad agency exec Edward D. Madden a vice-president of the company. Madden, formerly veepee in charge of TV operations and sales for NBC and previously one of the toppers of McCann-Erickson, joins MPTV on Sept. 1.

In keeping with MPTV's plans to provide package film programs to local TV stations for sale to local and regional advertisers, Madden will supervise new programming and will head a newly-created division devoted to production and distribution of major "name" films made especially for television. Working closely with Lew Kerner, MPTV's Coast production chief, Madden will also be responsible for the distribution and sales of these new entertainment pix for video.

Aim of MPTV's new policy is to

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22-MARKET SPREAD ON CONSOLIDATED GRID

Consolidated Television Sales' "All-American Game of the Week," the half-hour filmed highlights of college football games, has been sold in 22 markets since Consolidated started peddling the package a couple of weeks ago. Firm had been dickering a deal with Hudson Motors for a network slot on Monday nights on NBC-TV opposite "I Love Lucy," but deal fell through.

Distrib last year had the series syndicated in 50 markets, and with the increase in the number of stations on the air, expects to exceed 75 before the season starts.

Mrs. McCann's N.Y.-L.A.

Dorothy McCann, supervising producer of "Death Valley Days" for McCann-Erickson, flew to the Coast yesterday (Tues.) with scripter Ruth Woodman to set up production on a new cycle of the series, which is sponsored on a spot basis by Pacific Coast Borax Co.

Mrs. McCann will return to N.Y. in two weeks, while Mrs. Woodman remains until Oct. 1.

ABC-TV'S 500G DEAL FOR PIX PROCESSING

Hoollywood, Aug. 18.

ABC-TV last week signed General Film Laboratories to an exclusive $500,000 contract under which the labs will handle processing of all ABC-TV film properties and kinescopes. Labs, it's understood, will handle processing and release prints for the Danny Thomas and Ray Bolger shows, as well as the Hal Roach Jr., vidfilms he's developing for the network. News footage won't be involved, since the web doesn't plan to set up its own newsgathering organization.

Pact was negotiated by ABC-TV Coast general manager William Phillipson and director of studio operations Edward Levin, with Alton A. Broby, General's director of sales, and Bob Goodwin, firm's treasurer, repping the lab.

TV's 'Cuffo Pilot' Racket

Now it's the "cuffo pilot" racket that's moved in on television. Producers of live dramatic shows are being approached with propositions by would-be program packagers to accept a script at no cost whatever, with even the actors thrown in for good measure.

In return, the "packager" providing the script and the cast wants a kine of the show which he could use as a pilot in peddling a film series based on the single episode.

Martin Horrell, producer of the Friday night "Campbell Sound Stage" on NBC-TV, says he was approached on three different occasions to put on programs on the free-script-free-cast basis which in turn would give the "packager" a cheap way out in making a pilot of his property. He nixed them all.

Overlap of Tele Reception Areas Poses Problem in Peddling Vidpix

With new television grantees springing up all over the map, overlapping of reception areas is creating an unexpected and disturbing problem for vidpix syndicators. Where they previously anticipated a sales boom because of the rapidly expanding number of markets, they've run into a situation that prevents them from selling to many new stations and restricts them to the larger—and in many cases, pre-freeze—stations.

Problem is the fact that many of the new stations' signals are being received in the larger markets. If a telefilm salesman aiming at one of these large markets should sell a series in the smaller, outlying market, he can't make a sale in the larger one. And despite the apparent large coverage of the smaller station, rates for film are well below that of the larger market.

An extreme example of this situation exists in the New York area. A distributor selling a series to WATV in Newark, for example, doesn't stand a chance in N. Y., since the Newark signal is received by most sets in Gotham. Ditto a sale to the new stations in Bridgeport, Conn., and New Brunswick, N. J. Another case cited by vidpix salesmen is St. Joseph, Mo., which is too close to Kansas City. While St. Joe would provide a comparatively lucrative market for the film peddlers, a sale there would ruin their chances in Kansas City, which just received a batch of new authorizations.

The one alleviating factor in the situation is the fact that many of the new stations in outlying areas are UHFers. While set conversion may be fairly rapid in the new markets, it's far slower in the major markets which already have had a VHF station. Consequently, sale of shows to outlying UFH stations won't particularly affect those larger markets, except where new UHF outlets have been authorized there. But the distributors fear that in a matter of a few years, replacement of obsolete sets by the new 82 channel selective tuner jobs in the major markets will once again aggravate the situation.

Foley's Italo Pic

Helen Wheeler of George F. Foley, Inc., telefilm and indie film producer, has returned from Rome, where she completed job of coordinating production of a film on the Italian Photographic Industry. Film, produced by the Foley firm for the Italian government, will be shown in this country as part of a sales promotion program.

Miss Wheeler's new assignment is on the telefilm production staff of "Tales of Tomorrow."

Irene Ryan of the org has left N. Y. for L. A. to be assistant to Kingsley F. Horton, veepee in charge of the Coast office.

Revlon's 350G Tab On '13 Mirror' Pix

Hollywood, Aug. 18.

Revlon is paying $350,000 for the first 13 telepix in the upcoming "Revlon Mirror Theatre" series, to begin Sept. 19 on CBS-TV, with Revue Productions helming.

Revue has tossed into the collection an unreleased telepic starring Joan Crawford, which tees off the series. Understood the tab on this one was $50,000.

Shooting on "Key in the Lock," first of the to-be-shot vidpix, is on now, with George Brent and Marguerite Chapman starring.

CONNE-STEPHENS IN PROCKTER PROD. TIE

Hollywood, Aug. 18.

All physical production work on Prockter Television Enterprises vidpix has been handed over to production firm of Conne-Stephens under a longterm deal consummated this week. Conne-Stephens, with its own studios, is currently shooting 13 "International Police" pix for Procpter.

Under terms of the pact, Prockter continues to supply scripts and directors, with Conne-Stephens supplying lot, cameras, sets and other facilities. Film will soon start production on Chester Erskine's new Readers Digest series for Prockter, with the Walter Brennan-starring series also scheduled for a fall start.

Conne-Stephens has set up similar arrangements with other outfits, having completed shooting on pilots for NBC-TV on the "Letter to Loretta" and Ben Blue shows and having also shot six films for Elliott Hyman's "Warden Duffy" series.

British Tempean Into Vidpix Prod'n

London, Aug. 11.

Tempean Films, makers of B films which are handled by Eros Films, are the latest company to go in for extensive making of TV films.

Monty Berman, Bob Baker, the two directors, have joined forces with Bill Lowe, former vaudevillian, and husband of Jean Carson, musical comedy star, and formed subsidiary company of Tempean Films for sole purpose of making TV films for American release.

LODGE EXITS NBC-TV, GETS NAM VIDPIX NOD

Arthur J. Lodge, unit producer for NBC-TV in charge of the "Industry On Parade" telepix production; sponsored by the National Assn. of Manufacturers, is resigning from the network is set up shop on his own.

Effective Oct. 1, Lodge will take over production of the "Industry" vidpix. NBC has cancelled out on producing the series rather than become involved in a union jurisdictional hassle, with NAM subsequently tossing the series his way.

How Autonomous Can You Get?

Although it's frankly acknowledged that the NBC-TV Film Division now operates as a completely separate adjunct from the network (just as the owned-and-operated division enjoys the status of a unit unto itself), actually the degree of the Film Division's complete independence from the network is only now beginning to make itself felt.

Under the managerial reins of Robert W. Sarnoff, the NBC-TV Film Division today stands as a major component within the overall NBC-RCA setup. Its object is to make money with its increasing number of film properties. To make the kind of money it envisions for itself in assuming a No. 1 leadership status, the Film Division has long since recognized the need to break away from exclusive network-affiliate-o & o ties and set itself up as an organization that will sell to everybody, regardless of NBC, CBS, ABC, DuMont or indie ties, on a first-come-first-served-take-the-best-bid basis.

Since basically the Film Division still flaunts the NBC title banner and, no matter how you slice it, is still an offshoot of "Operations NBC," the extent of its independence has already provoked some queries and bafflement, if not within the NBC organization itself, at least in NBC affiliation towns.

The "we'll sell to everybody" formula has already sparked some strange bookings. In some cities non-NBC stations have bought the re-runs (as peddled by the Film Division) of NBC-TV shows, creating a situation where NBC stations and rival affiliates will be playing the same shows (NBC station carrying first-runs as fed by the network, the other using re-runs of the retitled originals).

The fact that, in at least one major city, the Film Division made overtures to a non-NBC station for acquisition of a property without first huddling with the NBC affiliate (although the Division discounts the report), is known to have created some "what goes?" perplexities.

TV MOAT GETS PACKAGERS' GOAT

NBC's 'Wide Open Spaces' Lament

Major tipoff as to what's been happening in network radio is gleaned from the fact that the upcoming '53-'54 semester may find NBC lacking even a single Sunday night commercial. Last season the network was still enjoying the 60-minute U. S. Steel "Theatre Guild of the Air" billings (subsequently discarded in favor of a TV version), along with the Sunday AM "Dragnet" for Chesterfield and the RCA-sponsored Phil Harris-Alice Faye half-hour show. However, "Dragnet" moves to Tuesday night and rather than leave the Harris-Faye show stranded on Sunday "Island," RCA may shift the show to Friday night as a back-to-back attraction with Bob Hope, who has just been bought by American Dairy Assn.

The Hope-Harris-Faye commercials help to bolster the Friday night NBC Radio sked, which otherwise would have become an all-sustaining companion night to Sunday, except for 15 minutes of Dinah Shore (for Chevrolet) and Eddie Fisher (for Coca-Cola).

Tuesday, too, adds up to slim sponsorship pickings, with only the shifting "Dragnet," a 15-minute Eddie Fisher Coke commercial and Dinah Shore's quarter-hour breaking in on an otherwise solid evening of sustainers. (This is in sharp contrast to last year's Chesterfield pickup of Martin & Lewis, which has since been cancelled; the Fibber & Molly sponsorship by Pet Milk, also dropped, and the Jello sponsorship of Bob Hope on Tuesday.)

Saturday night finds only "Grand Ol' Opry (Prince Albert) and Eddy Arnold (Ralston) breaking through the sustaining barrier. Monday, on the other hand, represents a throwback to the "old days," with its Cities Service, "Voice of Firestone," "Railroad Hour" and "Bell Telephone Hour" giving NBC Radio a champ night status.

Five years ago you couldn't buy a half-hour nighttime on NBC Radio.

Nonetheless, NBC press release over the weekend jubilantly announced radio programming renewals and new biz over the past 60 days totalling $18,000,000 on an annual basis, with the new business totalling $2,000,000. Latter includes the American Dairy Assn. sponsorship of the nighttime Hope segment which General Foods had previously cancelled; International Harvester pacting of Alex Drier newscasts (which Pure Oil had previously cancelled), 26-week sponsorship deal with Florida Citrus Commission, and Coleman Co. buying into NBC Radio Fall Tandem Plan.

Pack Perks on 'Hot Off Griddle' News Formula; Sets 7-Point Plan

An ambitious seven-point "WNBC Covers the Town" news operation pattern designed to vest the Gotham AM kilocycles with the type of hometown coverage that distinguished the WOR news-special events setup some years back and which, it's felt, has long been missing from the Manhattan scene, is being inaugurated by program director Dick Pack.

Pack and station manager Ernest de La Ossa have already received the greenlight from o & o chieftain Charles R. Denny on the expanded news-special events operation which, among other things, will result in the creation of a WNBC Editorial Advisory Board to plan news strategy and progress; spark station-incubated editorial crusades similar to the dailies, and feature a radio counterpart of a Meyer Berger (N.Y. Times) "roving reporter" (now being sought by the station).

As blueprinted by Pack, WNBC will "cover the town" with:

1. Its "WNBC News Wagon" on the spot whenever and wherever big local news breaks;

2. Its "WNBC Roving Reporter" to cover New York with tape recorder, beep telephone and the news wagon. He'll fill on-the-spot human interest and news break material into the station's major news shows plus feature stanzas

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Tint's Black & White

There's a monochrome touch to CBS-TV color television operations.

Gertrude Black has left office of Jerry Maulsby, manager CBS Radio broadcasts, to join staff of Jerry Danzig, producer-in-charge of color programming at CBS.

Another member of the Danzig staff is Madeline White.

Pontiac Changes Mind; 'Lucy' Still NBC-TV Nemesis

Resolving that Monday night at 9 opposite "Lucy" time is still NBC-TV's No. 1 headache. Just when all the decks appeared clear for the Pontiac Division of General Motors to pick up the half-hour segment and install the revived "Garroway-At-Large" show, GM yesterday (Tues.) notified NBC execs that it wasn't going through with the deal.

Pontiac expressed keen interest after NBC notified the auto company it was cuffoing the show in return for picking up the time. In fact, Pontiac was so enthusiastic over the idea that it was planning to turn over the approximate cost of the show ($20,000 weekly) to NBC in order to bolster the Dave Garroway stanza with all the top stars available.

NBC's offer to cuffo a 9 o'clock show still holds for anyone willing to buck the "Lucy" competition.

'Tune's' Brace Of Fall TV Sponsors

"Name That Tune," which has been doing summer duty for Speidel and Crosley in the Monday evening at 8 NBC-TV time slot, has won its stripes as a regular season entr. Speidel and Block Drug Co. coming through this week with contracts for a fall pickup of the musical quiz stanza in the same TV time period.

Crosley is bowing out of the time in preference for a fall pickup of "Hit Parade" which it will share on alternate weeks with Lucky Strike. As result, Block Drug was brought into the Monday picture to alternate with Speidel on the Lucky Salter "Tune" package.

Peace in Cincy Again

Cincinnati, Aug. 18.

It's on again, off again at WCPO-TV.

Paul Dixon and Al Lewis announce withdrawals of their resignations which Mort Watters, station chief, nixed eight days earlier when turned in. Both said that differences have been settled and all are happy once more.

NBC, CBS OWN 50% OF SHOWS

Tightening control of network shows to maintain program strength and ward off defection of affiliates, NBC and CBS television are more firmly entrenched against outside assault than at any time in their history—radio or TV. More than half of the sponsored shows on both nets next season are owned or controlled by the chains and the "hold" will become even firmer with the expected turnover along about option time before year's end.

Shows for the "casualty market" are being readied and rushed by both webs, to have "something on the shelves" when the new shopping season opens. Those untrained in the ways of network program operation have never ceased to wonder why show-building goes on so feverishly when there's little open time left in the nightly prime span. (ABC is in a better trading position than its two rivals, having both the time to sell and showing preference for shows packaged outside the company. Bob Kintner's net has a vital interest in filmed shows sub-contracted to skirt jurisdictional hassle between the two cameramen unions).

Packagers Squawk

Outside packagers are beginning to grumble that they are practically blocked out of making a sale because of the net's dual control—time and programs. Should time open up or sponsors change programs, both NBC and CBS are prepared to fill the voids with their own house shows. This, they contend, is the only way to maintain the qualitative level.

It is recalled by old timers that the nets found themselves in a similar position in the early days of radio when they operated their own artists bureaus. The government ordered the hold broken and the bureaus were discontinued and talent sold off. Legal minds claim that the nets are again approaching that same vulnerability by controlling both the time and the shows that fill it. It is no trade secret that a sponsor can make a better deal by buying both the time and the show that goes into it in one transaction than shopping outside for a program. Both NBC and CBS will have around 10 shows, ready and willing for replacement, when the casualty lists begin to swell.

Networks haven't forgotten how the trend changed in radio. Their early control of programs was broken by the ad agencies, who in turn lost out to the agents. On the season upcoming, NBC will own or control the shows consuming 11 hours of the weekly 7:30 to 10:30

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Now It's State Dept. Files as Basis for New 'Authentic' TV Series

Goodson-Todman Productions, in association with NBC-TV and David Penn, vet radio newsman and former State Department officer, is producing a new TV dramatic series, "Assignment—State Department," based on authentic episodes from the Department of State official files.

New series, on which pilot film was made last May, is being pitched at clients and is expected to make its debut early in the new season. Scripts are being submitted for review to the State Department, which wants series to be of "unquestioned quality, dignity and good taste."

Initial script by Leo Rosten, scripter of "Walk East on Beacon" pic, is on a "hitherto unpublished" diplomatic coup in which an American girl is released from Iron Curtain bondage. State Department is furnishing material from its files on which scripts are based. Victor Lasky, who wrote the Metro documentary, "The Hoaxsters," is script consultant.

Daly's Bid for ABC-TV Leadership On News to Spark 3-Web Rivalry

Until the appointment of John Daly as veep in charge of news, special events and public affairs, and the subsequent rumblings in the area of news, ABC-TV's threat to the dominance of CBS-TV and NBC-TV among tele networks was strictly a one-front battle in a two-front war.

Trade feeling was that ABC's talent deals with Danny Thomas, Ray Bolger, George Jessel, Sammy Davis, Jr., Paul Hartman, Martin Block, Joel Gray, etc., were interesting and welcome competitive developments on the entertainment side of the picture, but hardly the whole answer in a medium that's based on providing the American public two services—information as well as entertainment.

On the informational side, both CBS and NBC are both vulnerable to attack by what, on first glance, seems to be an ABC weakness—lots of sustaining time, particularly during the day. If an event with the pull of the Kefauver crime hearings occurs today, it's pointed out, only ABC-TV will be in a position to cover it fully without the loss of cancelling valuable commercial programs. And it's further noted that entertainment shows didn't have a chance with most of the televiewing audience while the Kefauver hearings were on.

That Daly and ABC-TV are aware of this advantage is evidenced by the fact that they've scheduled widescale coverage of the United Nations General Assembly session, from 11 a.m. to 1 p.m. and again from 2 to 5 p.m. daily. In addition, a specially edited half-hour program, with Gordon Frazier as narrator, is scheduled to be aired daily, probably from 9 to 9:30 p.m., really choice viewing time. Neither CBS nor

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Storer-WOR Story

Though still strictly in the nebulous realm of "take it for whatever it's worth," the recurring reports that George Storer is a serious contender for acquisition of WOR and WOR-TV in New York from Tom O'Neil (General Tire Co.) are nonetheless said to be based on something more than rumor.

The Storer-WOR talk has been a companion gossip topic to the reports that the Crosley interests have a gleam in their eye for acquisition of Mutual. Nobody, of course, is talking.

Menotti's 'Amahl' As 1st Major Tint Show This Xmas?

If the Federal Communications Commission comes through, as anticipated, with an early greenlight on compatible color television as prescribed by the National Television Standards Committee, and if current program production plans jell, this Christmas will witness the first major color presentation, with likelihood of the Menotti opera, "Amahl and the Night Visitors," getting the tinted telecast treatment.

Hallmark, which annually reprises "Amahl" as Christmas and Easter attractions, will again bankroll the opera in its Sunday afternoon 5 to 6 NBC-TV slot during the Christmas season. While there will obviously be but a limited number of color receivers available, the tint version under the compatible system will permit, of course, a black-and-white pickup in the homes.

While NBC has been experimenting with colorcasts of some sustainers during the present period of indoctrinating technicians, etc., "Amahl" would probably be the first bigtime commercial attraction to "go color" in the wake of the anticipated FCC okay either late this summer or in the early fall.

NBC-TV FINDS HOME FOR 'ETHEL & ALBERT'

NBC-TV has resolved its studio space situation with regard to the "Ethel and Albert" Saturday evening situation comedy series. Because of a program conflict, "Ethel," which returns to the NBC roster Aug. 29 under Sunbeam Appliances sponsorship, was "frozen" out of its previous Hudson Theatre, N. Y., origination point. When NBC proposed making a "hot kinnie" of the show in advance, the client hit the ceiling, asserting "this is a live show; it's gonna stay that way."

Last week NBC reappraised its studio-theatre situation and discovered that "Ethel's" use of the International Theatre at Columbus Circle wouldn't particularly create any serious snags or conflicts.

Fleming Preps NBC Color TV News Show

After Jim Fleming completes the special documentary, "Assignment — Tomorrow," which he is narrating and editing for NBC-TV news to be aired as a full-hour show next Sunday (23), he will start on a news documentary to be telecast by the net in color.

Content of the program is yet undecided, but it's expected that there'll be little film, since color film doesn't register too well on color TV.

Paul White East?

ABC-TV news-special events veepee John Daly is on the prowl to add to his news staff, and among the names mentioned in this connection by tele newsmen are Bob Trout of CBS-TV and Henry Cassidy of NBC-TV. Last week, Daly also talked to his former boss, Paul W. White, who as CBS news topper built up that net's news operations before and during World War II, about returning to the east (White is now stationed in San Diego).

If White's health permits, he may turn up as an important spoke of the ABC-TV news wheel, perhaps as head of Washington operations. It's recalled that Daly and White worked together as late as last year, covering the political conventions for ABC.

Speidel to Share In Danny Thomas

Speidel last week bought in on alternate weeks of ABC-TV's "Danny Thomas Show," completing the sponsorship lineup on both Thomas and the web's Ray Bolger alner. It now seems likely that in the American Tobacco split between Thomas and Bolger, Lucky Strike will foot the alternate week bill on Thomas with Speidel, while Pall Mall carries the Bolger show with Sherwin-Williams.

Meanwhile, first evidences of the improved station clearance setup for the web came when it was learned that as of the weekend, ABC-TV had signed some 79 stations to carry the Thomas show. Of these, 37 are live, 29 will carry it on film on Tuesdays at a time other than the 9 p. m. network time, and 13 will use delayed broadcast.

Wyatt, Schuebel $3,500,000 Billings Pace New Biz—'Agency's Agency'

At a time when handling radio-TV accounts is an increasingly costly and complex business, a major trend in the industry is the growth of independent agencies which serve exclusively as the freelance AM-TV departments of small and medium-sized advertising agencies. There are today at least four of these "agency's agencies" in successful operation, and they estimate that of the 2,600 15% houses in the U.S., 600 could logically use their kind of services.

Trail-blazer in the field is Wyatt & Schuebel, N.Y., wh[illegible] began in February, 1951, h[illegible]ce served as AM-TV departm[illegible]t for 25 ad agencies, and now [illegible]dles billings of $3,500,000 annually. Newest entry in the field [illegible] Davidson, Maddux & Associates, N.Y., which opened an office on Madison Ave. six months ago, already services six out-of-town and one N.Y. agencies, and bills $7,200 of weekly web and spot business.

A third fre-lancer is Phillips Carlin, who takes charge of AM-TV production in N.Y. for three Midwestern [illegible]d agencies. A fourth is the team of Kremer & Harvey, with Ray Kremer in N.Y. and Bill Harvey in Los Angeles, who specialize in handling live or film shows which an agency's bankroller seeks to originate from the West Coast.

Reggie Schuebel and Jack Wyatt say there are a number of reasons why it's more profitable for an agency to pay 5% of its air media billings to a specialized house that takes over all functions of time-buying, production, research and commercial-writing.

Some Houses Unequipped

First of all, a good many print-media houses are unequipped to tackle the intricacies of AM-TV. Miss Schuebel, who spent 11 years with Biow and nine years at Duane Jones as radio-TV director and purchased a total of $250,000,000 worth of time starting with Bulova's time signals, found that several of her clients had to have their print copy translated to AM-TV.

"It had to be demonstrated that space copy is wordier than broadcast copy," she says. "We had to trim the fat off to get to the meat. Also, sentences were too long—too 'breathy' for an announcer to speak."

Another reason, Miss Schuebel maintains, is that it's cheaper. While the average total billings of her clients is not peanuts (from $1,000,000 to $6,000,000), she explains it's more economical for

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Old Reliable

Chicago, Aug. 18.

NBC Radio's venerable "National Farm & Home Hour" will mark its silver anni with a special hour broadcast, Sept. 12. Able to withstand the vicissitudes of broadcasting with little change in format in its quarter century history, show still spotlights farm news and agricultural features with musical interludes.

Guests for the anni show include, U.S. Secretary of Agriculture Ezra Taft Benson, Fibber McGee & Molly, and "Kukla, Fran & Ollie" star, Fran Allison.

Show has been sponsored by Allis-Chalmers Manufacturing Co. since 1945, and is credited with being first NBC web program to originate from the Windy City.

WOR 'TV Theatre' As Network Entry

"Broadway TV Theatre," the week-long remakes of Broadway legiters, is scheduled to return to WOR-TV, N. Y., for the fall starting Sept. 14, with likelihood that it will get a network airing once a week, Warren Wade, exec producer and owner of the show, has been negotiating with the networks for them to pick up the 90-minute legiter on the sixth or seventh day of production for a cross-country ride.

Station is currently peddling the airer, which repeats the same legiter for seven days, evenings during the week and matinees on weekends, to participating sponsors. Under Wade's network plan, play would be piped into one of the nets on the sixth or seventh day, when production has rounded into perfect shape. Network would sell the web version itself or pick

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The Maestro Says No, So NBC Symph Going Back to Sat. B'casts

With an eye toward bigger ratings, NBC has been anxious to keep the NBC Symphony Orchestra as a permanent Sunday 5 to 6 broadcast attraction. For the past few seasons the symph broadcasts have been coming out of Carnegie Hall, N. Y., in the Saturday 6:30 to 7:30 p.m. period, but currently it's been getting a Sunday afternoon summer ride.

However, when Arturo Toscanini returns as maestro in November, the program reverts back to its Saturday schedule. Toscy refuses to originate the broadcasts from any spot but Carnegie Hall. Regular Sunday fall schedule of the N. Y. Philharmonic Orchestra thus prevents an NBC Symph Sunday showcase.

With Toscy as Boss Man David Sarnoff's No. 1 "must," NBC's doing exactly what the maestro wishes.

'KUKLA,' NBC SYMPH IN 'DRAGON' REPEAT

Burr Tillstrom and his "Kukla, Fran and Ollie" troupe will repeat their TV performance of "St. George and the Dragon" as a one-shot sustainer on Sunday, Aug. 30, with an assist from the NBC Symphony Orchestra. It was originally done a couple of months ago from Boston, with the Boston Pops Orchestra backgrounding the presentation.

Because of the time conflict, the regular Sunday afternoon performances of the NBC symph will be cancelled that week. However, a move is being initiated to turn "St. George" into a simulcast to permit a radio pickup.

There is also a possibility that the "St. George" one-shot may be done in color.

Jessel, Whiteman 'Dinner' Showcase

George Jessel and Paul Whiteman will do an hour midweek variety-music show over ABC (radio), probably Wednesdays, titled "This Is Your Dinner," which Sam Carlton will co-script with the comedian. This is in addition to the full-hour ABC-TV show which Jessel kicks off, under joint BB Co. (ballpoint pen) and Gemex wrist watch band sponsorship, Sept. 13. This is the "banquet table" routine and will have Mitzi Gaynor, Margaret Whiting, Buddy Hackett and California's Lt. Gov. Goodwin Knight at the inaugurals, originating from Hollywood.

Thereafter, Jessel does his shows from New York, originating from the Little Theatre, on Broadway. The Sept. 20 show will have Eddie Fisher and Margaret O'Brien, the former on a reciprocal deal, Jessel in turn to appear on Fisher's Coca-Cola program. The Sept. 27 show will probably showcase Sophie Tucker, just preceding her Oct. 4 50th anniversary dinner under Jewish Theatrical Guild auspices.

Sammy Davis, Jr., Joel Gray and other new ABC-TV signatories will follow on Jessel's vaudeos. He'll also cull from the United Paramount Theatres' vaudfilm personalities for showcasing possibilities of other new talent.

The radio show will probably start Sept. 23. Carlton is scripter on both Jessel's AM and TV programs.

CBS Axes 'Dec. Bride'

CBS Radio is dropping its "December Bride" series, starring Spring Byington, after the broadcast of Sept. 2.

Show has been on the air since last July and couldn't cop a sponsor.

Miss Byington has recently been appearing on tele commercials.

WOR-Mutual Hit as Engineers Walk Off Jobs

Engineers at WOR and WOR-TV walked off the job at 5 a.m. yesterday (Tues.) after nearly a year of negotiations for a new contract and after working without one since late March. Strike, called by Local 1212 of the International Brotherhood of Electrical Workers, AFL, affected Mutual operations from New York, since WOR feeds all N. Y. originations to the network.

Station and network announced later in the day their intention to sue the union for physical damage to equipment. They said that microphones, controls, turntables and other equipment were damaged and missing. They could not estimate the extent of damage.

Supervisory engineering personnel took over the controls after a couple of hours of confusion, and Mutual-WOR execs announced that the schedule was proceeding normally. Only one network show was cancelled, Gabriel Heatter's 7:55 a.m. news strip. Veteran broadcaster John Gambling carried the ball from 6 to 9:30 a.m. by broadcasting with newscaster Harry Hennessy from the station's Carteret, N. J., transmitter until supervisory personnel could man the studio controls. Schedule then proceeded as usual. TV operations were at a standstill all yesterday (Tues.) afternoon and were not expected to resume in the evening. Station did not take to the air, airing only a test pattern.

At issue between union and General Teleradio, owners of WOR and majority stockholder in Mutual, is problem of working conditions, with union demanding doubling up of personnel at transmitter and non-interchangeability of engineers. General Teleradio claims demands constitute featherbedding; union says such changes are necessary for safety of personnel. Wages aren't involved in dispute. Union is the same one that stuck against WEVD, N. Y., over the weekend.

WEVD Off Air In Strike

WEVD, the New York foreign language indie operated by the Eugene V. Debs Memorial Fund, went off the air over the weekend following a strike of nine engineers, members of Local 1212, International Brotherhood of Electrical Workers, AFL. Same union yes-

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Half-Hour TV Drama Writers Ask Recognition Vs. 'Coe-llaborators'

New York.

Editor, VARIETY:

I am beginning to wonder if there are any other writers in TV but those who work for Fred Coe. I am also beginning to wonder if there are any other producers besides Mr. Coe. Oh, granted he is doing a fine job and for the most part, with a few exceptions, he is employing fine writers. But really, there are some other fine producers and some other fine writers. This bowing down to those who do the hour shows is becoming a little tiresome. There are several writers who do a great many half-hour shows and who are running alongside the Coe stable, in talent, if not ahead. The hour form gives one time to develop exposition while the half-hour play forces a writer to exert skilled discipline in providing exposition and story plus character, all in one fell swoop. Turn your hour men loose on a half hour and they would be calling for Coe-llaborators.

Bless the men of Philco and Goodyear, but bless us who sell the cigarets in half-hour blocks. We're good too.

Sweat Pompt

CBS-TV's 'Love That Trendex'

It's no secret that CBS-TV loves that Trendex. Comparison of latest ratings, Trendex and Nielsen, shows why.

Two weeks separate the ratings (Nielsen is for two weeks ending July 25, and Trendex for the week ending Aug. 7), but the differences prove interesting.

In Trendex, CBS-TV gets 10 of the 11 top shows, with NBC-TV having only one, while in the Nielsen NBC-TV cops three of 10, with CBS-TV holding the rest.

Ratings follow:

Trendex		Nielsen	
Talent Scouts (CBS)	35.2	Blue Ribbon Bouts (CBS)	40.3
Godfrey's Friends (CBS)	34.4	Godfrey's Friends (CBS) (Liggett & Myers)	38.8
Racket Squad (CBS)	33.3	Racket Squad (CBS)	37.5
Strike It Rich (CBS)	27.4	Dragnet (NBC)	36.5
Dragnet (NBC)	27.0	Westinghouse Theatre (CBS)	36.5
What's My Line? (CBS)	26.8	Robt. Montgomery Presents (NBC) (American Tobacco)	34.3
The Web (CBS)	24.6	What's My Line? (CBS)	33.8
Pentagon, U. S. A. (CBS)	23.7	Godfrey's Friends (CBS) (Toni-Gillette)	33.1
Toast of the Town (CBS)	23.5	Ford Theatre (NBC)	32.8
Burns & Allen (CBS)	22.8	Godfrey's Friends (CBS) (Pillsbury)	32.3
I've Got a Secret (CBS)	22.8		

DuMont May Buck NBC-TV's Sat. Grid Games With Pro Basketball

DuMont may attempt to buck NBC-TV's and General Motors' Saturday afternoon telecasts of NCAA college football games with a series of professional basketball games. Network this week signed the National Basketball Assn. to a contract calling for 14 games on Saturday afternoons starting Dec. 12, but may expand the schedule to embrace six additional games starting Oct. 31 and thereby slot them right opposite the NCAA football airers.

Of the six contests, only one would be a head-on clash with both starting at the same time, the Philadelphia-Boston hoop tilt and the Notre Dame-Southern Methodist grid clash on Dec. 5. On others, the DuMont basketball telecasts would have a one-to-three hour headstart on the football contests. In one case, the football schedule calls for a panoramic treatment of four games.

DuMont execs are mulling the question of how great an attraction pro basketball would prove against the college football games. They've got an option to telecast the six additional hoop frays, but exercising of that option will hinge on a number of factors, including their conclusion on popularity of football vs. basketball, possible sponsorship deals and station reaction.

Firm schedule of 14 games beginning Dec. 12, which will be telecast from eight cities, marks the first time basketball has been programmed networkwise on a regular time basis, according to DuMont sports director Tom MacMahon, who set the deal. Each game will air Saturdays at 3 p.m., with the exception of the first,

(Continued on page 38)

Feed First

Latest danger telecasters will have to watch for is hungry stagehands.

As Connie Desmond told the story on Sunday's (16) telecast of the Brooklyn Dodger-Pittsburgh Pirates doubleheader on WOR-TV, N. Y., one of the stagehands in the studio forgot to look at the schedule, and thinking only a single game was on tap, ate up all the cold cuts and sandwiches that had been prepared for the Schaefer Beer commercials during the second game.

FCC to Maizlish: 'UHF Costs Money'

Hollywood, Aug. 18.

FCC notified three applicants for channel 34 here that further hearings be held, but the letters to two applicants questioned their ability to bankroll the UHF station. Letter to KFWB owner Harry Maizlish, commenting on his announced plan to finance the station with KFWB resources, said the station's balance sheet for Dec. 31 showed liabilities of $15,068 and assets of $1,184.

Letter from Lansing Foundation to the effect it would loan Maizlish $250,000 was mentioned in the FCC letter, but the Commission said the offer didn't specify the terms nor was the FCC informed of the Foundations net worth.

FCC added that the proposal to use deferred credit was not supported by the manufacturer's letter showing amount of terms. Another letter to Frank Fouce, exec of Spanish International Television, said its application failed to mention that Edward E. Benham and Robert M. Purcell had ankled the firm.

No Chi Origination For Gobel; Comic To Get 'Insert' Buildup

Chicago, Aug. 18.

Chi hopes for launching another network origination from the Windy City have been dashed on the rocks by NBC-TV's New York brass. Two visitors from web headquarters, Tom McAvity and Harold Kemp, sunk the plans with the announcement that Georgie Gobel's proposed show will not be kicked off from Chi due to lack of technical and creative help here.

Instead the web plans to make films of five to seven-minute Gobel monologs and insert the segments into Dave Garroway's "Today" and the Sid Caeser-Imogene Coca starred "Show of Shows." It is felt this will give the comic an advance buildup to preceed full scale use of his talents on a show of his own to emanate from the Coast early this winter.

The monologs will be shot on stage at Studebaker Theatre weekly, before a live audience,

Chi WGN's Bundle Of AM-TV Fall Biz

Chicago, Aug. 18.

With autumn on the wing, first signs of increased radio and television sales are emanating from WGN (AM-TV) where the ink is drying on seven new contracts.

New TV business includes a 52-week wrapup of Arch Ward's "Sports Page" in the 9:45 to 10 p.m. slot with Foxhead Brewing Co., bankrolling through Klau-Van Pieterson, Dunlap agency.

William A. Lewis through W. B. Doner will sponsor a Wednesday, 7 to 8 p.m. feature film for 52 weeks, and the Chicago Plastering Institute will pick up the tab for a half-hour forum show on Sundays at 9:30 p.m. for 52 weeks through J. R. Pershall starting Sept. 20.

On the radio side, P. Lorillard Co., will bankroll the 7:15 to 8 a.m. segment of the "Bill Evans Show" across-the-board on an alternating weekly sked. Deal is effective Aug. 24 for 52 weeks through New York agency, Lennen & Newell.

Suburban Cicero's Bible Church will renew "Wings of Song" in the Sunday, 10 to 10:30 p.m. slot start-

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ORIGIN OF SPECIES—N.Y. OR L.A.?

WNBC's 'Gotta Have Music'

In a radical departure in programming for a network flagship station, WNBC in New York is going to "make like an indie." Within the next three weeks the station is throwing out its whole Saturday program schedule and, for a full 24-hour dawn-to-dusk-to-dawn period, will convert Saturday into an all-music semester on a permanent basis. Even the sponsored Saturday network pickups that are available (there aren't many, which gives WNBC a field day for its plan) will fit into the overall music pattern, such as "Grand Ol' Opry."

As blueprinted by WNBC-WNBT program director Dick Pack and WNBC program manager Steve White, the 24-hour musicgues-round-and-round roster will tee off at 7 a.m. with the 90-minute Gene Rayburn disk jockey show. (Since WNEW's Martin Block rules the morning roost with his 10 a.m. Saturday show, and since he's vamping the station and spot for his ABC commitment, WNBC wants to be in there bright and early for the kill.) Following Rayburn will be a "Top Hits" show. There will be a full hour of cross-country pickups of the o-&-o station disk jockeys out of San Francisco, Chicago, Cleveland, etc., with Skitch Henderson's "Music USA" holding down the Gotham berth. Along with Henderson, Jim Coy and Gene Hamilton will spin 'em in New York, too.

In the afternoon there will be a weekly "ASCAP Salute," with Pack in negotiation with the American Society of Composers, Authors and Publishers for the Society's integration into the Saturday format. In November Arturo Toscanini and the NBC Symphony returns to its Saturday 6:30 to 7:30 berth and in the interim Pack and White will simulate the NBC symph programs on disks. There will even be a weekly "Hi Fi Show" of selective high fidelity recordings. From midnight on, of course, will be "Music Through the Night." Only non-music interruptions through the day (and night) will be for news.

ABC to Start Daytime Television Schedule Oct. 5; Line Up Entries

With a large part of its nighttime schedule already on the credit side of the programming and bankrolling ledger, ABC-TV will begin daytime network programming on Oct. 5. Network has definitely decided to go ahead with two half-hour strips in the 4-5 p. m. period, carrying them on a sustaining basis if necessary.

Virtually certain for the 4-4:30 cross-the-board time is "Turn to a Friend," which currently airs on ABC-Radio in the daily noontime slot. Web is currently dickering with Dennis James, who emcees the AMer, for a renegotiation of his contract to include both the TV and AM versions of the show. Whether James is signed or not, however, show still would go on the air in that time slot.

Less certain is the show for the 4:30 spot, with the network in negotiation with impressionist comedian Dean Murphy to emcee an audience participation show. There's a possibility that another type of show will go in if Murphy isn't pacted.

According to Slocum (Buzz) Chapin, ABC-TV veep who's heading up daytime planning, there's considerable sponsor interest in the web's daytime plans, but actual sales can't be made until the shows are shaped up. Toni, which sponsors part of "Friend" on ABC-Radio, won't be in on the tele sponsorship, at least initially, because of budgetary problems.

ABC-TV is also planning morning programming, but the entire morning project, which is less defi-

(Continued on page 38)

Co-op Clients For NBC Radio Grid

NBC Radio is co-oping its football "Game of the Week" series, to be heard on Saturday afternoons from Sept. 19 through Dec. 5. Eight stations with clients have already been lined up. The Coast will carry the series this year for the first time.

Air time will shift according to time zones in which the game of the week is played. First two games are Maryland vs. Missouri (Sept. 19) and Oklahoma vs. Notre Dame (Sept. 26). After these games selection of the week's game won't be made until the Monday before the game, to assure good choice of lively contests.

If Curt Gowdy is released by the Boston Red Sox, he'll announce the pigskin series.

2 Ex-Prexies on NBC-TV?

Harry S. Truman, it's reported, has definitely agreed to make a TV appearance next season on "Excursion," the Ford Foundation TV-Radio Workshop's kiddie show to be seen on NBC-TV. Show, as yet unsold, is open to two sponsors.

It's understood the program is also making a pitch for Herbert Hoover, so that moppets can have a gander at the country's only two living ex-Presidents.

In work for "Excursion" is an exchange arrangement with the British Broadcasting Corp. for some program swaps.

Spot TV Registers Peak Upsurge As Web Costs Mount

Fast-growing field of spot television sales saw the most phenomenal upsurge in its history during the second quarter of this year, with the number of advertisers using spot jumping from 1,200 to 1,800. The 50% increase in the number of advertisers during the three-month period is attributable to a number of factors, according to vet tradesters, but among them is the rising cost of network television.

Other factors in the amazing growth of the spot field are the general increase in all advertising media; the growing number of television stations on the air; the standardization of station identification announcements throughout the country and the acknowledged impact of television as an advertising medium.

With network costs constantly going up, agencies and clients

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It's Now Dr. Haverlin

As part of the centennial anniversary on Sept. 1 of the founding of the town of Lincoln, Ill., Lincoln College will confer an honorary degree of Doctor of Music on BMI president Carl Haverlin, who is a student and collector of Lincolniana.

Ceremony will coincide with a special summer meeting of the Civil War Round Table, whose New York branch Haverlin founded. CBS-Radio may pick up the proceedings.

HALLMARK POSER ON EAST VS. WEST

With Hallmark reentering the TV drama program sweepstakes by taking over the full 5 to 6 Sunday afternoon period on NBC-TV on an every-week basis, at least until the first of the year, with its Sarah Churchill-emceed showcase, there is still considerable debate and difference of opinion as to whether the live show should shift to the Coast or stay put as a New York origination.

NBC, for one, prefers transferring to the Coast, chiefly because of the facilities provided by its Burbank studios. However, within the agency, Foote, Cone & Belding, and among the production boys, the verdict is all in favor of continuing as a Gotham-berthed attraction.

The whole question of whether or not live TV drama belongs in N.Y. or in Hollywood is growing into a major bone of trade contention. For the most part the feeling is prevalent that "if you want to go film, then Hollywood's the place; but if you're on a 'live' basis, New York is where you'll find the actors you need and the scripters who can script for TV." Major complaint on the Coast is that there's a dearth of good writers for the medium berthed in Hollywood, even for vidpix.

Similarly, the feeling is mounting that a good TV dramatic production on a "live" basis merits comparison with legit attractions and for the most part can hold its head high when comparisons are made. On the other hand, vidpix inevitably are contrasted with major film studio product, and invariably suffer by comparison.

Thus far only "Lux Video Theatre" has definitely committed itself to the N.Y.-to-L.A. transfer of a live production, but it's no secret that Lux's entire 20-year career in broadcasting has been identified with pix personalities and properties, with the likelihood of the TV version taking up on the same basis when "Lux Radio Theatre" fades off the air.

Thus far there are no major TV dramas emanating from the Coast. CBS is blueprinting a Fletcher Markle "live" showcase from CBS-TV City in the fall, but otherwise the only east-to-west transfers have involved properties going from live to film.

Rapp Seeks $1,250,000 For 'Bickerson' Satire On 'Sat. Night Revue'

Hollywood, Aug. 18.

It's all right by Phil Rapp for "The Bickersons" to scrap among themselves but he doesn't want anyone else making fun of them. So, for rubbing him the wrong way, he slapped a $1,250,000 suit on NBC and alleged co-conspirators.

Rapp avers and deposes that the Eddie Foy, Jr.-Sarah Berner skit on NBC's "Saturday Night Revue," emceed by Hoagy Carmichael and directed by Sidney Miller, "burlesques and imitates" his harried boneymooners so he sued them all except Miss Berner, which makes it an all-male suing party.

In the action filed by Gordon Levoy for Rapp, actual damages of $750,000 and $500,000 exemplary are sought. Value of "The Bickersons" is set at $1,500,000. Use of characterizations and points of similarity are charged in the complaint to damage "The Honeymoon Is Over," based on the "Bickersons," four of which have been filmed for television by Rapp.

Rapp served a "cease and desist" notice on NBC after several performances by Foy and Miss Berner, which was disregarded and a later comedy skit along the same lines was used in "Revue." Rapp created "The Bickersons" eight years ago on radio with Don Ameche and Frances Langford costarred and later it was done on television with other leads.

WNBT Giving Away Everything But Transmitter for 20th's 'Robe' Biz

WNBT, N.Y., has won 20th-Fox's full TV advertising budget for "The Robe" in New York. Station got the biz, worth $25,000, by offering a mammoth list of free programming, promotion and publicity services. It's estimated that the giveaway special services, mostly that of the station but including that of the radio and tele networks, would be worth far in excess of $25,000 if an advertiser had to pay for them.

As a result, 20th is not starting its tele advertising until after the premiere of "The Robe" at the Roxy Sept. 16. Before that time, exposure of the pic will be provided by free plugs arranged by the station. Usually, a pic advertises heavily before the premiere, and sometimes has a supporting campaign afterwards (when the gate begins slipping).

It's understood that WNBT went all out to get the pic biz to break up the WCBS-TV, N.Y., hold on such biz. WCBS-TV has had the bulk of pic advertising lately, with recent pix being "The Beast" and "War of the Worlds."

The NBC flagship deal was the result of what the station calls its "3 P's" operation, involving a preselling campaign of programming, promotion and publicity to convince a sponsor to give his business to WNBT. Station maps a program of services, which is used as a final persuader to clinch an advertiser.

In the case of 20th and "The Robe," the services come to an amazing list of free advertising.

The station's Times Square spectacular, for instance, will plug "The Robe" from Aug. 31 through Sept. 13.

The pic will get a special plug as "Movie of the Week" in metropolitan supermarkets which are tied to the station's "chain lightning" operation, with 1,000 posters, supplied by 20th, distributed by the station for supermarket display from Sept. 10 through Sept. 16.

The score of "The Robe" is being aimed for NBC Symphony broadcast on Sept. 13.

A special TV show, with guests to plug "The Robe," will be aired by the station Sept. 8, from 7:15 to 7:30 p.m.

A WNBT publicity campaign will try to line up TV Guide, Cue and The New York Journal-American with pix spreads plugging the station and the pic.

Station's show, "TV Museum," is skedded to have as guest Prof. Henri Chretien (CinemaScope inventor), with special props and plugs specifically pushing "The Robe," on Sept. 12.

"Camel News Caravan," a net

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Cocktail Season Bows

Since a new broadcasting season is traditionally launched on a sea of cocktails, sure sign that the 1953-54 season is almost here is a rash of elbow-bending get-togethers for the press.

Last week it was CBS-TV and Eve Arden. Last Monday (17) it was CBS-TV again, for Joan Caulfield. Tomorrow (Thurs.) it's CBS, AM and TV, for Herb Shriner, launching the comedian's "Two For the Money" (shifted from NBC) with a cocktail-party boat ride. CBS Radio is in on the party, even though it won't get the radio version, which is on NBC, until October.

Next Thursday (27) Young & Rubicam is throwing a cocktail-buffet for Ray Milland and the cast of his new radio-tele show, "Meet Mr. McNutley."

'Blue Book' Rap (Denny Vs. WBAL) Home to Roost

In the wake of the NBC loss of the Westinghouse TV stations (WBZ-TV, Boston, and WPTZ, Philadelphia) to Free & Peters as national sales rep, the network division is making a determined effort to recoup its loss with bids for representation to major outlets. The network national sales division, which comes within the jurisdiction of Charles Denny's owned-and-operated division, makes no bones over the serious Westinghouse biz loss, particularly coming after General Electric last year also withdrew its TV rep alliance with NBC. Generally interpreted as an all-out Westinghouse-NBC schism, the new action, with national sales division taking the rap, is seen stemming from other areas of operation, involving the manufacturing division and patents.

The NBC bid for new biz took an offbeat tangent when Denny made representation to WBAL-TV in Baltimore and sought to impress general Manager "Tony" Provost with the wisdom of the NBC affiliate also coming into the national sales fold. This is the same Hearst-owned station which took the "Blue Book" rap a few years back when Denny was FCC chairman. It's reported Provost listened, smiled but nothing happened.

Situation is likened to the attempt made by NBC a few years back to retain the services of Jack Benny and prevent his switchover to CBS, with David Sarnoff assigning his chief RCA legatee, John F. Cahill, to prevail on Benny to reconsider his shifting. This was the same Cahill who, some years previous, as a Government man, slapped the smuggling rap on Benny and his wife, Mary Livingstone. Benny went to CBS.

HEATTER HOT AS NEW MUTUAL CLIENT SIGNS

Gabriel Heatter will get another morning news strip on Mutual with the sale of three 10-minute periods per week by the web to National Homes Corp. He's currently on cross-the-board with an 8:55-9 a.m. strip, and the web will dovetail the new 10-minute strip with the old, giving him the complete 8:45-9 slot. Web will sustain the Tuesday and Thursday programs. The old five-minute strip is sold out to Vitamin Corp. of America and Block Drug.

National Homes will peddle prefabricated houses on the show.

Even TV Shows Have Conventions

Hollywood, Aug. 18.

A two day meeting to coordinate all elements of the Colgate "Comedy Hour" will be held here Sept. 17 and 18. It's the first meeting to be attended by top NBC and Colgate execs. Among those present will be David Sarnoff, RCA-NBC board chairman, Joseph H. McConnell, Colgate prexy and Bud Barry, NBC-TV program head, among others. All topliners in the show have been invited to attend the powwow.

Cost of the show to Colgate will run to approximately $6,000,000, and Barry holds that such an expensive operation should be coordinated perfectly to attain maximum results. Barry will return to New York today (Wed.) after huddles with Louis K. Sidney on use of studio's clips from forthcoming releases. Negotiations are also progressing with Abe Lastfogel, William Morris Agency's general manager, for Betty Hutton to make two or three appearances on the Colgate series.

MAKE UP YOUR MIND
With Jack Sterling, emcee; Mrs. Lee R. Steiner, John S. Young, Edith Walton, Vic Marsillo
Producer-director: Arthur Henley
15 Mins.; Mon.-thru-Fri.; 11:30 a.m.
CONTINENTAL BAKING
CBS, from N. Y.

(*Ted Bates*)

"Make Up Your Mind" is a radio application of the now popular newspaper columns on psychiatry, fashioned into a panel treatment. Program has a four-man panel giving their opinions on a question sent in by the home audience, with a psychologist then giving an "official" solution to the problem.

Consolidated Baking Co. has picked up the program and slotted it in the time following Arthur Godfrey, which is as desirable a spot for a daytimer as any. Since it's a fast-moving and fairly diverting airer, it should retain a goodly portion of the Godfrey following and perhaps pick up some listeners on its own.

Panel on the initialler consisted of former diplomat John S. Young; book reviewer Edith Walton; fight manager Vic Marsillo (who contributed a good change-of-pace commentary) and a studio audience panelist. Mrs. Lee R. Steiner was guest psychologist, while Jack Sterling is permanent emcee.

Panel is at a slight disadvantage, since it's offered a choice of one of three possible solutions to each problem (if a wife's mother were coming to live with her and the husband objected, which should she do: side with the husband, side with her mother or leave the two of them to fight it out?), while the psychologist can give an answer to the problem taking into recognition all of the factors.

But limitations imposed on the panel (in addition to the ludicrousness of some of the problems) makes for the fun, with the panel members adopting fiercely partisan attitudes. Miss Walton and Young proved intellectual; Marsillo very funny.

Sterling was competent and gracious as emcee, and Mrs. Steiner's solutions showed the virtue of common sense. *Chan.*

MAIN STREET, EUROPE
(Workers Across Europe)
With Louis Fontaine
Producer-Director: Fontaine
30 Mins., Sun., 1:30 p.m.
Participating
WTAG, Worcester, Mass.

WTAG, which over the past several years has gotten the technique of the taped documentary down to a fine art, has another winner in "Main Street, Europe," which is produced by the station's Louis Fontaine with the cooperation of Worcester civic, religious and labor groups. Program is a survey of European opinions and attitudes on every-day subjects, and specific program caught covered European wages and standard of living.

Producer-reporter Fontaine covered most of free Europe, taping man-on-the-street and in-the-factory interviews with ordinary workingmen, whose only difference from their fellow workmen was that they could speak English (an ability that isn't quite as rare as it used to be there). He talked to a newspaperman, several factory workers, a waiter, a salesgirl, a zither player (in the Vienna cafe used for shots in "The Third Man"), a policeman, a streetcar conductor and several others. His locales ranged from an Irish bridge (where a woman sold vegetables) to the Renault factory in France.

In all cases, the chief topic was wages and what they bought. While all salaries were far below American standards, so were the standards of living in each case. Nonetheless, fact that it was difficult to live on the limited wages, even for the most skilled labor, was brought out. Unionism was discussed, one worker pointing out that the heavy union dues forced him to cancel his membership.

As a closer, Fontaine interviewed Lincoln Evans, general secretary of Britain's steel union, who discussed the ways and means of raising wages and the standard of living. His point: one that the U. S. has been trying to impress upon the Europeans, was that increased productivity would provide higher wages and an expanded economy. He said that the European attitude regarding the machine as an enemy is slowly changing, and that European workers are coming to look upon the machine as a way to securing more jobs, higher wages and the tangible goods that make for better living.

Program maintained interest throughout, and probably was especially so for the residents of the highly industrialized Worcester area. Neat sponsor integration was achieved with talks by the heads of the two sponsoring firms, who tied in their European business and their visits to Europe with the topic at hand. *Chan.*

THE EDITORS SPEAK
With G. James Fleming, George S. Schuyler, Julius J. Adams; Nat Rudich, moderator
Producer: Rudich
30 Mins., Sat., 10:45 a.m.
Sustaining
WLIB, N. Y.

WLIB, which services a large portion of New York's Negro population, has instituted a public service discussion show that might well be emulated by other stations programming for special population segments, both in New York and in other areas. It's gotten together three editors of leading Negro newspapers who comment, round-table style, on world and local events.

Station has slotted the program in the middle of its so-called "Negro block" of morning programming, and it's there that it's likely to get the widest audience. It's a valuable contribution to the Negro community, as well as worthwhile listening for the city's population at large, for it's as good a sampling of Negro opinion on important events as can be found.

Participants are G. James Fleming, exec editor of the Amsterdam News; George S. Schuyler, N. Y. editor for the Pittsburgh Courier, and Julius J. Adams, exec editor of the N. Y. Age-Defender. Nat Rudich, who produces, is the moderator. On show caught, discussions ranged from Chinese Communist treatment of Negro PWs to Mayor Impellitteri's remark last week to the effect that Negroes are like Italians. Thrown in were discussions of a numbers raid launched last week by T-Men in Harlem and the recent roundup in the southwest of a community of polygamists.

Panel's viewpoints by and large reflected average American opinion on most topics, and in those points where Negroes were directly affected (such as the discussion on "block voting" and the choice of a Negro for Manhattan borough president), they showed restraint and logic in their assessment of the situation. Rudich's smooth moderating gave them free play, with interruptions only to direct the talk to the next topic. *Chan.*

CARL C. BYERS
Producer-writer: Byers
5 Mins.; Mon.-thru-Fri. 5:10 p.m.
BONNIE BELL
WGAR, Cleveland

(*Wyse*)

This adds up to five pleasant minutes of philosophy and humor spun by the Superintendent of Parma Schools, Carl C. Byers. The Greater Cleveland educator did a radio stint on "This I Believe" heard by local GI's in Europe who wrote asking for more of the same. WGAR latched onto the spieler and has been able to extend his welcome chatter to a regional network including six other stations.

Byers' tales are presented with a homespun charm that makes the five minutes skim by. He has a warm intimacy that projects his personality into the tall tale of the moment. Commercials are blended into tenor of the offering. *Mark.*

Radio Follow-Up

The vaude comic generally says as he shoots off a cannon: "Nobody sleeps while I'm on." That line can well be applied to Sophie Tucker's appearance on Robert Q. Lewis' "Waxworks" on CBS Radio, Sunday (16). Soph is a gal with tremendous vitality, a rich background and a knack for keeping audiences interested. But more important she whips up a rowdy atmosphere.

Robert Q. was able to capitalize on all these assets during a taped interview. He played the 1926 disk by Soph backed by the Ted Lewis band of "Some of these Days," which stirred up a lot of history. Other vocal contributions via recordings were "Margie" and "Yiddishe Mama" and interspersed was plenty of good advice on how to get along in show biz.

Of course, Soph is a busy gal these days. She's working hard to publicize her golden anniversary in show biz. Her Golden Jubilee year is being marked by a dinner in her honor on Oct. 4 by the Jewish Theatrical Guild. Therefore, Miss Tucker is making sure that the beneficiary charities from that affair will get the maximum. She'll be making a lot of appearances plugging that event, and this show apparently comes in that category.

Robert Q. sponsored Webcor on this layout, is responsible for the projection of a frightening idea in trying to push the product. Lewis, generally a sensible guy, advocated use of the tape recorder at parties, unknown to the guests, so that playbacks would produce laughs, or opinions about hosts and other guests. There have been murders for less. *Jose.*

STATE OF THE NATION
With Hardy Burt, guests
Producer-Director: Burt
30 Mins., Tues., 9:30 p.m.
CO-OP
MBS, from Indianapolis

Mutual, in co-operation with Facts Forum, has launched this state-by-state panel show in an effort to get local attitudes toward national problems. Each session will originate from another state capital, with the state's governor, his chief political opponent and a couple of local newsmen on hand to do the questioning. Hardy Burt, who produces and directs, and Dan Smoot will alternate as moderators.

Idea would be a good one for regional network broadcasting setups, but it doesn't hold up as a national network show. At best, it's a fairly intelligent discussion show, but for the most part, it's bound to fall into a pattern of repetitious partisan debate.

Initialler, originating from WIBC, Mutual's Indianapolis affiliate, had as guests Gov. George N. Craig (who also is a past national commander of the American Legion) and Indiana Democratic National Committeeman Paul Butler. The newsmen were Eugene (Jet) Cadou, state bureau manager of INS, and Farrell Rhodes, political editor of the Indianapolis Star.

Discussion was a good old Democratic-Republican slugfest between Gov. Craig and Butler, but hardly something to inform or educate the listeners. It might have had some local significance, but it brought out little that's new for the national audience. It's difficult to see how forthcoming discussions from other state capitals can prove more informative, either. *Chan.*

Foreign Radio Review

PERSONAL CHOICE
With Howard M. Lockhart
Producer: David Pat Walker
30 Mins., Thurs., 6:35 p.m.
BBC, from Glasgow

Staid Scot radio, managed by local BBC toppers completely out of touch with mass tastes, is usefully hypoed by new deejay program, urbanly and breezily emceed by actor-broadcaster Howard Lockhart. Deejay, a former radio vaude producer here, now actively freelancing, has given script a fresh friendly style, and introduces entertaining show biz angle into his gabbing, with titbits of gossip about the personalities he has asked to pick disks.

Frinstance, he tells how he quizzed French singer Jean Sablon re his favorite disk informally lying on the dressing-room floor and chatting, then plays Gracie Fields in "Biggest Aspidistra in the World," and tantalizes dialer-interest by naming Miss Fields as one of his interviewees for following week's segment. Choice of various personalities has strong radio interest. Scot comic Tommy Morgan, for example, selecting Noel Coward and Gertrude Lawrence in excerpt from "Private Lives," and ace footballer George Young, Scotland skipper, requesting Danish-waxed "Champagne Gallop."

U. S. interest was strong, deejay having personally stormed vaudery dressing-rooms with recording gear and initiative. Result from recent Martin & Lewis week at Glasgow Empire was waxed gabbing session, both saying "how wonderful" they found audiences in Glasgow and that they'd return any time. Comics' choice was Bing Crosby chirping "White Christmas." Duo interweaved mention of Par's "The Caddie" into interview.

Program is briskly produced, with "Limelight" theme music providing opening tune. On this showing, Howard Lockhart proves he's worth national spot on radio, and would shape up well in the peak hour BBC Housewives' Choice chore. He should not be restricted to regionalized airwaves. *Gord.*

NIX INJUNCTION TO DIM L.A.'S TV 'SPOTLIGHT'

Los Angeles, Aug. 18.

Horace Stewart, known professionally as Nick O. Demus, was denied a preliminary injunction to stop telecasting of "Sepia Spotlight," produced by Andy Kelly and Joe Landis. Petition was turned down by Judge Frank G. Swain in Superior Court.

Plaintiff claimed "Spotlight" was similar to "Ebony Showcase," a TV show on which he had been emcee. Defendants contended they had originated the format and that Stewart had been removed as "Showcase" emcee at the request of the sponsor.

From the Production Centres

IN NEW YORK CITY . . .

Stuart Novins, CBS Radio public affairs topper, vacationing on Gaspe Peninsula for three weeks. Same net's sales manager, **Eldon Hazard**, off for two-weeks vacation . . . **Elizabeth Lawrence**, regular of "This Is Nora Drake," "Road of Life," etc., now playing lead in "Mid-Summer" at Putnam County Playhouse, Mahopac, N. Y. . . . **Theodore Zaer** promoted to NBC Radio divisional controller; **Marion Stephenson** upped as his assistant . . . "13th Trunk," CBS Radio's "Escape" drama Sunday (16) scripted by web sound effects man, **Gus Bayz** . . . **A. C.** Nielsen Co. signed up Keystone Broadcasting System as subscriber.

Ted Mack, with company of Madison Square Garden winners on "Original Amateur Hour," journeyed to Detroit last night (Tues.) to stage show for Fisher Body division of General Motors at Sheraton-Cadillac Hotel . . . **Milton F. Allison** upped to eastern sales manager for CBS Radio Spot Sales . . . **Syd Eiges**, NBC press veep, on two-week vacation . . . Affiliation of WTAR, Norfolk, with CBS Radio moved up to Sept. 19 from Sept. 27 . . . Pianist **Teddy Wilson** vacation-subbing for **Elliot Lawrence** on WCBS' "Jack Sterling Show" until Sept. 3 . . . **Len Weinles** promoted to production supervisor of WNBC, N. Y., and **Bob Smith** upped to supervisor of all music on the station. Both had been staff producers . . . **Marilyn Scott** moved into Mutual press department from the network's promotion department . . . **Jean Hurvins** of WMGM's publicity department vacationing. Ditto **Sanford Paul** of the station's new staff . . . **Grace Meehan** moved over to WWRL for WHOM as copywriter . . . WCBS upped associate directors **Robert Miller** and **Byron R. Kelley** to directors on news and sports shows . . . WOV's **Evelyn Robinson** in St. Claire's Hospital with impacted wisdom tooth . . . WWRL has constructed new recording studio.

Actor-writer **Jack Lloyd**, who arrived here last week from Hollywood for a brief vacation, appeared on ABC's "Starr of Space" on Thursday (13), and on NBC's "All American Sports Show" on Friday (14) . . . **Clarence Menser**, former NBC program chief, has added 150 acres to his Florida ranch for the raising of cattle . . . **Doris Sharpe** joined the **Robert Montgomery-John Gibbs** Neptune Productions.

New show of **Mel Allen** and **Russ Hodges**, "Sports Daily," is being co-opped with Howard Clothes taking it for 52 weeks in N. Y. Strip preemed last Monday (17) . . . **Bill Leonard's** "This Is New York" program on WCBS now using as theme song of same title, release by Della Record Co. of Hollywood. **Wes McWain** and **Jack Elliott** wrote music and lyrics . . . **Therese Lewis** now story editor for **Fred Coe** productions at NBC . . . **John H. Dunn**, tele news supervisor for ABC, has resigned . . . ABC prexy **Robert E. Kintner** sailed Friday (14) on the Independence for a three-week vacation in Europe. American Broadcasting-Paramount Theatres execs, headed by AB-PT prexy **Leonard Goldenson**, threw him a farewell luncheon Thursday.

John H. Eckstein, former Time adman and more recently advertising production manager for National Screen Service, joined ABC's advertising and promotion department as a staff writer . . . **Kenyon Kilbon**, onetime N. Y. Herald Tribune staffer, joined the staff of RCA's department of information . . . **Gilbert Highet** resumes his commentaries on books on WQXR Tuesday nights under sponsorship of Oxford Univ. Press on Sept. 8.

IN HOLLYWOOD . . .

ABC's "3-City Byline" has caught on so well that **Bob Kintner** is thinking about building an hour show around the idea and titling it "3-City Party Time." **Sheilah Graham, Irv Kupicinet** and **Hy Gardner** would continue their segment and **Cobina Wright**, the Coast's equivalent of **Elsa Maxwell**, running the party line from Hollywood . . . **Jack Stanley's** "Tell It To the Judge," gets a five-a-week airing on ABC with **Robert Paige** emceeing . . . **Alex Evelove**, former Warners publicity director and now flacking as an indie, took on a gratis account to publicize fund drive of Radio-Television-Recording-Advertising charities . . . **Marion Nichols**, once the toast of the continental cafes, is now doing her chantootsing on the coast kilocycles and in demand for TV . . . **Harry Koplan** had parties all over town to celebrate ninth anni of his "Meet the Missus Varieties" on KNX-CBS. He delivered two dozen turkeys for the home ceremonial . . . Those who have visited **John U. Reber** at his Sinking Springs ranch near Reading, Pa., bring back glowing reports of his commercial eggery. For one week's sale of the hen fruit he banked $455.39 . . . **Bill Morrow** returned from his African big game hunt to pass the next couple weeks with **Bing Crosby** at his Hayden Lake, Idaho, retreat. They'll talk about radio for the upcoming season and let TV go hang for a while.

IN CHICAGO . . .

WBBM's commentator **Paul Gibson**, music staffer **George Ramsby**, and CBS-TV salesman **Frank Atlass** will attempt to crash the iron curtain during two week air-tour of Europe and Africa starting Aug. 29 . . . Keystone Broadcasting System subscribing to Nielsen coverage service . . . **Jack Cusick** who started his radio career as singer with WBBM in 1925 back at that outlet as creative writer . . . WOR sales manager **William Crawford** a visitor last week to outlet's Chi office . . . **Larry Whitney** from WGN traffic to sales dept. there . . . Don McNeill Enterprises' promotion mgr. **Fred Montiegel** winner of a '53 Packard on a 25c raffle ticket . . . WGN director of engineering **Carl Meyers** convalescing at Passavant Hospital following appendectomy . . . WENR's "Sounds of the City" to 10:35 to midnight slot and "Two Guys" moved to midnight to 12:30 a.m. . . . **Lee Baldwin** to WLS music and programming staff from WLW . . . **Bill Fligel**, WBBM engineering dept. heads to Wisconsin for two week vacation . . . MBS Central Division PR boss **George Herro** to Gotham on business . . . "Pretty Fickle Darlin'," new tune penned by NBC announcer **Jim Lowe** set for record release with composer featured on disk . . . **Edward Scannell** appointed Radio-TV director of Chi Jaycees.

IN PHILADELPHIA . . .

WCAU's **Ed McMahon** gets discharge from Marines next month, having completed 84 Korean combat missions . . . **Bob Olander** leaving WCAU-TV to become operations manager at KEDD-TV, Wichita . . . Local Philco execs guested **Harry Price**, of Norfolk, and his 20 top salesmen to Athletics-Yankees series. Price is biggest volume appliance dealer in U. S. A. . . . **Four Aces, Bill Darnell, Dick Lee**, the **Mike Pedicin Quartet**, to entertain at "Bandstand" picnic to be held by disk jockeys **Bob Horn** and **Lee Stewart** at Woodside Park (20) for the benefit of the Children's Hospital. Show will be televised from park at regular time . . . **Allen Prescott** makes Philly debut as "The Wife Saver" on WFIL-TV (24), show to be slotted across-the-board.

IN MINNEAPOLIS . . .

WMIN-TV, preeming Sept. 1 and sharing Channel 11 with another local television newcomer, WTCN, going heavily for sports and will televise filmings of Notre Dame football games this fall on Saturday nights following their afternoon playing. It'll also carry telecasts of Chicago Bears and Cardinals pro football contests Sunday afternoons, replacing NBC's local KSTP which had them last fall. ABC will supply the two new stations with 25 hours of programming . . . KSTP-TV's new show, "Cities of Minnesota," started this week . . . Veteran semi-ster-orchestra conductor **Perry Martin** has new TV program, "Let's Play Show," featuring juvenile talent . . . KSTP-TV airing United Nations' seventh general assembly sessions as daily half-hour after-

(Continued on page 30)

Tele Follow-Up Comment

Jackie Miles was a surprise legit actor as a laconic con-man on "Danger" (CBS), with Leonard Bell and Jim Nolan as the detectives and Ziska Coles playing the waitress. Comic looked like a city slicker, so much so that the opening production shot, under the director-producer team of John Peyser and Franklin Heller was a slight switch—the dicks looked like hoods and the sleek crook seemed to eclipse them in manners. That was in the lunchroom set, and a good kickoff for the jail and courtroom scenes that followed, with the semi-surprise snapper. Not as taut as the usual winter "Danger" entries, these dog-days dramalets are good experimental opportunities for offbeat castings, as with the vaude-nitery comic . . . Fred Allen trying to do a "mystery guest" on "What's My Line?" was like Christine Jorgensen doing a quarterback sneak in the Notre Dame backfield—that nasal twang virtually telegraphed identity. The panel must have gone along gallantly with the joke, but it achieved the showcasing opportunity for the comic's new TV show last night (Tues.)—on another network yet. Emcee John Daly was gallant in the noblesse oblige cheering-section for Allen's new series "even though it's on another network than CBS." Real sportin' like! *Abel.*

WNBT's (N.Y.) Steve Allen show, representing a reversal of the trend toward feature pix in the late evening area, is gradually jelling into a qualitative component, thanks chiefly to Allen himself and some slick production values. As live shows of the "keep-it-relaxed-and-leisurely" genre, it's undoubtedly the best thing to come along since the old "Broadway Open House" presentation.

Aside from Allen's panel contrib on the Sunday night CBS-TV "What My Line" and that still memorable one-shot as fill-in for Arthur Godfrey on "Talent Scouts" a couple seasons back when Columbia initially brought him east from the Coast, this late night showcase probably projects Allen in a more favorable TV light than any of the previous assortment of formats designed for his distinctive talents. Allen's occasional verbal jousts with foilman Jim Moran are rewarding. In Steve Lawrence the program has a youthful singer (and a fine mimic) who shows a promising potential. Helene Dixon is the show's femme chirper. Particularly in the sequences spotlighting the Bobby Byrne orch, the camera treatment and Dwight Hemion's directional touch endow the showcase with a finesse on a par with major network presentations.

Johnny Stearns is the producer and he rates a nod for a cross-the-board local live entry that's at once refreshing and a welcome showmanly hotfoot in successfully invading the domain of the "division of tired old feature pix." *Rose.*

Limitation of the subjective camera severely hampered the presentation of Horton Foote's half-hour drama, "The Tears of My Sisters," on NBC-TV's "1st Person" last Friday (14).

By suggestion and indirection, there was told the story of a young girl forced to marry a much older, and unwanted, man (although she loved another) so that she could provide for her mother and sister.

Handicap was that the play was told through the viewpoint of the younger sister, represented by the camera (with Kim Stanley's voice), without validating that attitude by making her come alive. As it was, "Tears" was a drama of the older sister and the mother without the added depth of seeing it through the eyes of the younger sister, as was intended. Girl was merely an observer of the action, as were home viewers, and her comments—as if her subconscious were speaking — were intrusive rather than helpful in moving the play along. Since the camera was not a participant in the play, its subjective use was a mistake.

In contrast, the same author, director and producer (Foote, Arthur Penn and Fred Coe) last month employed the first-person camera with tremendous effect in "Death of the Old Man," in which the camera played the major role of the dying man, around whom the drama revolved.

As the older sister, Lenka Peterson provided her melancholy role with a fragile, poetic beauty, while in the other major part in "Tears" Kathleen Squire, as the mother, was excellent in her portrayal of a woman who, frightened by a future, connives "realistically" to attain her ends. Direction by Penn, with probing closeups of the characters involved and many dissolves, lent movement to an essentially static play which was more mood than drama.

Exciting thing about "Tears," minor piece that it was, is that it adds to a considerable body of work by Foote on the Southwest. In his television plays—"The Oil Well," "A Trip to Bountiful," "Young Lady of Property," "Death of the Old Man," and "The Tears of My Sister"—Foote is building up a fictional Texan world that is approaching the stature as well as volume of William Faulkner's Mississippi work, meanwhile asserting more vigorously and hopefully the theme of man's dignity, which Faulkner too often approaches negatively to the point of obscurity. Foote is a fine and important creative writer. It's good to have him in television. *Horn.*

Ed Sullivan had a program that had its quota of ups and downs on Sunday (16) over CBS-TV. Session constituted a curious mixture inasmuch as the acts figured to make the greatest impact failed to gross to that extent, while lesser names hit the heights on this show.

Combination of Frankie Laine and Jimmy Boyd didn't click as potently as anticipated, probably because of a fairly melodyless number "Poor Little Piggy Bank." This combo, which produced a mighty disclick, "Tell Me a Story," doesn't have a winner of similar potency in this tune. Laine's "Hey Joe" had better impact.

Boyd also worked with Babe Didrickson Zaharias, who doesn't do too badly on the harmonica, and guitarist-singer Betty Dodd in a hillbilly tune which registered only passably. Another so-so spot was by Zippy, a chimp and his handler.

The plus moments were topped by Ballantine, who taxied over from the N. Y. Paramount where he collects a full week's pay. Ballantine's pseudo-magic and ravings at fouled-up tricks are fairly funny fodder. The laughs came with great frequency during his turn.

Romani Bros., trio of acro dancers, mixed a good line of comedy with their tricks and terps. The result is a fast turn eligible for any visual situation. Ballerina Nanci Crompton put a tremendous burst of speed into the opening production number and gave strength to the forepart of the show.

Show looked like it needed a firm hand at the helm. There were too many intros from the audience, slowing up the proceedings, and some realignment of acts would have given this layout a better balance. *Jose.*

ABC-TV hasn't permitted its "Music From Meadowbrook" series to stand still. Show, which is picked up from Frank Dailey's Meadowbrook, Cedar Grove, N. J., got off to a poor start several months ago but has steadily eliminated original production flaws so that the hour bash now stands up as okay video fare.

In Jimmy Blaine, series now has an emcee who knows how to knit a potpourri of music, song and dance with a minimum of effort. He's an amiable host who never gets in the way of the proceedings.

On show caught Saturday (12) King Guinn's orch held the Spotlighted Band's nifty style was highlighted by imaginative camera work that built eye appeal. The instrumental segments were spelled by vocalists Ann Simms, Sonny Curtis and Wingy Manone. Miss Simms gave a tasty reading of "P. S. I Love You," Curtis came across okay with "The Best Way To Hold A Girl" and Manone scored with his jived up renditions of "The Song From Moulin Rouge" and "Vaya Con Dios." The Douglas Duke Trio came in for a neat bit at show's wind with "Take Me Out To The Ball Game."

For a pace-changer, the stanza featured a fashion display of Jonathan Logan originals. It didn't fit well with this Meadowbrook outing but it probably held femme attention. *Gros.*

Alice Guego Heads DuM Continuity Acceptance

Alice Guego last week was named manager of continuity acceptance at DuMont, following the recent death of Edward Salpaugh. She previously was broadcast information coordinator for the network.

Prior to joining DuMont in 1951 Miss Guego was with Research & Procurement, Inc., for six years.

CALL THE PLAY
With Linn Burton, guests
Writer-Producer: Bill Bent
Director: Grover Allen
30 Mins., Thurs., 10:30 p.m.
BANNER TIRE CO.
WBKB, Chicago

(*Malcolm Howard*)

"Call the Play" is a telephone quizzer that has all the appeal of a baseball contest between two last place teams in the league on the final day of the season. Spark of a good idea has not been fanned into anything resembling entertainment.

Idea is to pose baseball situations, as illustrated by film clips, and have fan phoned act as umpire. Tendering a correct decision makes the viewer eligible for the jackpot question worth $1,000 in merchandise.

Three plays used on show caught were easily answered because of their simplicity, as per example: "What happens to batter if catcher's glove touches bat during swing?" Jackpot question is another matter, however, and was missed by all three contestants. Stickler posed was, "Identify this catcher who played in the major leagues during World War I." Only other clue provided was a still shot of the player with the face blacked out.

Emcee Linn Burton asked questions, interviewed Cub catcher Clyde McCullough briefly, and delivered commercials at the same fast clip, resorting heavily on gesticulation to put over every point.

Show could be improved greatly if more film clips and questions were used, commercials were cut in length and the borax selling style employed by Burton could be toned down. As it stands, germ of a good idea that might easily win a good baseball fan audience is not allowed to flower. *Jack.*

JOHNNY SINGS FOR YOUR SUPPER
With Johnny Andrews, guests
Producer: Mort Fleischmann
Director: Bill Morris
15 Mins., Tues. & Thurs., 7 p.m.
Participation
WNBK, Cleveland

This is a pleasant bit of song, piano and chatter by Johnny Andrews. Offering the more schmaltzy selections, the stanza should be dessert to adults seeking suppertime relaxation. Andrews mixes his offerings with timely interviews with guest artists. Fortunately interviews are short and not of the saccharine type.

Camera work lends to good showcasing. Lighting and set also help to make presentation a well-integrated stint. *Mark.*

CHEF LORENZO
With Bob Bouwsma, Mae Troy Mann
Producer: Lorenzo
Director: Charles Dargan
30 Mins.; Mon.-thru-Fri., 2:30 p.m.
Participation
WNBK, Cleveland

This is more than just a half-hour cooking show. With the true touch of a Continental chef, Lorenzo Simonetti combines a highly dramatic flair with a charming topping of wit and humor to present recipes that sparkle the housewife's imagination.

Yet, this stanza's master of the cuisine presents his offerings with both a simplicity and completeness that permits the viewer to grasp short cuts of fine cooking that can be adapted to her particular kitchen.

Chef Lorenzo's background is extensive. He began cooking when he was 15, and 13 years later became a chef. His knowledge of the Italian, French as well as mid-European dishes is vividly portrayed with the skill of an artist. He explains his recipes in a manner that permits housewives to move along with the progress of the dish being prepared. Each show also closes with a recapitulation of ingredients used. These are written out on the screen.

Straight man and spieler of participating commercials is announcer Bob Bouwsma who neatly handles his chores in fine tempo and taste. Bouwsma also brings from the chef rememberances from his days as head of the cuisine of the Netherlands Plaza, Hotel Statler, etc. Also helping in the show is Mae Troy Mann who keeps the kitchen set sparkling and food preparation also on hand. *Mark.*

RHYME & RHYTHM COURT
Producer: Bix Reichner
Director: Richard Reibold
30 Mins., Sat., 12:30 p.m.
WPTZ, Philadelphia

Similar in format to L. A.'s influential Peter Potter show, "Rhyme and Rhythm Court" is presided over by Bix Reichner, ASCAP member and composer of several Mask & Wig hit shows, with the assistance of a jury of three pros and four teenagers. Show is in good slot to keep large

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IGOR CASSINI SHOW
Producer: Enid Roth
Director: Larry Roemer
15 Mins., Sun., 11:20 p.m.
Sustaining
WNBT, N.Y.

The "Igor Cassini Show" is one of those rare programs with the unmistakable stamp of individuality, the most conspicuous success along this line that WNBT has had since the "Nick Kenny Show" was thoughtlessly dropped.

In several ways, Igor Cassini, who is sassiety's Cholly Knickerbocker in The New York Journal-American, brings to mind his brother newspaperman, Uncle Nick Kenny of The New York Daily Mirror. Both are human beings who project their individual personalities, both have a great deal of aplomb, and both have difficulty with enunciation, which is a good part of their charm.

Their shows, of course, differ vastly. Kenny introduced his audience, with much humor, to the world of printer's ink, Broadway and Tin Pan Alley. Cassini rents his humor. His purpose is a bit more serious: To introduce the mass TV audience to the heady champagne of high society, with its parties, sports, hobbies and scandals all shown in still pix or amateurishly shot silent films.

Several weeks ago, Cassini demonstrated what it was like to throw an outdoor Long Island party, from the erection of the big tent on his estate through the celebrity-studded dancing (names drop like autumn leaves on the program) to the tired host at the end of the day, still impeccable in his evening clothes. The gay little time must have cost twice the annual income of the average WNBT viewer. On this show, incidentally, Cassini introduced his very pretty wife to his audience.

Two Sundays ago, the film sequences were on a visit to Southampton for the tennis matches, and it was learned that Cassini, after an exhausting day of tennis visiting and partying, does not crawl gratefully into bed but relaxes by making yet another visit for a nightcap.

Last Sunday (16), Cassini spoke mainly of two people, Aly Khan and Helena Rubinstein. Former, whom the society columnist pointedly did not nominate for his "new 400" (to be based on accomplishments and not family or background), copped most of the air time in a Cassini recital of the wives and lives history of Aly and his papa, the Aga Khan. Miss Rubinstein was visited by Cassini in her swank home via film clips.

Show has a contest in which viewers nominate new members to Cassini's "new 400." One of the winners last Sunday was a Mrs. Murphy of Melrose Avenue, the Bronx, who nominated Joseph P. Kennedy. Hot pollol selectors of the elite are awarded bottles of Arpege scent.

Director Larry Roemer does a nice job of closeup camerawark on Cassini, who is so hep before the lens that he does not appear to be reading his lines. Set, a desk and background, is simple and a small counterbalance to the posh mansions visited on film. Switching from "live" to film is good. Show has a grim fascination. *Horn.*

ASK THE CAMERA
With Bob Kennedy
Producer: Leon Tokatyan
Director: Larry Roemer
15 Mins.: Mon.-thru-Fri., 6:30 p.m.
PARTICIPATING
WNBT, N. Y.

Bob Kennedy is filling in for the vacationing Sandy Becker in this innocuous cross-the-board feature roundup done in co-op with the NBC Film Library. Questions from the public are read "live" and the answers are given via celluloid with running narrative by Kennedy in the form of a newsreel. Some of the film—six subjects were presented on stanza caught last Thursday (13)—was fuzzy but, more to the point, no single subject was extensive enough to maintain interest. Thus "Ask the Camera" is attempting too much in a quarter-hour, less time out for a couple of commercial spots (Alka-Seltzer, RKO Theatres) and a recitation of the virtues of giveaway products for questions used.

Last Thursday's package included five men wrestling with alligators, the Texas drought, the Pentagon, the Cog Railway in Mt. Washington, N. H., hunting the chamois, and statistics on an aircraft carrier. The Cog Railway merited more and better footage and incidentally, the round trip fare is $4 plus Federal tax and not "about $3" as Kennedy's script would have it. Person submitting "best question" of the week receives a set of the Book of Knowledge. *Tran.*

CHRONOSCOPE
With Sir Gladwyn Jebb, Edward P. Morgan, Larry LeSueur
Producer-director: Alan R. Cartoun
15 Mins.; Mon., Wed., Fri.; 11 p.m.
LONGINES-WITTNAUER
CBS-TV, from New York

(*Victor A. Bennett*)

"Chronoscope," the thrice-weekly discussion program that returned after hiatus last Monday (17), is on first viewing pretty much the same even though CBS-TV now controls the show. Gone are William Bradford Huie, who had been regular editor, and the Clark H. Getts agency, which selected the name guests.

But Alan R. Cartom, producer-director, is back, as is announcer Frank Knight. Also in the old format are the library setting of two desks (one for the editors and one for the guest), the many Longines and Wittnauer signs behind the tour on-camera speakers, and one of the seemingly longest end commercials on tele.

Most important comparison — difference, if any, in the selection of guests — cannot be made until the new regime (with CBS-TV's David Zellmer as co-ordinator) has compiled a long enough list of guest selections to gauge against the old regime's two-year reign.

Certainly the first guest last Monday, Sir Gladwyn Jebb, chief of the British delegation to the U. N. who had been on the program before, was no indication of any policy change. With the U. N. General Assembly convening the same day to arrange details of the Korean peace, Sir Gladwyn was extremely newsworthy. He expressed his views that the U. N. had won in Korea, since the organization had done what it set out to do, namely repel aggression; that for permanent peace in Korea nations other than the belligerants are also needed in the peace talks; that "negotiation is not appeasement"; and that it is possible that the end of the talks may find Korea still divided.

The British delegate was quizzed by Edward P. Morgan, who will be the program's regular editor until Charles Collingwood takes over Sept. 2, and guest editor Larry LeSueur, CBS-TV U. N. reporter. There was an informality about the questioning, and an eagerness to pursue issues, that had been lacking, as memory recalls, in last season's more solemn sessions. Cartoun's direction, as might be expected on a discussion show, is limited by his non-moving subjects. Commercial plaques behind speakers are especially irritating and distracting in clo-cups. *Horn.*

HERITAGE
With Theodore Low, James Dickson
Producers: Dr. Low, Richard Hart
Director: Ed Sarrow
30 Mins.; Mon., 3:30 p.m.
Sustaining
WAAM-TV, Baltimore

WAAM-TV is now feeding the nets with "The Johns Hopkins Science Review" (DuMont) and Gerald Johnson's Sunday night commentary session (ABC). With proper grooming, the local station might have another network contender with "Heritage."

Format was devised by Dr. Theodore Low, director of the local Walters' Art Gallery's department of education and Richard Hart, head of the literature department at the Enoch Pratt Free Library. Each layout uses a work of literature as a springboard for an interesting exhibition of art objects and relics from the period covered in the book. An expert from the library contributes a discussion of the book, a brief bio of the author and an analysis of the book's significance. Working as a team, the library and art gallery representatives blend the visual exhibition with the written word, supplementing their talk with effective use of slides, maps and photographs.

Preem showed ancient art in connection with Mika Waltari's "The Egyptian." The second show displayed art from medieval England tied to Chaucer's "Canterbury Tales." Recent show caught was wrapped around Bulwer-Lytton's "Last Days of Pompeii." Relics from the ruins of the ancient city made for some fascinating viewing. Closer for the four-week trial run will be based on "The Moneyman" by Thomas Costain.

At present, the local station is testing viewer reaction via the initial four exposures. However, time slot of 3:30 Mondays with its high quota of handicraft programming doesn't afford an opportunity for any conclusive audience response. Show is best suited to a weekend afternoon berth.

Production values have a quality look that is network calibre. Ed Sarrow's direction is fluid and emphasizes visual values to good advantage. *Boren.*

Satellite TV Stations (20G Each) Seen Answer to Small Communities

Washington, Aug. 18.

A member of Congress said last week that the FCC will soon propose rules and technical standards for commerical operation of satellite TV stations in order to bring video service promptly to many small communities which cannot support standard outlets.

Rep. Alvin R. Bush (R-Pa.), in a statement inserted in the Congressional Record, said the establishment of satellite stations "will make it possible to supplement the national allocations plan of the FCC without producing interference to other operating stations. The satellite station answers the urgent need for low cost stations. The satellite fits into the overall broadcasting picture and provides a quick and practicable solution to problems which otherwise take years to resolve before satisfactory TV service would be provided for small and isolated communities."

Bush said that Sylvania Electric Products, Inc., in Emporium, Pa., has successfully operated experimental satellite stations in the UHF band with transmitters requiring only 50 watts power, or less than that required for an ordinary electric light bulb. "These unique stations," said Bush, "are designed to pick up the signals of one or more distant TV stations, amplify the signals, and then retransmit them on a different TV channel to reach receivers which, in and of themselves, could not otherwise receive the original signals."

The experiments by Sylvania, Bush said, have demonstrated that a satellite TV system is not only practical but also that automatic operation of the stations is possible, thus eliminating the need for a fulltime engineer at the transmitter. Furthermore, he added, it would be possible, in many instances, for the satellite to select any of several signals for rebroadcast to its community by the use of remotely controlled rotating antenna.

Bush said the satellites are cheaper and provide better service than community antenna systems. Cost of building and installing satellite stations ranges from $15,000 to $20,000, he said, and maintenance is "ridiculously low." Unlike the community antennas, he added, there are no cables involved, no complicated wiring systems to bring the broadcasts to the subscribers.

"Once a satellite station is established," Bush asserted, "the community enjoys free TV service. The satellite system, unlike others, involves no monthly service charges, no wiring installation costs, no stringing of wires along light or telephone poles with additional lines into individual homes and no maintenance costs. There are no problems of rights-of-way, since the satellite station requires simply a receiving antenna, a low-powered transmitter, and a broadcast antenna."

Rep. Bush noted that there are thousands of communities of between 1,000 and 10,000 population which are 50 miles or more from the nearest existing or proposed TV station and are unable to support standard stations. The satellite system, he said, is the answer to TV needs in these areas.

Lots More Cookin' On Josephine McCarthy Show

WNBT, N. Y., is taking over the production of "Josephine McCarthy Show" next Monday (24). The cross-the-boarder (from 11 to 11:30 a.m.) had been produced by Molle & Lee.

With Bob Stuart producing for the station, the program will be changed from a straight cooking show, with the addition of Bob Kennedy (who was emcee of "Sense and Nonsense") and some situation to make it a service show of more general interest. Show is participating.

John & Harry

Humorous sideline to the strike of WOR and WOR-TV, N.Y. engineers occurred yesterday (Tues.) morning, when vet broadcasters John Gambling and Harry Hennessy were doing stand-by broadcasts from the station's Carteret, N.J. transmitter while the station was assembling supervisory personnel to man the studio controls.

At 8:15 a.m., after Gambling had done a couple of his regular shows and some fillers and Hennessy had broadcast the news, "Dorothy (Killgallen) & Dick (Kollmar)" show was scheduled. Gambling, on the spur of the moment, asked Hennessy, "Who would you like to be, Dorothy or Dick?" Pair chose names and proceeded to do a husband and wife chatter show.

WOR, Mutual

Continued from page 26

terday (Tues.) struck against WOR and WOR-TV in N. Y., affecting Mutual originations in N. Y.

Station went off the air rather than use non-union personnel in view of the fact that fund which operates it commemorates the memory of one of the nation's first labor leaders and union organizers (Debs was also one of the founders of the American Socialist Party) and fact that call letters of the station are Debs' initials.

Union struck for higher wages after working without a contract since April 1. Henry Greenfield, station's general manager, said yesterday (Tues.) that he saw little hope for immediate resolution of the strike, declaring that the union refuses to arbitrate or negotiate. A meeting between station and union execs was set for yesterday afternoon.

WOKY-TV's Oct. 1 Bow

Milwaukee, Aug. 18.

Milwaukee's third television outlet, WOKY-TV, is skedded for operation Oct. 1 on UHF channel 19.

Station is an affiliate of DuMont and ABC.

From the Production Centres

Continued from page 28

noon program, but WCCO-TV monitors sessions and only puts them on air when they're especially hot . . . **Jerry Carnes** celebrated his 200th KSTP-TV show with array of special guests . . . With application of Head of Lakes Broadcasting Co. for TV station permit at Duluth, third channel looms for the town . . . **Bennie Berger**, theatre circuit owner, head of new Allied Productions, Inc., which has started taping of half-hour radio playlets dealing with underground activities behind Iron Curtain countries.

IN CLEVELAND . . .

WERE's **Tom Edwards** opened new 15-minute Monday-thru-Saturday 11 p.m. news and sport stint featuring voices that made the news . . . WGAR moved into large-scale live music field with **Al Russ'** 27-piece orch and three vocalists in "Vignette Theatre" offering for fall programming . . . Total TV sets in Greater Clevland and viewing area now 777,751 . . . **Herb Shriner** in town for one-day get-acquainted meeting with press . . . NBC femme gabbers **Mildred Funnell** and **Gloria Brown** authored pamphlet "The Idea Shop" embracing household hints . . . **Tom Field**, WTAM-WNBK, back from California motor jaunt . . . **Charles Roberts** and **Tom Armstrong**, WGAR, finished one-two in stock car races at Akron's Rubber Bowl . . . **Jackie Lynn**, WTAM thrush, playing drums for abbreviated Morning Bandwagon while bulk of musicians are on vacation . . . **Bill Tompkins**, radio Sohio voice, also doing vacation chores for TV Sohio gabber, **Warren Guthrie**, on WXEL . . . "Cleveland Calling London," produced and written by **Sanford Markey**, WTAM, extended for 13 more weeks . . . **Glenn Pullen**, VARIETY pic-cafe mug, planning Canadian fishing vacation.

Vet Cleve. Sports Announcer Retires

Cleveland, Aug. 18.

Jack Graney is retiring after 20 years of broadcasting Cleveland Indians' ball games. The veteran announcer, who once played ball with the original Naps, said that "for a man 67 years old, the going is a little rough when you're behind the microphone day after day."

Graney began broadcasting in 1932 with Ellis Van Der Pyl and subsequently did the color and airing of games with Bud Richman, Guilbert Gibbons, Pinky Hunter, Lou Henry, Van Patrick and currently with Jimmy Dudley.

LaRue's Aloha Shift

Hugh Ben LaRue, WOR, N. Y., account exec for the past two years, has resigned to join KULA and KULA-TV in Honolulu as vicepresident in charge of sales.

Previous to his WOR stint, he had been sales manager of the Aloha Network in Hawaii.

Mack to Emcee WSAZ 500G Expansion Hoopla

Huntington, W. Va., Aug. 18.

Completion of WSAZ's new $500,000 AM-TV centre here will be the occasion for considerable on-the-air hoopla. Ted Mack, emcee of the "Original Amateur Hour," will be down to emcee a marathon AM-TV simulcast for the NBC affiliate on Aug. 23.

The governor and other local and state dignitaries will participate in the ceremonies.

KLAC's Rate Hike

Hollywood, Aug. 18.

KLAC has put into effect a 15% increase in the overall rate structure. It was decided on a year ago, but year's protection was given customers.

New Class A one hour rate is $180 as compared to $129. Class B hour is $155, was $75.

Hutchins Bullish On Educ'l Video

Minneapolis, Aug. 18.

In Minneapolis to confer with John Cowles, president of the Star and Tribune newspapers and a Ford Foundation trustee, Robert M. Hutchins, Ford Foundation associate director and former U. of Chicago president predicted there will be 20 educational TV stations in operation in the U. S. by next Jan. 1.

The Ford Foundation will help communities to set up the TV stations with construction grants ranging from $100,000 to $150,000, Hutchins announced.

Hutchins said prospects for educational TV stations are best in St. Louis, Pittsburgh and Philadelphia, San Francisco, Chicago and Cleveland. The first two cities in the educational TV field were Houston and Los Angeles.

Gotham FM'er Files 36G Suit Vs. Storecasting In Pact Cancellation

Suit claiming damages of $36,684 was filed last week in N. Y. State Supreme court by WGHF-FM, N. Y., against Storecasting (Store Broadcasting, Inc.) following the latter's cancellation of the agreement between them under which the station aired programming for Storecasting while Storecasting acted as sales agent.

Station, founded in 1946, entered into an agreement with Storecasting in August, 1950, under which the latter would act as sales agent for the station, with latter broadcasting music into stores under contract to Storecasting. Agreement called for Storecasting to sell commercials at $2 per, with station getting 50% of the gross for up to 2,100 commercials a month and all but 37½% of the excess.

Agreement was renewed up till the beginning of this year, with both parties continuing the arrangement under verbal agreement, according to the complaint.

Storecasting, however, switched to WHOM-FM on Aug. 1, wih little notice to the station, and left the station with $18,110 worth of contracts that are now useless, since stores' receivers can't receive the WGHF-FM signal, the complaint charges. Station is seeking to recover that amount in damages.

In another cause of action, station is seeking $14,431 for the period from July, 1951, to May of this year, claiming that Storecasting, which collected the bills, has not paid it for the 11,525 announcements in excess of 2,100 a month aired during the period. A third cause of action calls for $4,168 for the months of June and July of this year.

WPIX Televises Ballgame For Strikebound WOR-TV

In a unique arrangement between two rival New York indie television stations, WPIX used its facilities to telecast the Brooklyn Dodgers, N. Y. Giants baseball game at Ebbets Field last night (Tues.), which was to have been aired on WOR-TV, whose engineers went on strike yesterday morning.

WOR-TV v.p. Jim Gaines, feeling that the strike-ridden station had to keep "faith with the public," asked WPIX topper Fred Thrower to broadcast the game for WOR-TV. Thrower agreed, using his camera crew headed by Jack Murphy and all his technical facilities. Game was announced by WOR-TV regulars Red Barber, Connie Desmond and Vince Scully, with Schaefer Beer and Lucky Strike sponsoring as usual. WOR-TV paid WPIX for the use of their facilities. WPIX, incidentally, televises the home games of the rival Giants for a rival cigaret sponsor, Chesterfields.

Sclerosis Telethon

Hollywood, Aug. 18.

Next Coast telethon is set for Aug. 29 over KNXT with the Multiple Sclerosis Fund to reap the benefit of the 16-hour show. Peter Potter will emcee.

Show will start at midnight, just after Potter's "Juke Box Jury" and run until 4 P.M. Sunday.

CHI 'CHILDCRAFT SHOW' GETS ABC-TV SPONSOR

Chicago, Aug. 18.

In an attempt to gain the attention of the pre-school audience established locally by NBC-TV's "Ding Dong School," WBKB (ABC-TV) may make a move to penetrate the show's national audience if its skedded moppet video venture is a success.

Set for the 9:30 to 10 a.m. slot, immediately following "Ding Dong," "The Childcraft Show" will debut Aug. 24. Emcee will be Dr. Emma Dixon Sheehy of Columbia U's Teacher's College, a child education authority. The show will simulate a nursery school situation, with story telling, songs and demonstrations of how to make simple objects.

Field Enterprises' education division is bankrolling through Henri, Hurst & McDonald agency.

Jimmy Boyd TV Show

CBS-TV is preparing a half-hour show starring kid singer Jimmy Boyd, aimed at the Sunday 12:30 to 1 p.m. time. M & M Candy Carnival is now in the spot, but will soon bow out.

Web had a quarter-hour pilot on the Boyd show, but decided to expand before showing it to clients.

Moppet starrer will originate in Hollywood.

Mex Post 2 Censors To Ban Religio-Political Shows at TV Stations

Mexico City, Aug. 11.

TV is being more closely censored by the Ministry of Communications and Public Works, ruler of air affairs here.

Ministry has assigned two scissor-wielding inspectors to local video stations XEWTH and XHTV, to view pic features and shorts they intend to telecast.

Ministry explains that this inspection-censorship is to guarantee that only material the government deems fitting will be TVed. Political and religious material is strictly out the Ministry insists.

WGLV Preems

Easton, Pa., Aug. 18.

TV Station WGLV here began commercial operations Friday (15) in a big way. A gala party was thrown at the Country Club by Easton Publishing Co., owners of the station, for 300 industrial, business and civic leaders of this section.

Two DuMont TV cameras and their crews were on hand. Easton Publishing Co. also owns Easton Express, daily newspaper, and WEEX-FM and AM. Station is an ABC and DuMont affiliate.

ADA Opposes FCC Proposal For 3-Year TV License, Asks Hearing

Washington, Aug. 18.

FCC's proposal to extend licenses of TV stations from one to three years drew its first opposition last week—from Americans for Democratic Action. Organization urged the Commission to hold open public hearings on the proposal, saying the issue of lengthening the TV license period raises "basic questions of public policy' regarding the program review functions of the agency.

"Citizens' groups," said ADA, "should be permittted an opportunity to present their views on the issues raised or decided by such a ruling." The organization requested opportunity to appear at hearings on the question.

The proposal was offered by the Commission with one member dissenting, in the interest of cutting down its workload in view of the growing number of TV stations. The plan would benefit broadcasters by equalizing the license period with those of AM and FM stations, which are on a three-year basis, and by having all licenses in particular geographical areas expire at the same time.

Dissenting to the proposal was Comr. Frieda Hennock who regards the plan as showing a lack of concern by the Commission with TV programming.

It's pointed out by agency officials that the Commission may institute revocation proceedings against a station at any time, regardless of the length of the license period.

Deadline for filing comments on the proposal is Sept. 1.

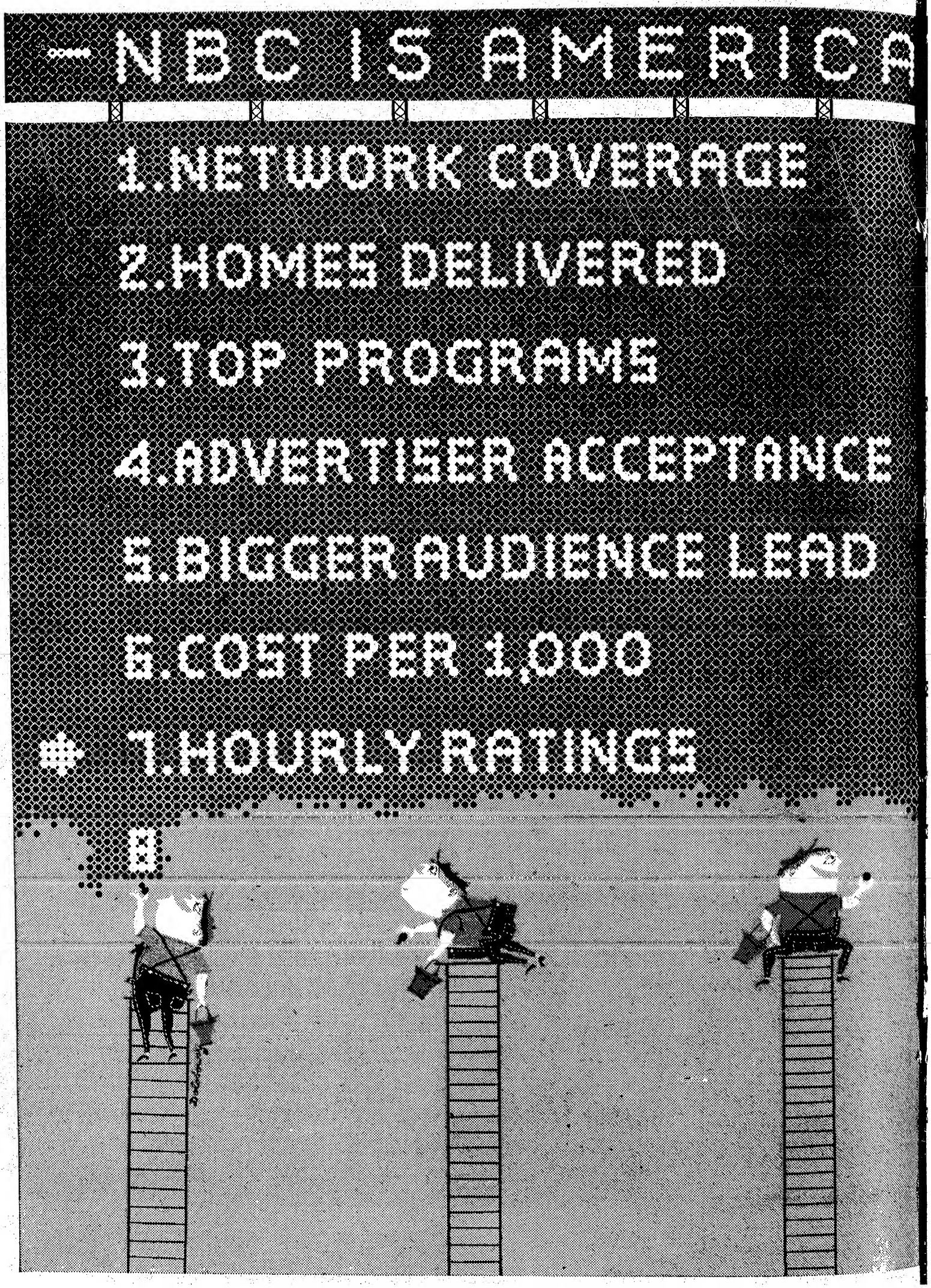
DUMONT AFFILIATE IN ST. LOUIS AREA BOWS

St. Louis, Aug. 18.

The second TV station in the St. Louis area, WTVI, Belleville, Ill., 14 miles from here, last week began operation as an affiliate of the DuMont web. The first telecast was from the local Busch Stadium of the Community Chest b.b game between the Cincinnati Reds and St. Louis Browns.

John I. Hyatt, v.p. of the station, said programs will start at 5:45 p.m. and continue through midnight except on Saturdays and Sundays when the programs will start at 1 p.m.

Station operates on UHF Channel 54.


NBC IS AMERICA
1. NETWORK COVERAGE
2. HOMES DELIVERED
3. TOP PROGRAMS
4. ADVERTISER ACCEPTANCE
5. BIGGER AUDIENCE LEAD
6. COST PER 1,000
7. HOURLY RATINGS
8.

S NO. 1 NETWORK—

7

NBC programs rate highest in 71% of evening time periods

NBC programs reach the largest audiences in television... And in the evening when all four networks are most competitive, NBC's lead is especially impressive.

Of the 84 weekly quarter-hour evening periods (7:30-10:30 P. M.),* *NBC rates highest in 60 periods, or 71% of the time;* and the No. 2 network in 20 periods, or only 24% of the time.

Here's how the networks rank by time periods:

NUMBER OF EVENING QUARTER-HOUR LEADS				
NBC	NETWORK #2	NETWORK #3	NETWORK #4	TOTAL
60	20	4	0	84

In ratings by time periods, as in every other measure of audience size, the results are the same...

NBC is America's No. 1 Network.

Next week...further proof.

NBC's Audience Advantage is to Your Advantage... Use It.

NBC TELEVISION

a service of Radio Corporation of America

SOURCES: *Nielsen Television Index, January-April, 1953*

NOTE: *The accuracy of the above data has been verified by the A. C. Nielsen Company*

**All evening option time periods on NBC.*

Television Reviews

Continued from page 29

Joe Grady and Ed Hurst juve audience tuned in for extra half-hour—although appeal is not strictly limited to non-voters since the talk is musically literate.

The guest disk jockeys were Dick Clark, of WFIL; Jimmy Lynn, of WPWA, Chester, Pa., (credited with launching the Four Aces) and Bill Givens, of KYW. Along with a quartet of astute representatives of the younger set, they appraised two new releases—Hamish Menzies' "Roamin' in the Gloamin" and Betty Howard's "Stealing Kisses." Judge Reichner should make it clear whether platters are to be evaluated for commercial success or personal taste preferences.

With the younger members of the panel, the 89c per disk seemed to be a consideration. Their elders were more lenient. Both numbers were danced to—one by a couple from Arthur Murray's (with accompanying plug on screen); the second, by two of the teenager panelists. The latter duo was more in keeping with the program, than the self-conscious dance stylings of the experts.

In following out the courtroom motif, a tipstaff introduces the numbers, but the legal phrasing seems stodgy. Special guest on the program was Artie Singer, local voice coach and composer with Bernie Lowe of "Live Every Moment of Your Life." Singer described this composition as a cornball item with a commercial melody, being within the range of the average singer and having a business man's bounce.

Reichner and Singer are both longtime pros who know every aspect of subject. The judge could curtail his punning and in general polish up role. Discussion of new releases is of wide interest, and can give public inkling of what makes a hit. Gimmick for mail pull is playing of record, and viewers are asked to guess how many waxings were sold. Nearest guesser wins record player. Tommy Dorsey's "Boogie Woogie" was the disk to guess on opening show.

Gagh.

TV MUSEUM
With Allyn Edwards, guests
Director: Fred Carr
30 Mins.; Sat., 5 p.m.
Sustaining
WNBT, N. Y.

Produced in cooperation with New York University, "TV Museum" falls within that relatively uninhabited video category—adult education. It is a good show for the genre, wittily "illuminating some little known avenues of human knowledge. Chief credit for this show's effectiveness goes to Allyn Edwards, who interviews the guest experts on this series with skillful brightness.

Last Saturday (15), program covered an archeological "dig" in Palestine. N.Y.U. Prof. Casper J. Kraemer, Jr., was on hand to explain the technical aspects of the project. Most of the show revolved around the process of reconstructing and reading the ancient documents found in the ruins of the ancient city. The result was an entertaining mixture of science, history and detective work.

Herm.

Pall Mall's Interim TV 'Doorway' Shift

Pall Mall, which starts its alternate week sponsorship of the Ray Bolger show on ABC-TV with Sherwin-Williams on Oct. 8, will sponsor "Doorway to Danger" on the web for five weeks beginning Sept. 3 in the Thursday night 8:30 p.m. time.

Ciggie firm currently bankrolls "Doorway" on NBC-TV on alternate Fridays with Simoniz as the summer replacement for "Big Story," which like "Doorway" is a Bernard Prockter package. Reason for moving the show over to ABC-TV for five weeks is that Old Gold is cancelling "Chance of a Lifetime" in the Thursday spot on Aug. 27, and Pall Mall will fill in with "Doorway" until the filmed Bolger show is ready in October.

Columbus — William Belaney, program director of WCOL, where he has been a staff member six years, has resigned to become news director of WGRO, Bay City, Mich.

WLIB Enters Spanish Program Sweepstakes In Gotham Competition

With the rapidly increasing Puerto Rican population becoming a major consumer segment in the New York area, a third Gotham station has started Spanish-language broadcasting aimed specifically at the Puerto Rican residents. WLIB, which in the past has programmed some Spanish-language shows, will air a new one-hour cross-the-board afternoon segment called "Revista del Mediodia" ("Mid-day Revue"), which is packaged by and will star Orlando Parga, a recently-arrived veteran Puerto Rican broadcaster.

Station will thereby enter into competition with WHOM, which with a daily schedule of more than six hours of Spanish programming has the largest Spanish schedule on the eastern seaboard, and with WWRL, which also has a sizeable Spanish lineup. Program, which is practically sold out, starts next Monday (24) and will air from noon to 1 p.m.

Parga, before coming to the U. S. a few months ago, was a commentator for WKVM in San Juan, P.R. He had previously been with WAPA and WNEL there, and had also been circulation editor of El Mundo, the island's largest newspaper. "Revista," which he'll emcee, will consist of music, news and interviews with N. Y. officials and visiting dignitaries and celebrities from Puerto Rico.

OUSTED MGR. SLAPS 237G SUIT ON KONA

Honolulu, Aug. 18.

Two damage suits were slapped against KONA (TV) only hours apart this week, with one filed by a disgruntled former general manager and the other by a pair of newlyweds.

George H. Bowles, former general manager of Radio Honolulu, Ltd., operator of KONA (TV), seeks $237,000 for alleged breach of contract. Claims he signed a five-year irrevocable contract last December, worked two months and then was dismissed without cause. Bowles claims he was to get $1,500 a month plus 15% of annual net.

John D. Keating, manager of Radio Honolulu, contends that Bowles was fired before present owners of Radio Honolulu (Advertiser Publishing Co. and Island Broadcasting Co.) took over control from Herbert M. Richards. Jinx station flickered briefly under Bowles' original management then folded for several weeks.

Other suit, for $23,100, was filed by a young couple who were married publicly over the TV station and contend that station didn't carry out its part of the bargain it made to get them to participate in a highly publicized and short lived program called "Here Comes the Bride."

WSMB Reprises Tulane Grid for Coke Bottlers

New Orleans, Aug. 18.

WSMB will carry the full grid schedule of the Tulane Green Wave this fall. Sponsor for the 20th consecutive year is the Louisiana Coca Cola Bottling Co. Negotiations were completed last week between Richard W. Freeman, coke prexy; John R. O'Meallie, WSMB manager, and Richard Baumbach, athletic director of Tulane U.

Ted Andrews will handle the play-by-play, with Harry Arthur, WSMB program director, doing the color chores.

Delay KFEQ-TV Preem

St. Joseph, Mo., Aug. 18.

Starting date for KFEQ-TV on Channel 2 here has been delayed until sometime in September, according to Glenn Griswold, commercial manager. The original target date was Aug. 15, but delays on tower construction caused the postponement.

Station will be CBS affiliate, but also will carry some DuMont shows. It will be the only TV outlet in northwest Missouri and will make St. Joe the third city in the state to have television.

Denver — Dick Harris, former sales service manager WNAX, Yankton, S.D., to KOA, Denver, as promotion manager.

Spot TV Boom

Continued from page 27

have been seeking a method whereby they can control costs and expenditures more directly. Via use of spot, they can pick their markets, select programs already filmed or packaged or produce their own. Likewise, in the field of announcements, they can produce the spots themselves or under their direct control, thereby holding cost to a minimum. It's noteworthy that since the four-network high of 198 sponsors in the fourth quarter of 1951, the number has been constantly on the decrease.

General estimate of the increase of total advertising in all media this year over last is about 10%. Of this, television is getting a large share, with spot TV out in front. Spot radio is on the upgrade too, but network sales have levelled off the radio increase to just about 10%. Huge increase in number of stations on the air (with most of the initial post-freeze grants going into operation during the second quarter) is of course a distinct factor.

Finally, standardization of station ID's, achieved early this year via the Station Representative Assn., is responsible for a good part of the upswing. Previously, agencies had pieces of artwork for different stations, depite the fact that the product advertised was the same. Now, however, only one piece of artwork is required for all stations, with the station's channel number and call letters fitted into the same place on all the artwork. Standardization represents a substantial saving to advertisers, thereby enabling them to expand their coverage.

Inside Stuff—Television

Eastern visit of Paul W. White, executive editor of stations KFMB and KFMB-TV, San Diego, brings up an interesting genealogy of network newsmen.

While White was CBS news topper, from the 30s until right after World War II, he hired among others such CBS newsmen as Wells (Ted) Church (now CBS Radio news chief), Bob Trout, Bill Shadel, Griffing Bancroft, Allen Jackson, Doug Edwards, John Aaron and Jesse Zousmer, such AB Cnewsmen as John Daly, Elmer Davis and Joe Harsch; such Mutual newsmen as Cecil Brown and Everett Hollis, and such NBC newsmen as Bill Henry and Jim Fleming as well as NBC producer Ann Gillis.

In addition, White has hired such other newsmen as William L. Shirer, George Fielding Eliot and Bill Slocum.

Moreover, he was responsible indirectly for the hiring of Eric Sevareid, Bill Downs, Charles Collingwood and Larry Le Seuer, all of whom were added to CBS by Ed Murrow, whose new boss was White.

Going back a little further, both White and Murrow consider themselves Ed Klauber's men. Klauber, now retired, was CBS public affairs chief who hired both White and Murrow. Latter was net's overseas director of educational and cultural programs, but shifted over to CBS news with Anschluss.

Walter Winchell has a Maxon agency client as standby in case anything happens with Rise (shavecream) or Arrid (deodorant), both Carter Products, which is co-sponsoring with Gruen, the commentator's ABC AM&TV simulcast when he returns to the air Sept. 6. The agency expressed itself willing to "take our turn in line," after having heard there was split-commercial time open, but getting shut out suddenly by Carter. Latter, incidentally, sponsored Jimmy Fidler for nine years and Drew Pearson for four seasons in previous years. This is a strange intra-trade coincidence in light of Winchell's relationships with both commentators.

NBC-TV, which has been compiling a monthly "responsibility report" on programs over the past year for internal consumption, is sending out the report to the press. It's part of the net's effort—in addition to such programs as Conversations with Elder Wise Men, "Victory at Sea," and the NBC Television Opera—to integrate enlightenment, education and culture into its regular commercial programs.

Compiled by Miriam Hoffmeir of program analysis, the report breaks down monthly programs into four sections: (1) singles—enlightenment, entire programs that are educational or cultural in nature, including one-shot specail events shows; (2) regularly scheduled programs which are basically informational, educational and cultural; (3) integrated enlightenment material in regular programs, and (4) a section on awards received by NBC programs and personalities.

Chief Halftown, Seneca Indian master of ceremonies for Philly's WFIL-TV's "Chief Halftown's Star Performers," juve talent showcase, journeyed to Cattaraugus Reservation, Irving, N. Y., Sunday (16) to collect his annual U. S. Government cloth grant.

The television actor gets the cloth grant under the peace treaty of 1794, oldest active Indian treaty on record, and claims to be a direct descendant of the Chief Halftown, who was one of the signers. He also receives an annual grant of money under the treaty provisions.

Chief Halftown has a show biz background. His grandfather was one of the braves who toured with Buffalo Bill's Wild West Show, and his father became a pro prizefighter after leaving Carlisle.

TV Moat

Continued from page 25

p.m. span as against eight hours of outside packages. The half hour before 7:30 and after 10:30 is station time and therefore not subject to clearance for network shows. CBS percentage of controlled shows for the week's 21 hours of prime time will be even greater. Taken into account for both nets are the sub-contracted filmed shows, which are, in effect, network-controlled.

With all three major networks spreading through the daylight hours, the packaging of cheaper shows goes on apace, and house shows frozen out of night time because of unavailability or preemption may tee off in the matinee span and showcase their wares. Graduation to night time would be an orderly process for shows that prove themselves. Television being a million-dollar investment for any nighttime buyer, the show must get a respectable payoff rating in the first 13 weeks or make way for one that can. Sponsors can't gamble for 39 weeks like they did in radio. The medium is too blue-chippy for that.

Your Lucky Strike Hit Parade presents a special summer service!

During its 12-week hiatus, Your Hit Parade will list in this space

THE 7 TOP TUNES FROM YOUR HIT PARADE SURVEY

Here are your Lucky 7 tunes that you would have heard last Saturday night, as determined by Your Hit Parade Survey, which checks the best sellers in sheet music and phonograph records, the songs most heard on the air and most played on the automatic coin machines.

1. No Other Love
2. Song from Moulin Rouge
3. I'm Walking Behind You
4. Vaya Con Dios
5. Ruby
6. April in Portugal
7. P. S. I Love You

Look for this listing every week.
We'll be back on TV Sept. 12

Be sure to watch Your Hit Parade's summer TV replacement

"PRIVATE SECRETARY"—starring ANN SOTHERN

Saturdays at 10:30 P.M. (N.Y.T.), NBC Television Network

WNBT 'Robe' Biz

Continued from page 27

show, will carry plugs of the film the week of Sept. 16.

On the night of the preem, Sept. 16, a network radio show will emanate from the Roxy lobby, with Ben Grauer and Faye Emerson interviewing first-night visitors.

The premiere also will be covered by Movietone News, with film edited to a 15-minute TV show to be aired on the station the next day, Sept. 17. NBC will edit and Grauer will narrate.

Still pix of the preem will be shown on WNBT's "11th Hour News."

Such local station stars as Steve Allen and Kathi Norris will attend the premiere and discuss the affair on their shows.

A special Movietone project will be the shooting of WNBT personalities interviewing film stars at the preem, with these film clips to be shown on the Morey Amsterdam, Herb Sheldon, Josephine McCarthy, Steve Allen and Jinx Falkenburg McCrary programs.

With all this advance and premiere coverage, 20th evidently felt an advertising campaign wasn't necessary until Sept. 20, four days after the film is launched at the Roxy.

Ad campaign, which seems anticlimactic after the gigantic free campaign, consists of 89 10-second IDs and eight participations (on four shows) from Sept. 20 through Sept. 26, and 67 10-second IDs from Sept. 27 through Oct. 10.

Station execs say now that their "3 Ps" system works, resulting in getting 20th's biz, they'll use the plan on other potential advertisers.

Feeling in the trade, however, is that although WNBT is better equipped than other stations to provide an advertiser with free plugs (with the spectacular, "chain lightning," etc.), how long can the station give away more advertising space than it sells?

Tradesters believe that first squawks will come from sponsors of shows which are being used for free plugs, after which will come the demands from other station clients that they, like 20th for "The Robe," get special super-duper attention in the way of free plugs all over the station and on the radio and tele networks.

'B'way Theatre'

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up WOR-TV sponsors if they wanted the full-network ride.

Wade has already secured options on number of top Broadway vehicles for the coming season, titles including "Twentieth Century," "Front Page," "The Hasty Heart," "The Bat," "On Borrowed Time," "Ladies in Retirement," "Arsenic and Old Lace," "Shanghai Gesture," "Potash and Perlmutter," "The Milky Way," "Cat and the Canary," "Play's the Thing," "Gramercy Ghost," "Girl of the Golden West" and "Men in White."

Scheduled for appearances in plays are Gloria Swanson, Sarah Churchill, Margaret O'Brien, Victor Moore, Claire Luce, June Havoc, Buddy Ebsen, Mischa Auer, Basil Rathbone, Wendy Barrie and others. Wade would use stars in the plays in revivals of which they've recently appeared, Moore in "Borrowed Time" and Miss Swanson in "Twentieth Century," for example. Further possibilities are Sylvia Sidney in "Fourposter" and Ezio Pinza in "Play's the Thing."

Station is selling quarter sponsorship in the show at $3,500 per week. Local Pulse ratings showed a cumulative rating (five-day total) for the period from September, 1952 to April, 1953, of 24.7. Station claims a $1.58 cost-per-thousand for the show.

ABC-TV Daytime

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nite, hinges about success of the web's effort to set a simulcast on Don McNeill's "Breakfast Club" in the 9-10 a. m. period. Chapin said a number of sponsors have expressed a desire to buy the 10-10:30 time following "Breakfast Club," but simulcast is far from being set. Key problem is securing sponsorship of the tele end of the simulcast, since carrying five hours a week sustaining would involve a staggering bill for the net. Web is still huddling with the show's AM sponsors on possible bankrolling of the tele version.

Once the simulcast is set, however, ABC-TV will fill in the remainder of the morning immediately, with one possibility, the hour-long "Creative Cookery" show which airs out of WBKB, Chicago, on a local basis only. If extra time were still left, the network would then go after other programming. But while the afternoon schedule is a definite project with a definite starting date, the morning setup is still up in the air and will remain there until the "Breakfast Club" problem is resolved.

Pack Perks

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like Faye Emerson and "Tex and Jinx";

3. Tieups with the more important regional newspapers which will phone WNBC first when big news breaks on their beat;

4. Early morning and late evening five-minute "guest editorials" which will be recorded by major New York personalities;

5. Carefully selected editorial crusades;

6. Monthly programs using one of radio's top journalistic techniques—the documentary—to deal with important New York problems, borough by borough;

7. The projected Editorial Advisory Board which will comprise, among others, John K. M. McCaffery, Bob Wilson, John Wingate, Ben Grauer, Kenneth Banghart, Tex McCrary, Bill McAndrew (network news director), and Peter Roberts.

DuMont Grid

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which will start at 2:30 because of the 5 p.m. telecast of pro football from Los Angeles. NBA for the first time changed its schedule to accommodate the telecast, scheduling one game each week for Saturday afternoon, following the pattern set by the National Football League in shifting some games to Saturday night.

Net hasn't decided on a sales policy. It would like to sell the schedule on a network basis, but has already received requests from stations that it be co-oped, since sponsors in individual cities have indicated a desire to bankroll the telecasts locally.

WPTZ's 200G Hypo

Philadelphia, Aug. 18.

WPTZ has increased its audio and video power sixfold, going to the maximum allowed by law, as part of a $200,000 technical expansion program intended to give the station the greatest TV coverage in Pennsylvania.

In order to affect the power increase, WPTZ engineers have installed a new, six-bay turnstile antenna atop the station's 500 foot transmitting power.

86-Station Pickup For All-Star Grid Sets New DuM High

DuMont racked up the largest station lineup in its history last Friday (14) with its Admiral-sponsored telecast of the annual College All-Star football game from Soldier's Field in Chicago. Total of 86 stations carried the game between the All-Stars and the National Pro League champion Detroit Lions, in spite of fact that NBC-TV was carrying another sports show, the Friday night Gillette fights, at the same time.

Admiral, incidentally, is doing exceedingly well on station clearances. It's lined up a record network of 105 stations on DuMont for its Bishop Fulton J. Sheen show, "Life Is Worth Living" when the show resumes in October.

Burlington Buys ABC's Sammy Kaye AM Strip

ABC-Radio, which in the past few weeks has realigned its schedule to include more quarter-hour strips, this week sold its third strip in as many weeks, coming up with a sponsor for its nightly Sammy Kaye show at 8:15 p.m. Burlington Mills takes over the show on a Tuesday-through-Friday basis, effective Sept. 15, under a 52-week contract, via Donahue & Co.

Web last week sold a morning strip to Ex-Lax, and the week before sold an early evening sports strip featuring Bill Stern to Anheuser-Busch.

Blake's o & o Swing

Bob Blake, who resigned as WCBS, N. Y. flack to handle press for the NBC owned-and-operated division under chieftain Charles R. Denny, is embarking on a swing of o&o operations, with Chicago as his initial stopoff.

Move is in the nature of an indoctrination to enable Blake to get acquainted with the personnel and operations in the multiple-city swing.

McBride's Neb. U. Post

Jack G. McBride last week was named to head educational TV at the U. of Nebraska.

He has been production TV director at Wayne U. in Detroit the past two years.

CIRCLING THE KILOCYCLES

Boston—Appointment of Alexander M. (Al) Tanger as commercial manager of WHDH has been announced by William B. McGrath, managing director of the 50kw indie. Tanger, who has been a WHDH account exec for the past seven years, fills the post recently made vacant by the death of Arthur Brush.

Denver—Lewis Thomas, Denver Post writer, returns to KLZ as promotion manager. Formally with WSB, Atlanta, and on the staff of several dailies, Thomas will handle promotion for KLZ and KLZ-TV, with the latter expected on the air by Nov. 1.

St. Louis—Edward F. Murphy has been named program director of KSTM-TV, expected to start operation Sept. 27. A building strike has delayed the skedded tecoff.

Des Moines—S. H. McGovern, who has been general manager of KSO for five years, has resigned to become manager of KGTV, new UHF television station now under construction in Des Moines and operated by the Rib Mountain Radio, Inc., Superior, Wis.

Schenectady—Fred Waring's Pennsylvanians will entertain at the annual Schenectady Chamber of Commerce dinner Oct. 6 in the State Armory, as part of the city-wide salute to Gen. Electric on its 75th anniversary.

Atlanta—Sally Bennett now has a daily all-night disk show on WBGE, in addition to her afternoon show with Jimmy Harper.

Asbury Park, N. J.—Construction of UHF station WRTV, the Walter Reade Theatre circuit's outlet which will service the Jersey shore, began last week at nearby Eatontown. Station is scheduled to go on the air in December, on Channel 58.

Cleveland—Bill McColgan has been named to do the five-game away-from-home WXEL play-by-play telecasting of the Cleveland Browns for Brewing Corp. of America and Atlantic Refining Co. John Fitzgerald will do the color; Clay Dopp will produce and direct.

Omaha—WOW(TV) Sports Director Jack Payne will stage the company's fourth annual baseball tour Aug. 28-31. Slated are Chicago White Sox home games against Boston and New York.

Cleveland—Carl C. Byers, WGAR's humor and philosophy man, is now being heard on a regional network that includes KDKA, WJEL, WLEC, WSTV, WFIN and KNRG. Byers, superintendent of schools at suburban Parma, joined WGAR six months ago and is now sponsored on his daily 5:10 p.m. stint by Bonnie Bell Cosmetics.

WGN-TV's 350G Outlay For Power, Color Era

Chicago, Aug. 18.

An order for $350,000 worth of new television transmitting equipment that will boost WGN-TV's power 1,000% and capable of radiating color TV, has been placed with RCA by WGN, Inc.

According to Carl J. Meyers, director of engineering for the outlet, the increase in power from 29 to 316 kilowatts will be accomplished in two stages. A 25-kilowatt amplifier, to be placed in operation by Oct. 1 will boost power from the station's present 29 to 115 kilowatts.

The second jump in power is planned for the fall of 1954 when a 50 kilowatt transmitter and new turnstile antenna will be installed increasing the output to the 316 kilowatts presently allowable to VHF stations by the FCC.

John Wayne TV Debut

John Wayne will make his official TV debut with Jimmy Durante Oct. 11, on NBC-TV's "Colgate Comedy Hour."

Filmite has been on tele only to accept an Oscar for Gary Cooper on the special Academy Award show.

Kreisler Watchbands Shares TV 'Rocky King'

Jacques Kreisler Watchbands has brought co-sponsorship of DuMont's "Rocky King, Detective," effective Sept. 27. Kreisler, moving in with American Chicle, which has sponsored the show for more than two years, replaces Procter & Gamble as co-sponsor. P & G dropped out for the summer and decided not to return.

Kreisler, which had previously sponsored ABC-TV's "Tales of Tomorrow" on alternate weeks, was agented by Foote, Cone & Belding.

Madden

Continued from page 24

bring to local TV outlets "name" product capable of offering strong competition to national network programs. Company's Film Syndication Division, which sells directly to stations feature films originally shown in theatres, will continue without change under the direction of E. H. Ezzes, MPTV veepee. This division, it's indicated, now handles about two-thirds of all dollar volume for this type of program in the TV industry.

MPTV is only one of the many show biz interests of Fox, who is also a partner in United Artists. On the 3-D side, he recently became chairman of the board of the Polalite Co., manufacturers of 3-D viewers, which he founded. S. G. Fassaulis, who with Fox makes up the principal ownership of Polalite, assumed the post of president and chief executive officer. Al O'Keefe, former sales exec for Universal, was brought in to serve as veepee in charge of sales. With the completion of a new plant in Brooklyn, its fifth, the company expects to hit a production capacity of 7,000,000 glasses per week. National Film Service, Inc., distributes the Polalite viewers.

Denver—Lewis Thomas, former radio-TV columnist for the Denver Post, has been named promotion manager for KLZ and KLZ-TV.

Daly's ABC-TV News Bid

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NBC is covering the U.N. anywhere that fully.

Those close to Daly emphasize that he's primarily a newsman and always will be, despite his success as an entertainment personality as emcee on quiz shows, and has largely been frustrated newswise since he left CBS in 1949. On the subject of television news, they say, he has a lot of things on his chest and ideas in his mind, which he's going to translate into news programs.

'Coverage in Depth'

For instance, he's said to be thinking seriously of news coverage in depth, which has been missing generally on TV. He'd like to tackle such subjects as the drought, the budget and the "hard money" issue, and he's not afraid to take an editorial position based on the facts. He's not committed to presenting the news visually, via film clips, etc., but believes that essays, lectures, and discussions may very well put over a news story more completely.

Daly vs. Daly

John Daly, ABC-TV news veep, may yet give competition to John Daly, CBS-TV emcee.

If a hot news event broke, Daly's ABC-TV news department conceivably could run a Sunday-night special events program opposite the boss, who emcees "What's My Line?"

What then?

"Interesting," says Daly.

One of the new projects Daly is preparing for the fall is a half-hour program weekly that has the working title of "Persons, Places and Things." A preview of the show was on ABC-TV air Aug. 5, from 8:30 to 9 p.m., when George Hamilton Combs interviewed Eddy Gilmore, former AP correspondent in Moscow, and his Russian wife. The half hour was mostly talk by Gilmore and his wife, who told what it was like living in Russia.

"Persons, Places and Things" probably will debut in early October, with a pilot film ready by Sept. 15.

Daly is also mulling the expansion of "At Issue," discussion show in which Martin Agronsky interviews a prominent news figure, from 15 minutes to half an hour.

Two other shows now in the works, both of them getting client interest, are a Daly news strip program and a 15-minute review of the week tentative titled "Sum-Up," which may be put on Friday evenings. "Sum-Up" is aimed for an October debut, but the cross-the-boarder may go earlier. In both cases, station clearances have been a major problem in attracting sponsors.

On operations, Daly has set his top men. Francis N. (Fritz) Littlejohn, Jr., lured from CBS-TV, takes over Sept. 1 as director of news, special events and public affairs. Both John Dullaghan (from "March of Time"), manager of film and technical production, and John Madigan, manager of special events and public affairs, report to Littlejohn.

As for on-camera talent, Daly is reportedly as yet undecided on disposition. Of course, he has the ABC-TV regulars. He may also reach over to the radio side for Elmer Davis. And he has an ace in the hole in Daly the newsman, as opposed to Daly the administrative veepee.

Newsmen in the trade say that ABC-TV has more than a good chance of establishing itself as a network news leader within a year. In an effort to prevent that, both CBS and NBC will step up their news activities, with the result that the next year will see bigger and better television news coverage than ever before.

Dallas—"Mr. and Mrs. R. F. D." has made its debut here on WFAA and is being aired daily Monday through Saturday from 6:40 to 7 a. m. Series features Murray and Polly Cox and is aired by remote control from the home, Cox is farm and ranch editor for the outlet.

Television Chatter

New York

Dolores Hawkins signed to warble 10 appearance on "Show of Shows" next season . . . **John Downing Wilson** appointed southwestern sales manager for Screen Gems, and **Richard Dinsmore** West Coast sales manager . . . **George Buckley** upped from assistant film editor at WCBS-TV, N. Y., to supervisor of film operations, replacing **Syd Chatton,** resigned.

Ted Huston, producer-director at WRGB-TV, Schenectady, in the early days, recently joined Lennen & Newell in N. Y. as a video producer, assigned to the new Fred Allan show for Old Golds . . . **Christopher Plummer,** new actor from Canada, to be introduced in "The Gathering Night" on Studio One Summer Theatre next Monday (24). He's surrounded by star cast of **Margaret Phillips, Martyn Green, Gaby Rodgers** and **Melville Cooper** . . . **Sandy Stewart** now featured vocalist on WCBS-TV's "Kovacs Unlimited" show, subbing for vacationing **Edith Adams** . . . **Franchot Tone** in from Canada to star in "One Summer's Rain," a **Frank Gilroy** original, on Revlon Mirror Theatre next Tuesday (25) . . . **Norman Lorber** left publicity staff of WPIX to join Tide . . . **Marion Nobel** into "The Web" on CBS-TV Aug. 23 . . . **Halsey M. Barrett,** Consolidated Television Sales eastern sales manager, off on vacation . . . **Richard Seff** has left Robert Lawrence Productions to join Liebling-Wood as head of TV casting, but will continue to hold the production reins on several of Lawrence's television properties.

Chicago

"Faith of Our Fathers" back on WGN-TV in the 7 to 7:30 p.m. slot on Sundays starting Oct. 4 . . . **Walter Colmes** from Britannica Films to top spot in newly formed telepix producer, Emerson Film Corp. . . . WBKB to remote dedication ceremonies at new St. Peter's Church 11:30 a.m. to 1:30 p.m., Sept. 7 . . **Warren Wood** of Chi Natural History Museum to guest on WNBQ's "Live & Learn" Aug. 23 . . . Renewals at WBKB include Western Tire Auto Stores' bankrolling of "Dr. Fixum" for 26 weeks, Beatrice Foods holding on to "Meadowgold Ranch" for four more weeks, and Marks Bros. Jewelry picking up the tabs for 52 weeks of "Chicago Comments" . . . WGN-TV's "Press Conference" moving to the 9 to 9:30 slot on Wednesdays . . . **Jim Conway** filling in on "Kup's TV Column" via WBBM-TV for vacationing **Irv Kupcinet** for three weeks . . . **Jim Lowe** subbing for vacationing **John Conrad** on "Elmer, the Elephant" at WNBQ . . Muntz TV, through Michael Shore agency, bankrolling "Night Owl Movies" seven nights a week for 26 weeks on WBBM-TV . . . AFL prexy **George Meany** a guest on "City Desk" last week . . . WBBM-TV producer **Jerry Dee** off on three weeks vacation.

'MAGIC COTTAGE' BACK ON DUMONT ROSTER

DuMont's N. Y. flagship, WABD, in process of setting a fall schedule under new general manager Norman Knight, this week brought back one of its better-known shows and picked up two half-hour sales on filmed properties. Station is bringing back "Magic Cottage," which has been off the air for nearly a year, early next month, with day and time not set.

Two film properties set are Pacific Coast Borax Co.'s "Death Valley Days," which bows Oct. 6 on alternate Tuesdays at 10:30 p.m. Starting Sept. 15 in the alternate time will be "Your Jeweler's Showcase," the series of dramatic vidpix which Hamilton Watches will sponsor.

"Magic Cottage," as yet unsold, will again star Pat Meikel, and will probably be slotted in the early evening. Show is packaged and produced by her husband, Hal Cooper.

Set Production Staff, Entries for 'Mono-Drama'

When "Mono-Drama Theatre" returns to the WABD, N. Y., schedule on Aug. 24 as a late night cross-the-board attraction, Chris Riland, wife of Larry Menkin, creator of the Unit TV Productions package, takes over the producer berth on the show. Lee Polk becomes director and Jay Bennett editor.

Initial batch of weekly entries will include one-man performances of "Caesar & I" starring Jack Manning; "Carmen In Brooklyn," an original by Naomi Rockwell, starring Ann Thomas; "Silas Marner," by Thomas Rourke; "Pride and Prejudice," starring Jan Sherwood; "Camille," by Thomas Logan, with "Taming of the Shrew," "He Who Gets Slapped," "Queen Elizabeth" and "Life of Edwin Booth" on the upcoming agenda.

Menkin is program director of WOR (AM & TV), N. Y.

Barry Gray-Buddy Allen Dissolve Mgmt. Deal

Dissolution papers are now being drawn to end the partnership between Barry Gray and his personal manager, Buddy Allen. According to terms of the deal, Allen will share in Gray's earnings for the next two years. Gray is now the post-midnight commentator over WMCA, N.Y., TVcaster for Sealy Mattress over DuMont, and a columnist for the N.Y. Post.

Duo originally had a formal contract, which dates back about four years, but some time ago each agreed to relinquish that pact and thereafter operated on a handshake deal. Cause of the rift hasn't been determined, but believed to stem from the renewal of the television contract on which Allen is producer. Latter is said to have objected to some of its terms. Parting is amicable.

WGN's Bundle

Continued from page 26

ing Aug. 30 for 52 weeks through Jewell F. Steven Co.

North American Mushroom Co., through Presba, Feller & Presba, is picking up tab for local sponsorship of the 8:45 to 9 a.m. segment of Mutual's "Cliff Johnson Family" for 13 weeks effective Sept. 16.

A daily announcement locally in Fulton Lewis' cross-the-board 6 to 6:15 p.m. newscasts has been purchased by Stewart-Ashby Coffee Co., through Roche, Williams & Clearly for 52 weeks commencing Sept. 15.

Cates to Walt Framer

Joseph Cates, who's had a hand in production of such network programs as the Jackie Gleason show and "The Bob & Ray Show," last week joined Walt Framer Productions as an associate producer. He'll be assigned to the new Framer package to originate from the Coast, "You'll Be Surprised."

Cates is the sixth associate producer on the Framer staff.

Inside Stuff—Radio

One of the first applications of the Station Representatives Assn.'s new formula for projecting home county ratings to get coverage figures has been made by WOR, N. Y., which last week got out a unique "Audience and Cost Calculator." It's a chart, which gives homes reached and cost-per-thousand (on each $100 of expenditure) for the station at a glance. Bob Pauley, one of the stations' salesmen, came up with the idea of calculators as a convenience to timebuyers, and Bob Hoffman, director of research, worked it out. Audience coverage was figured on the basis of SAM data on the station, projected on the basis of SRA's new formula.

CBS Radio and Look Magazine have made a football season promotional tie-up to plug the net's "Football Round-up" and the mag's All-American selections.

Through the season, either John Darr, net's sports director, or a local broadcaster will mention that week's special football article in Look on the "Football Round-up" program. Net also will broadcast coverage of Look All-American Football Banquet on Dec. 5 or 6.

Mag in return will run a minimum 56-line ad in six consecutive issues (beginning Oct. 6 through Dec. 15) promoting the net program; distribute posters to leading newsstands and campuses in major markets; supply posters to CBS Radio for net distribution to stations (2,500 of them), and produce and distribute 5,000 truck banners to be carried on Amercian News Co., trucks for three days preceding three different "Football Round-up" broadcasts during September, October and November.

If show is sold, banners will carry sponsor's name.

WNYC, New York's municipal station, will air its third annual "Great Plays Festival" next week, with "Cyrano de Bergerac" played in Rostand's original French version, one of the highlights. Paul Emile Deiber and Jeanne Boitel will star in the play, produced by Radiodiffusion Francaise and the Comedie Francaise.

Other plays in the festival include Oscar Wilde's "Importance of Being Earnest," starring John Gielgud and Dame Edith Evans; Moliere's "Tartuffe;" Ben Jonson's "Volpone;" Turgenev's "A Month in the Country;" Henrik Ibsen's "Ghosts;" Oliver Goldsmith's "She Stoops to Conquer" and Anton Chekov's "The Sea Gull."

CBS Radio is covering the Little League World Series final game at Williamsport, Pa., on Friday, Aug. 28, from 4:30 to 5:45 p.m. Red Barber will sportscast the exclusive radio coverage.

CBS-TV, which signed the Little League for its World Series for three years, can't cover the event live this year because of facilities difficulties. It's covering with film, which will be shown the following day.

Wyatt

Continued from page 26

Wyatt & Schuebel to maintain the overhead for servicing many clients than it would be for a small agency to service a few. Among others, her firm has conducted the AM-TV advertising of such bankrollers as Red Goose division of International Shoe Co. (packaging "Kids & Company" on DuMont), Peters Weatherbird Shoes (putting together the kid show, "Children's Newsreel"), the C.I.O. (skedding a radio-TV show for this September), the Lutheran Missouri Synod (planning a half-hour vidfilm "This Is the Life") and the Philadelphia Gas Works (preparing a half-hour vidfilm).

Still another reason is that the bulk of the ad agencies serviced are out-of-town, and it is both more practical and conducive to prestige for them to have an experienced AM-TV department operating out of the nation's show biz centre that is N.Y. Indeed, Charles L. Rumrill & Co. agency, Rochester, bought full-page ads locally to boast "the addition of a New York radio and television department," and it printed photos and biography sketches of Schuebel and Wyatt, who has had 17 years experience as AM-TV director for Cecil & Presbry and Grey, N.Y. Similarly, Westheimer & Block, St. Louis, lists Wyatt as its N.Y. AM-TV director and Miss Schuebel as its AM-TV media director in the Standard Advertiser Register Agency List.

Miss Schuebel says that, at first, she and Wyatt thought all the potential clients would argue that paying a fee to an outsider would mean the agency itself would lose status in the eyes of the advertisers. However, only one agency brought this up, and it was soon dismissed. As Wyatt says, "We perform our functions for our agency clients in their identities rather than our own."

Among the agencies that have retained Wyatt & Schuebel are Munn, Mullay & Nichols, Columbus, O., John Falkner Arndy & Co., Philadelphia, and Thomas F. Conroy, San Antonio. It has also served as TV consultant for such N.Y. agencies as Albert Frank-Guenther Law.

SYNDICATE SALES SPREAD TO N.Y.

New Type of Jukes Giving a Break To Tunes Buried on Back of Disclicks

Tin Pan Alley publishers are now looking to the big jukeboxes to push tunes that have been slotted on the backside of hits. Heretofore, the pubs were limited in getting proper exposure on their "flip side" tunes, and virtually stopped working on the song. With the steady movein of the 100-disk player, which spins both sides of a platter, into locations around the country, the pubs are becoming dependent on the jukes for plugs on tunes paired with hits.

The jukes now are the main outlet for exposure on the bottomside etchings, since the disk jockeys, for the most part, are reluctant to turn over a hit side. Some pubs claim the jukes have been responsible, to some extent, in making the diskeries conscious of both sides of the record. Majority of artists and repertoire men have discarded the "A" and "B" appellations on disks and are giving each side equal consideration.

Although the hassle between the pubs and the jukebox industry over performance royalty coin has not yet been resolved, the pubs are crediting the machines with saving an otherwise dead property. The juke plugs, they say, are instrumental in hypoing sheet sales.

Some pubs are even crediting the jukes with the breakthrough of two-sided noisemakers. In recent weeks, such back-to-back platters as The Hilltoppers' "P.S. I Love You"-"I'd Rather Die Young" (Dot), Kay Starr's "Allez Vous En"-"Half a Photograph" and Perry Como's "No Other Love"-"Keep It Gay" have emerged as strong shellac entries.

Cleffer Adds Twist To Plagiarism Suit, Asks 100G for 'Mental Anguish'

Frances Lampert, a distaff songwriter from Brooklyn, is suing Broadcast Music, Inc., and all the major diskers for $1,000,000 for alleged infringement on her copyright plus $100,000 for causing her mental anguish. Suit, filed in N. Y. Federal Court, claims that "The Song From Moulin Rouge" was a plagiarism of one of her unpublished songs, "I Want You To Know," copyrighted in 1951.

Miss Lampert claims that she showed the song to a John Warrington who, in turn, fed it to the composer, Georges Auric. Bill Engvick wrote the lyric. Romulus Productions, producing company of the pic, "Moulin Rouge," from which the song was taken, was also named defendant in the action.

Mental anguish angle entered the suit via Miss Lampert's contention that BMI has been "harassing" her through repeated infringements on her works. She previously had brought legal action against BMI on similar grounds.

ASCAP's Otto Harbach Feted on 80th Birthday

Vet librettist Otto A. Harbach was tributed on his 80th birthday last night (Tues.) at the Waldorf-Astoria, N. Y., by the American Society of Composers, Authors & Publishers. Harbach, who recently stepped down as ASCAP prexy following a three-year term in office, is now on the Society's board of directors.

Some 100 writers and publishers, headed by incumbent ASCAP prez Stanley Adams, attended the dinner to Harbach.

New Omaha Juke Assn. Prez

Omaha, Aug. 18.

H. W. Marble of North Platte is new head of state's jukebox ops. He was named prexy of the Music Guild of Nebraska during annual meeting in Fremont.

Jerry Witt is vice-prexy and Howard Ellis, secretary-treasurer.

Millinder to Decca

Lucky Millinder has been signed to a longterm pact by Decca Records. Maestro will wax pop sides for the label. Millinder, who had been inactive on disks for the past year-and-a-half had been sitting out his pact with King Records. His King tie expired recently.

Millinder is prepping his new band for a bow at the Apollo Theatre, N.Y., beginning Friday (21). He's pencilled in for two weeks.

Major Diskers Widen Hunt for Pix Soundtracks

All major disk companies are moving into the soundtrack album field. Although the soundtrack set market is virtually dominated by M-G-M Records via its tieup with Metro and 20th-Fox, rival diskeries are eyeing filmusicals from other studios to get in on some of the gravy.

Diskery interest in nabbing soundtrack rights parallels efforts to latch on to original Broadway cast album deals. In the case of the legituner packages, the sets have generally outdistanced any of the single showtunes in overall sales. The disk companies also vie for the original cast rights for prestige purposes. Latter attitude is now being applied to the film track packages. The diskers also want to share in the ready-made exploitation benefits supplied by the pic.

In recent weeks Columbia Records made its initial stab into the soundtrack field by nabbing the rights to Warner Bros.' upcoming release, "Calamity Jane." Pic stars Doris Day and Howard Keel. Miss Day, incidentally, is a Col pop pactee. Mercury, too, will be repped this season with its first soundtrack album in Columbia's "Miss Sadie Thompson." Pic stars Rita Hayworth and Jose Ferrer.

Decca is due with the track from United Artists' "Return to Paradise." The Decca set will feature the film's background music composed by Dimitri Tiomkin set against a narration by Gary Cooper, who stars in the pic. Current soundtrack bestsellers are M-G-M's "The Band Wagon" and "Gentlemen Prefer Blondes."

Coral Records also is prepping a soundtrack album of the Hawaiian tunes from Columbia's "From Here To Eternity." Film track was played by Danny Stewart, a Coral pactee. Mickey Goldsen is publishing the Hawaiian songs.

ELLINGTON-KENTON SET FOR JOINT TOUR

The Duke Ellington and Stan Kenton bands are being set for a joint concert tour this fall by Joe Glaser, head of Associated Booking Corp. The two bands, which have been touring solo for the past few years, will present two-hour concert shows in large auditoriums in the key cities.

Glaser is currently setting up the dates for the tandem tour.

Glaser has also set a concert package, starring Sugar Ray Robinson, Count Basie's orch and The Dominoes, vocal combo, for a fall tour.

Turoff Forms Firm

Mel Turoff launched his initial publishing firm operation last week. Pubbery will be tagged Ellen Songs. It's undecided yet whether the firm will be affiliated with ASCAP or BMI.

Turoff had been associated with the Warner Bros. music firms for the past several years.

DISKERS DEBATE RETAILER EFFECT

Syndicate store distribution — the disk industry's new No. 1 problem—again came into sharp focus last week with its expansion into the New York metropolitan area. Elliot Wexler, who launched his direct-to-the-chains sales operation in Philadelphia a couple of months ago, has now begun to service about 20 N.Y. food markets and Woolworth stores with a lot more outlets expected to open shortly.

Industry toppers are carefully watching the impact of Wexler's distribution on the general retail structure. Some execs are frankly worried that it will cut into, and perhaps destroy, the regular retailers while others see a healthy broadening of disk outlets with a consequent big plus to business all around.

Wexler's operation involves rack sales of the top 15 hits in the syndicate stores. Latter are covered with the bestsellers on 78 and 45 rpm disks for display to shoppers. The stores get a 100% return privilege but get a smaller discount than the regular retailer who only has a 5% return. Wexler, a brother of Columbia Records sales chief, Paul Wexler, has about 175 such outlets in the Philly area in addition to the 20 in N.Y. He buys direct from the disk distribs in each territory.

The regular retailers, of course,

(Continued on page 43)

Merrill Talks New S-J Pact

Songwriter Bob Merrill has been talking with Santly-Joy Music execs about terms for a new exclusive clefting deal. His current tie with the publishing firm expires in 14 months and it's expected that a new pact will not be signed for several months.

The hottest pop tune producer for the past couple of years, Merrill has clicked with "Truly Truly Fair," "Sparrow in the Tree," "Pittsburgh, Pennsylvania," and most recently, with "Doggie in the Window." Merrill broke into the big time about three years ago with "If I Knew You Were Coming, I'd Baked a Cake."

Meantime, Georgie Joy, S-J head, left for a two-week vacation in Mexico last week.

Carlin Coasts to Wax Kaye for 'Show Biz' Set; Crawford to Cut 'Stork'

Steve Carlin, producer of the forthcoming "Show Biz" album for RCA Victor, leaves for the Coast today (Wed.) to wax Danny Kaye and probably also Dinah Shore. Kaye has been okayed by Decca, his exclusive contractual pactee, for the special stint in "Show Biz," because of the kudos that goes with the cavalcade.

Carlin is going out also to record Joan Crawford's disk debut album for RCA Victor, "The Littlest Stork," by Charles Tazewille, sequel to his "Littlest Angel" which Loretta Young disked for Decca some time ago. "Stork" was published last Christmas in Cornet and got considerable attention including a forthcoming Children's Press (Chi.) book publication. It deals with adopted babies.

Marvin Frank Heads E. B. Marks' R&B Dept.

In a move to step up its rhythm & blues disk coverage, E. B. Marks Music has set up a special r&b department headed by Marvin Frank. Frank will work under the aegis of Harry Link, Marks' general professional manager.

Frank has been associated with Marks for the past 18 months as publicity director.

Major Publishers Sitting Pretty With Educ'l, ASCAP, Disk Revenue

In face of a drastic dip in pop sheet sales over the past decade, the major music publishers are currently in top financial shape, probably the soundest in their history. While the medium and small firms are still gasping for the hit to stay alive, the six or seven top publishers have found a more solid operational base which doesn't depend on the vagaries of the pop market.

Chief stabilizer for the big firms has been the development of their standard catalogs of educational and sacred music. The ever-widening use of music in the nation's schools has turned these educational folios and band instruction books into a major source of revenue. While the initial cost for folio printing and production was heavy, this investment has proved to be the chief financial bulwark for the top companies.

The secondary foundation for the major firms is their take from the American Society of Composers, Authors & Publishers. The Warner Bros. Music Publishers Holding Corp. now collects slightly over $1,200,000 annually from ASCAP, tops for all pubs, while a half-dozen other major firms collect $500,000 or over from the Society. This coin is enough, or more than enough, to cover basic operating expenses.

Another reason for the healthy economic state of the majors has been their gradual paring of staffs over the past 10 years. Whereas a full complement of professional managers in New York, Chicago and Hollywood were formerly on the payroll, only a comparative handful are now employed. The Chicago offices have long been cut down while the rest of the personnel is now at a minimum.

The revenue from the disk industry is also not negligible. Even without a going hit, the top publishers collect substantial amounts on the mechanicals from their vast catalog of standards on wax. These are steady, even if not spectacular sellers on disks and represent a sure source of income.

On top of all these cushions, the major publishers are in a position to clean up on a current pop hit. A couple of clicks each year whether from new material or revivals of old catalog items, means that additional gravy which can turn an assured good profit into a banner windfall.

Real Gone Duke

Duke Ellington attended a performance of "Porgy and Bess" last week and sent a wire next day to director and co-producer Robert Breen. Message read, "Your 'Porgy and Bess' superbest, singing the gonest, acting the craziest, Gershwin the greatest, you're the nicest, thanks the mostest. Love you madly."

When a copy was posted on the bulletin board backstage at the Ziegfeld Theatre, N. Y., cast members who crowded around to read it began chanting the text in jive lingo and presently worked into an informal hot-hoofing session.

Capitol's Sales Top $15,000,000; Profit at 674G

Continuing the upward trend of the past four years, Capitol Records crossed the $15,000,000 mark for sales during the 12 months ending June 30 of this year and netted $1,480,946 for the year before Federal taxes. Sales figure of $15,013,000 during the last fiscal year compares with $13,976,000 in the like preceding year.

Net income after provision for $806,000 in taxes was $674,900, compared to the preceding year's profit of $424,700 after taxes of $524,000. Last year's income was equal to $1.39 per share on the 476,230 shares of common stock outstanding as compared with 82c per share for the preceding year. Share earnings are figured after payment of preferred dividends. Capitol paid 50c a share for the year ending June 30 as compared with 37½c for the preceding year.

Under Capitol's method of accruing the reserve for losses on merchandise returns, the net income for the first six months was increased by approximately $150,000 before taxes. The bookkeeping technique will probably reduce net income correspondingly for the last half of this year.

In his report to the stockholders, prexy Glenn E. Wallichs stated that Cap's business in the early summer months held at good level as the normal seasonal dip was partly offset by a number of pop hits.

JADASSOHN EXITS SESAC G.M. POST

Kurt A. Jadassohn, veepee and general manager of Sesac, Inc., exited the performing rights society last week. He had been with Sesac for the past 20 years, handling licensing deals with the broadcasters and contracting standard publishers to license through Sesac. Before that, Jadassohn was with Shapiro-Bernstein Music and Associated Music Publishers (AMP), which has since merged with Broadcast Music, Inc.

With Jadassohn's exit, Sesac will be managed by Paul Heinecke, his wife and his daughter. The Heinecke family owns Sesac which represents 257 publishers, over 200 of which are U.S. firms. Originally, Sesac stood for the Society of European Standard Authors & Composers when it represented mostly European works in the U.S. Since the influx of U.S. publishers, the Heinecke family has retained the name of Sesac but have dropped the original meaning of the initials.

Richard Hayman, Mercury Records eastern artists & repertoire head, making a one-week hop through the midwest covering distributors and deejays.

RIAA to Decide How To Deal With Petrillo In Disk Pact Talks

The exec board of the Record Industry Assn. of America will decide at its next meeting in September whether to negotiate a new contract with the American Federation of Musicians on an industrywide basis or company-by-company. The current pact with the AFM expires at the end of this year and it's expected that James C. Petrillo, the union's prexy, will ask for the start of negotiations early in the fall.

Five years ago when the current pact was negotiated, talks with the AFM were conducted on a mixed basis, with some questions decided by the individual companies and others, such as the Music Performance Trust Fund, by the industry. At that time, however, there was no disk trade organization, the RIAA having been formed last year.

New Indie Label Bows

Stardust Records, launched its indie disk operation this week with the release of a coupling by thrush Carmen McRae. It's Miss McRae's first waxing effort.

Stardust is headed up by Len Frank. Dick Gersch and Buddy Wecht will handle advertising and disk promotion.

Jocks, Jukes and Disks

By MIKE GROSS

Teresa Brewer: "Ricochet"-"Too Young To Tango" (Coral). When Teresa Brewer gets a piece of lively material she knows how to milk it for maximum results. "Ricochet," an up-tempo entry, "Ricochet," an up-tempo entry, which she sends into the payoff bracket with her vibrant delivery. "Tango" has been around for some time and Miss Brewer's approach should give it added impetus.

The Marveleers: "One-Sided Love Affair"-"For The Longest Time" (Derby). The Marveleers is a new vocal combo to be reckoned with. Group is off to a fast start in the disk market with "One-Sided Love Affair" and a good jock push could make it another left-field winner. Tune is one of those wailing romantic items and The Marveleers give it all they've got. They get some okay effects on the reverse.

Bobby Wayne: "Miserable Love" -"His Business Is Love" (Mercury). The same type of jaunty, folksy flavor of "Miserable Love" got a solid wax ride a year or so back via **Guy Mitchell's** Columbia cuts. Whether Bobby Wayne can revive the vogue via this slice is a moot question. He's got all things in his favor. Tune has plenty of bounce and he bats it out with an ingratiating zest. Reverse is a throwaway.

Eydie Gorme: "I'd Forgotten"-"I Danced With My Darling" (Coral). Rack up another solid slice for Eydie Gorme for "I'd Forgotten." Thrush has been turning out consistently good wax since joining the Coral stable last year and she's due for a big one. This'll probably be her biggest. It's a lovely ballad excellently suited to her warm vocal style. A topflight blending of voice, melody and lyric. Bottom deck is average platter fare.

Dinah Shore: "Choo-Choo Train" -"Reflections On The Water" (Victor). In this coupling Dinah Shore gets a chance to display her versatile vocal techniques. She goes for a merry ride on "Choo-Choo Train" and she hits a somber note with "Water." Treatment in both cases is topdrawer. She stands better commercial success with "Train," a cute novelty that will attract plenty of plays. "Water," on the other hand, is a bit too complex for pop consumption.

Champ Butler: "Ya Ha Bibbity Baby"-"It Happened Once Before" (Columbia). Champ Butler has been waiting a long time for "Ya Ha Bibbity Baby" to come along. It's a departure from his usual ballad offerings but it gives him his best chance to wind up in the money. Tune is a zingy novelty piece which he builds into an attention-getter with a rousing, uninhibited rendition. He's back in familiar form on the flip. It's a good ballad and rates spins.

April Stevens: "C'est Si Bon"-"Soft Warm Lips" (King). April Stevens, a former Victor stabler, is trying to catch up to **Eartha Kitt's** Victor slice of "C'est Si Bon" with her initial King release. She won't make it. Both are purveyors of sex on shellac but Miss Kitt was in there first with the most. The s.a. on "Soft Warm Lips" is much too affected to be effective.

Clark Dennis: "My Love for You"-"Granada" (Tiffany). Lyricist **Mack Gordon** has set a charming lyric to **Alfred Newman's** instrumental, "The President's Lady," and Clark Dennis croons it to the hilt. Dennis has the jump on the competition and could work into the big spinning time with it. He whips out a big vocal style for the fave "Granada" on the backside. Productions on both sides are firstrate, Eddie Ballantine conducting.

Gordon Jenkins Orch: "Fury"-"Afternoon Dream" (Decca). "Fury" is a frenzied slice that will attract jock and juke spins. Jenkins pulls out all stops to build excitement and, although he goes overboard at times, it's an effective entry. Big portion of the credit goes to **Stuart Foster's** standout vocal. "Afternoon Dream," from Debussy's "Afternoon of a Faun," is a charming side that will build a strong following. Foster scores on this side, too.

Les Baxter Orch: "Elaine"-"Cornflakes" (Capitol). "Elaine" is an attractive number rating the major label attention it's been getting. Les Baxter gives it a pleasant orch treatment. It will get its share of spins. "Cornflakes" is a crackling instrumental that rates jock and juke plays.

Julius LaRosa: "Till They've All Gone Home" - "Eh, Cumpari" (Cadence). "Till They've All Gone Home," one of the most charming waltz-ballads to hit the wax market in recent months, gets a lilting interpretation by Julius LaRosa. He gives it an appealing easy-going flavor that should catch on with platter public. Delivers a rousing Italo item on the bottom deck for okay results.

Steve Allen: "Cinderella" - "Goldilocks and The Three Bears" (Coral). Fairy tales in the jargon of bop are becoming the current disking craze. **Al (Jazzbo) Collins** started it on the Brunswick label about a month ago and now Steve Allen is taking it over for Coral. Transposing the juve yarns into hepsters' lingo is a onetime joke and drags in followup treatments. The phrases of the cool set become repetitious and tiresome. If you've heard one bop fairy tale, you've heard them all. Allen's readings are okay.

Best Bets

TERESA BREWER (*Coral*)	**RICHOCHET** *Too Young to Tango*
THE MARVELEERS (*Derby*)	**ONE-SIDED LOVE AFFAIR** *For the Longest Time*

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
104th Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Exclusively for Coral Records
OH
Backed by
HALLELUIAH BROTHER

Platter Pointers

Columbia Records has packaged keyboard stylist **Erroll Garner** in an unusual set tagged "Erroll Garner Plays for Dancing." With an assist from **Wyatt Ruther** on base and **Fats Heard** on drums, Garner whips out some highly listenable and danceable items. Best of the lot are "Cheek to Cheek," "Sweet Sue" and "Stompin' At the Savoy" . . . **Clark Curtis** gets off to a good wax start with his vocalling on "Moody" (Mars) . . . **Lee Wiley** has a delightful workover of the oldie, "Paradise" (Coral) . . . **Jimmie Osborne's** "A Tribute To Robert A. Taft" on King is right off the cob . . . **Sy Oliver** has an attractive item in "On the Trail" (Decca) . . . **Raymond Scott's** "Naked City" on Audivox rates spins . . . **The Holidays'** cut of "Let the Dice Decide" on King should see some action . . . **Terry Gibbs** Sextet should make noise with "Swinging the Robert A. G." (Brunswick) . . . **Willie (The Lion) Smith** gets an okay effect with "When the Saints Go Marching In" (Blue Circle) . . . Apollo has a couple of top gospel sides in **The Roberta Martin Singers'** "I Wanna See Jesus" and The Bradford Singers' "Who Can I Blame."

Shearing to Guest With Pitt Symphony

George Shearing, blind pianist, will be guest soloist with the Pittsburgh Symphony next season. Shearing will showcase his progressive keyboard techniques on such numbers as "Jumping With Symphony Sid" and "How High The Moon."

Shearing, incidentally, gets his final U.S. citizenship papers in October. He was born in Great Britain.

Longhair Disk Reviews

Handel: Water Music Suite and Royal Fireworks Music Suite (London; $5.95). Handel's two pieces written for open-air performance get exemplary readings by the Concertgebouw of Amsterdam under Eduard van Beinum. The better-known "Water Music," perhaps the oldest orchestral piece in the standard repertoire, is sweet music of simple charm, yet with strong, typically British character. The lesser-known "Fireworks" has less value, but more vigor and flourish, especially in the gaudy passages. Good pairing.

Strauss: Overtures, Polkas & Marches (Columbia; $5.45). Companion piece to an earlier Strauss album, this merry melange of familiar and unfamiliar works by the Strauss family is delightful stuff, especially when so rousingly and authentically played by Danubian Eugene Ormandy and the Philadelphia Orchestra. Fine disk.

Sibelius: Symphonies No. 5 & 6 (Mercury; $5.95). Good performances of two of the Finnish master's symphs by Sixten Ehrling and the Stockholm Radio Symphony, but marred by surface noises. The Sixth, pleasant and pastoral, is somewhat plain and slow. The Fifth is less moody, more melodic than much of Sibelius, with a lovely, lyric second movement. *Broo.*

A.C. Solons Cut 300G Off Concert Shell Project

Atlantic City, Aug. 18.

This resort cut $300,000 off a budget planned for the concert shell to be built on Garden Pier, now being renovated into a civic center, when City Commissioners met last week. The shell will now cost $100,000 instead of the $400,000 first agreed.

Work on the concert stage may be started soon after the 1954 city budget is approved next February. It is hoped to complete the project that summer concerts may be offered free next summer. Tentative plans call for a 50-foot stage which will face oceanward and will have benches for about 1,500 listeners in the open air amphitheatre which will slope about six feet from front to rear.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

Survey Week of August 7-13, 1953

(Listed Alphabetically)

All I Desire—†"All I Desire	Broadcast
Allez-Vous En—*"Can-Can"	Chappell
Anna—†"Anna"	Hollis
April in Portugal	Chappell
Baby, Baby, Baby	Famous
Breeze	Leeds
Call of the Faraway Hills—†"Shane"	Famous
Caravan	American
Crying in the Chapel	Village
Eyes of Blue—†"Shane"	Paramount
I Believe	Cromwell
I Guess It Was You All the Time	Famous
I'd Rather Die Young	Smith
I'm Walking Behind You	Leeds
Keep It Gay—*"Me and Juliet"	Williamson
Melba Waltz—†"Melba"	BVC
No Oother Love—"Me and Juliet"	Williamson
Oh	Feist
P. S., I Love You	La Salle
Please Play Our Song	Sheldon
Pretend	Brandom
Return to Paradise—†"Return to Paradise"	Remick
Ruby	Miller
Say You're Mine Again	Blue River
Seven Lonely Days	Jefferson
Sittin' in the Sun	Berlin
Someone's Beeen Readin' My Mail	Witmark
Song From Moulin Rouge—†"Moulin Rouge"	Broadcast
Terry's Theme From Limelight—†"Limelight	Bourne
Vaya Con Dios	Ardmore
You, You, You	Mellin

Second Group

All I Want Is a Chance	BVC
C'est Magnifique—*"Can-Can"	Chappell
C'est Si Bon	Leeds
Ebb Tide	Robbins
Gambler's Guitar	Frederick
Glad Song	Robbins
Granada	Peer
I Am in Love—*"Can-Can"	Chappell
I Love Paris—*"Can-Can"	Chappell
If Love Is Good to Me	Evans
I'm Your Girl—*"Me and Juliet"	Williamson
Johnny	Iris
Lady of Spain	Fox
Lover's Waltz	Shapiro-B
Moon Is Blue—†"Moon Is Blue"	Brandom
No Stone Unturned	Miller
Ramona	Lion
Something Wonderful Happens	Johnstone-M
Tell Me That You Love Me	Harms
When Love Goes Wrong	Feist
You Too, You Too	Marks
Your Cheatin' Heart	Acuff-R

Top 10 Songs On TV

(Listed Alphabetically)

Down by the Riverside	Spier
Entertainment	Chappell
God Bless Us All	Brewster
I Just Want You	Merion
I'm Walking Behind You	Leeds
No Other Love	Williamson
Pretend	Brandom
Send My Baby Back To Me	Morris
Song From Moulin Rouge	Broadcast
When the Red Red Robin Comes Bob Bobbin' Along	Bourne

Five Top Standards

(*More In Case of Ties*)

Begin the Beguine	Harms
Dinah	Mills
Exactly Like You	Shapiro-B
Tip Toe Through the Tulips	Witmark
You Do Something to Me	Harms

† *Filmusical.* * *Legit musical.*

VARIETY 10 Best Sellers on Coin-Machines

1.	VAYA CON DIOS (9)	*Paul-Ford — Capitol*
2.	I'M WALKING BEHIND YOU (13)	*Eddie Fisher — Victor*
3.	YOU, YOU, YOU (6)	*Ames Bros. — Victor*
4.	OH! (6)	*Pee Wee Hunt — Capitol*
5.	NO OTHER LOVE (6)	*Perry Como — Victor*
6.	I'D RATHER DIE YOUNG (2)	*Hilltoppers — Dot*
7.	SONG FROM MOUIN ROUGE (15)	*Percy Faith — Columbia*
8.	C'EST SI BON (2)	*Eartha Kitt — Victor*
9.	SAY YOU'RE MINE AGAIN (15)	*Perry Como — Victor*
10.	GAMBLER'S GUITAR (2)	*Rusty Draper — Mercury*

Second Group

CRYING IN THE CHAPEL	*Rex Allen — Decca*
RUBY	*Richard Hayman — Mercury*
APRIL IN PORTUGAL	*Les Baxter — Capitol*
DEAR JOHN LETTER	*P. O'Day-4 Horsemen — M-G-M*
P. S., I LOVE YOU	*Hilltoppers — Dot*
FOR ME	*Georgia Gibbs — Mercury*
ANNA	*Sylvana Mangano — M-G-M*
TOO LONG	*Bob Dini — Derby*
TENNESSEE WIG WALK	*Bonnie Lou — King*
HALF A PHOTOGRAPH	*Kay Starr — Capitol*
CRYING IN THE CHAPEL	*Darrell Glenn — Valley*
BUTTERFLIES	*Patti Page — Mercury*
YOUR CHEATIN' HEART	*Joni James — M-G-M*
WITH THESE HANDS	*Eddie Fisher — Victor*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

British Pub Demands Performance Coin For 'African Queen' Music

London, Aug. 11.

Peter Maurice, Ltd., British music publishing firm which owns the copyright on the background music to the pic, "The African Queen," is currently in the process of trying to collect performance coin from the pic's producer, S. P. Eagle.

Huddles have been going on for some months between the two parties without results. Recently, the music firm threatened legal action to force a showdown.

Music for the pic was written by Allen Gray, who turned over the copyright to Peter Maurice. Latter claims the picture was never cleared for performance of the music through any licensing society or direct okay from the publisher.

REPLY TO 'DEAR JOHN' ECHOES BACK LIKE HIT

Boston, Aug. 18.

The click of M-G-M Records' tearjerker, "Dear John Letter," recorded by local thrush Pat O'Day and the Four Horsemen, is currently being duplicated by the followup, "John's Reply," etched by Pete Lane on the Imperial label. Platter was released last week and immediately received solid play by local deejays who aired "Letter" followed by "Reply."

Jukebox operators have also installed the two disks in all jukes with result more than 12,000 copies of "Reply" were sold in first four days of availability. "Letter" disk has soared above the 25,000 mark in the Boston area alone.

"Reply" is the brainchild of Jerry Flatto, owner of Boston Record Distributors, and Cecil Steen, Records, Inc., prez, who figured the easiest way to hit the jackpot was to promote an answer to the mournful "Letter."

Kessler to Hit Road For Victor R&B Dept.

Danny Kessler, who stepped into his new job as head of rhythm & blues for RCA Victor Monday (17), will take off on a cross-country trip in two weeks. En route, Kessler plans to sign and record local talent and get acquainted with the Victor distribs.

Kessler moved over to Victor from Columbia Records where he headed the latter's r&b subsid, Okeh Records.

Prof's Okay Profile Of AFM and Petrillo

A sober and scholarly history of the American Federation of Musicians, together with a character study of AFM prexy James C. Petrillo, has been combined in a new book, "The Musicians and Petrillo" (Bookman Associates; $3.75), authored by Robert D. Leiter, assistant professor of economics at the City College of N. Y. Tracing the growth of the musicians union from its beginnings in the 1860s, Leiter analyzes the role of the AFM through a series of technological changes, climaxed with the introduction of sound films generally in 1929. In the following year, 5,000 tooters were thrown out of work in the nation's theatres.

The detailed study of the AFM's relationships with the film, disk and broadcasting industry, as well as other entertainment unions, makes this tome a valuable reference work. *Herm.*

Boston Symph Vets Retire

Boston, Aug. 18.

Raymond Allard, 1st bassoonist, and cellist Hyppolyte Droeghmans retired from the Boston Symphony orch at the conclusion of the Berkshire Festival at Tanglewood, last week. Allard had been a member of the organization since 1922 and Droeghmans a member since 1927.

BSO members tossed a luncheon for the outgoing musicos with maestro Charles Munch presenting the pair with gold watches.

Wolpin to Coast

Eddie Wolpin, general professional manager of the Paramount-Famous music firms, heads for the Coast next Wednesday (26) to huddle with Paramount brass on upcoming filmusicals.

He's due back at his New York desk Sept. 8.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	1	LES PAUL-MARY FORD (Capitol)	Vaya Con Dios
2	3	PERRY COMO (Victor)	No Other Love / Say You're Mine Again
3	2	EDDIE FISHER (Victor)	I'm Walking Behind You / With These Hands
4	4	AMES BROS. (Victor)	You, You, You
5	5	HILLTOPPERS (Dot)	P.S. I Love You / I'd Rather Die Young
6	8	PEE WEE HUNT (Capitol)	Oh!
7	7	PERCY FAITH (Columbia)	Song from Moulin Rouge
8	6	EARTHA KITT (Victor)	C'est Si Bon
9	8	RUSTY DRAPER (Mercury)	Gambler's Guitar
10	.	KAY STARR (Capitol)	Half a Photograph / Allez-Vous-En

TUNES

(*ASCAP, †BMI)

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	1	*VAYA CON DIOS	Ardmore
2	2	*NO OTHER LOVE	Williamson
3	3	*I'M WALKING BEHIND YOU	Leeds
4	5	†YOU, YOU, YOU	Mellin
5	6	†CRYING IN THE CHAPEL	Valley
6	9	*OH!	Feist
7	4	†SONG FROM MOULIN ROUGE	Broadcast
8	8	*P.S. I LOVE YOU	La Salle
9	7	*APRIL IN PORTUGAL	Chappell
10	10	*C'EST SI BON	Leeds

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This Wk.	Last Wk.	Title and Publisher	New York, MDS.	Boston, H. N. Homeyer	Chicago, Carl Fischer	Rochester, Neisner Bros.	Philadelphia, Charles DuMont	Minneapolis, Schmitt Mus. Co.	Kansas City, Jenkins Music Co.	Detroit, Grinnell Bros.	St. Louis, St. Louis Music Supply	San Antonio, Alamo Piano	Seattle, Capitol Music Co.	Los Angeles, Morse M. Freeman	TOTAL POINTS
1	6	*Vaya Con Dios (Ardmore)	3	4	1	3	2		2	1	8	4	3	1	89
2	3	*I'm Walking Behind You (Leeds)	4	1	2	6	10	8	3	8	1	1	1	3	84
3	2	†Crying in the Chapel (Valley)	1	8	6	1	3	4	1	7	4	6			69
4	4	*No Other Love (Williamson)	9	2	10	10	1	3	7		5	2	8	2	62
5	4	*April in Portugal (Chappell)		6	3	9	6		6	3	2	3	7	6	59
6	1	†Moulin Rouge (Broadcast)	8	3	9		5	5	8	2	3	5		8	54
7	8	†You, You, You (Mellin)	5		5	8	7	1	4			7	4	5	53
8	10	*P.S. I Love You (La Salle)	6	7	4	4	9		9	10	6		5	10	40
9	7	*I Believe (Cromwell)	2			7		9	5		7	9		4	34
10	12	*Oh! (Feist)		9	8			2			10	8	2	7	31
11	11	*With These Hands (Bloom)	7		7	5	4			9					23
12	9	*Ruby (Miller)		5							9	10	9	9	13
13	..	*Allez-Vous-En (Chappell)								4			6		12
14	..	†God Bless Us All (Brewster)				2									9
15	13A	*Limelight Theme (Bourne)		10				7							5

35c Bell Records Set Calloway, Lanson Sides For September Release

Bell Records, new low price label being launched by Pocketbooks, Inc., has set its sights on a Sept. 1 bow. Label will hit the market with platters cut by Cab Calloway and Snooky Lanson.

Arthur Shimkin is heading Bell's artists & repertoire staff with Morty Palitz, ex Decca a&r chief, in as recording director on a non-exclusive basis. Larry Clinton and Jimmy Carroll will split the musical director assignments.

Regular Pocketbook outlets will handle the Bell disks, which will be priced at 35c. This will give the new label a ready-made distribution setup.

JAZZBO COLLINS TO CAP FOR BOP FAIRY TALES

The bop waxing kick has spread to Capitol Records. Diskery last week inked Al (Jazzbo) Collins for a series of recitations of bop-styled nursery tales. The cool disk trend was kicked off by Collins about a month ago via the Brunswick label with bop versions of "Little Red Riding Hood" and "The Three Little Pigs." The tales were scripted by Steve Allen.

Disk kicked up so much noise in the market that Coral, Brunswick's parent company, moved in and pacted Allen to narrate a series of followup bop yarns. Move left Collins, a disk jockey on WNEW, N.Y., open for the Cap pacting.

Collins' first sides for Cap will be "Jack and the Beanstalk" and "Snow White and the Seven Dwarfs." Lew Douglas penned the bop patter.

Rudy Vallee Slices Two Sides for Victor

Rudy Vallee is making another bid on wax via the RCA Victor label. Diskery cut a couple of sides with Vallee Monday (17) on a one-shot deal and, if reaction warrants it, will make additional disks with the singer, an idol of the bobby-soxers some 25 years ago.

A year ago, Vallee made some sides for M-G-M Records.

McPhatter Forms New Combo for Atlantic

Clyde McPhatter, former lead singer of the rhythm & blues quartet, The Dominoes, has formed his own vocal combo, The Drifters, for disks and personal appearances. George Treadwell, manager-husband of Sarah Vaughan, is handling McPhatter.

McPhatter cut for King Records while with The Dominoes but is now with Atlantic Records.

Syndicate Sales

Continued from page 41

are screaming against the chain store type of selling. They contend that the syndicate outlets are skimming off the cream of the disk business by their display of the hit records. It's claimed that without the bestsellers the conventional neighborhood record shop would have to fold since there is not enough catalog business to net a profit. That's particularly true, according to the retailers, since the practice of giving 30% discounts on long-play platters has become widespread. Many disk execs are concerned over the possibility that the chain store selling may cause a folding of nabe stores with consequent damage to the longhair and catalog business.

Other industry execs, however, are confident that the syndicate stores will sell platters to a market which doesn't ordinarily buy disks. The self-service food chains, they predict, will give platters a wide exposure that will kindle interest among new disk consumers. With over 22,000,000 phonographs in circulation, these execs don't see any reason why a bestseller can't hit up to 5,000,000 copies, instead of 1,000,000. The only thing lacking for this to happen, according to this sector of industry thinking, is a large enough spread of disk outlets.

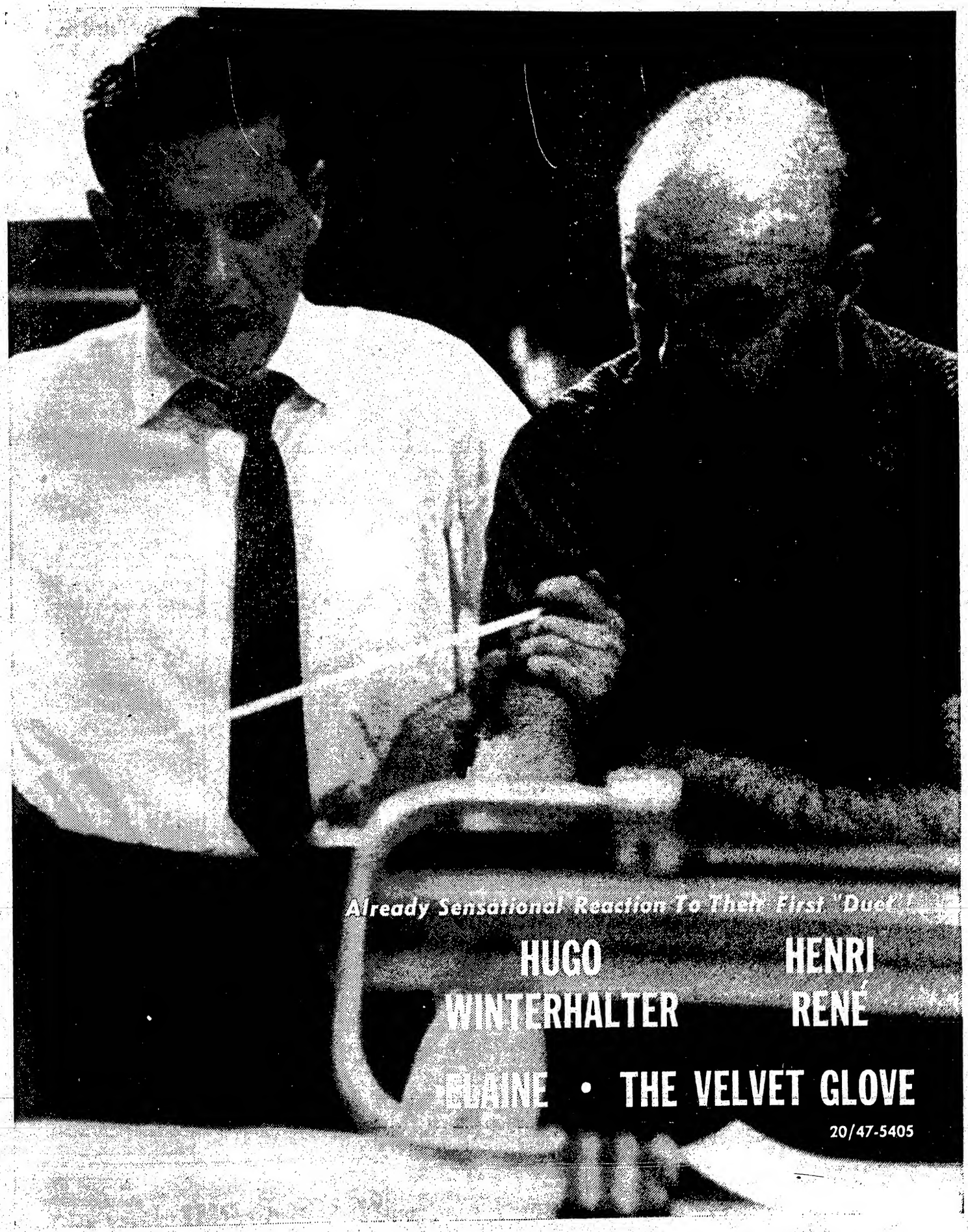
Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

*ASCAP. †BMI.

Pos. this wk.	Pos. last wk.	No. weeks in 'og	Artist	Label	Song	EAST: N.Y. Jack Lacy—WINS	Albany Jack Bennett—WPTR	Ithaca Jack Deal—WHCU	Sch'ctady Earle Pudney—WGY	Hartford Jack Downey—WONS	D.C. Jerry Strong—WMAL	Baltimore Buddy Deane—WITH	Boston Norm Prescott—WORL	Nashua Bob Berry—WOTW	Newport Joe Hyder—WRJM	SOUTH: Orlando Bill Dawson—WORZ	Hat'sburg Chuck Thompson—WFOR	N.O. Jerry Kay—WWEZ	Nashville Hugh Cherry—WMAK	Dallas Jimmy Lowe—WRR	San Ant'o Bob Jenkins—KONO	Richmond Harvey Hudson—WLEE	MIDWEST: Chi. Art Hellyer—WMAQ	Dearborn Robin Seymour—WKMH	Det. Don McLeod—WJBK	Mpls. Johnny Morris—WLOL	St. Cloud Art Blaske—KFAM	Cincy Rex Dale—WCKY	Cleve. Bill Randle—WERE	Mil-w'kee Bob Larsen—WEMP	FAR WEST: Hollywood Bill Balance—KNX	Ira Cook—KECA-KMPC	Phoenix Dick Gilbert—KTYL	Denver Ray Perkins—KFEL	Salt Lake Wayne Cody—KALL	TOTAL POINTS
1	2	10	Paul-Ford	Capitol	*Vaya Con Dios	1	1		2		2	8					1	3	1	4	2		3		3	2	2	2		2	2	1	2	2	5	180
2	1	9	Perry Como	Victor	*No Other Love	4	2	2			1	1		3	2	1	6	1	7		8	1			5	1	6	3	8			3	9	3	1	164
3	3	16	Eddie Fisher	Victor	*I'm Walking Behind You		3				3	5			1		5	5		5	9	3				4	1				7	2		1	3	108
4	7	11	Pee Wee Hunt	Capitol	*Oh!	3	7		7		8			2	6		3		3	6			5		8	3	5	6	7	10		4		9		96
5	8	10	Rusty Draper	Mercury	†Gambler's Guitar					4	4	6	5			5	7	6	5	3						7	7	5			5	8	10	6	8	86
6	5	9	Ames Bros	Victor	†You, You, You	9				3	9			6		6	2			1			2		10		4		9			5		8	4	76
7	4	11	Hilltoppers	Dot	*P.S. I Love You		9	3	6						3			8	8		1	4						1	2					7		69
8	6	6	Eartha Kitt	Victor	*C'est Si Bon	6			9	6	10			4				4	2	8		7				9				1	6	7				64
9	9	5	Eddie Fisher	Victor	*With These Hands	2	4	10	1	5		4		7											2					3						61
10		1	Brucie Weil	Barbour	†God Bless Us All	8				1			3	1											9				1	7						47
11	34	2	Ray Anthony	Capitol	*Dragnet							3		9							3									9		9	3			36
12A	11	22	Percy Faith	Columbia	†Song from Moulin Rouge		6	8			5									9	10										9		8	4		29
12B	30	5	Vic Damone	Mercury	*Eternally										4						6							4					1			29
14	13	8	Darrell Glenn	Valley	†Crying in the Chapel																			3	1				4							25
15A	15	4	June Valli	Victor	†Crying in the Chapel	10	5		8											7			1													24
15B		1	Al (Jazzbo) Collins	Brunswick	*Little Red Riding Hood								6						6				4							4						24
17A	34	3	Joni James	M-G-M	*My Love, My Love	7						2		5					10					9												22
17B	15	6	Bill Darnell	Decca	*Tonight Love								4					7						5	6											22
19	13	6	Monte Kelly	Essex	†Tropicana					10		10	10									2		6				7								21
20	25	21	Les Baxter	Capitol	*April in Portugal		8					7									4													5		20
21A	15	3	Tommy Dorsey	Decca	*The Most Beautiful Girl				5	7					9							10							10			10			7	19
21B	18	4	Rex Allen	Decca	†Crying in the Chapel														4							6				5				10		19
23	30	20	Richard Hayman	Mercury	*Ruby							9			8					2		8														17
24	27	8	Les Baxter	Capitol	*I Love Paris											4															3					15
25A	19	10	Kay Starr	Capitol	*Allez-Vous-En									10			4											8			8					14
25B	41	4	Bob Bachelder	Mood	TV Rhumba								1														10			8						14
25C	48	3	Four Aces	Decca	*False Love					2																				6						14
28	14	14	Kay Starr	Capitol	†Half a Photograph										5						5															12
29A		1	Percy Faith	Columbia	*Return to Paradise																	5										6				11
29B	20	2	Frankie Laine	Columbia	†Hey Joe													10													1					11
31A	51	2	Nat (King) Cole	Capitol	*If Love Is Good To Me				3													9														10
31B		1	Orioles	Jubilee	†Crying in the Chapel					8															4											10
31C		1	Louis Armstrong	Decca	*The Dummy Song			1																												10
31D		12	Hilltoppers	Dot	*I'd Rather Die Young																			1												10
35A		1	Frank Chacksfield	London	*Ebb Tide	5							9											10												9
35B		1	Doris Day	Columbia	*Everlasting Arms																														2	9
35C	41	4	Richard Hayman	Mercury	*Limelight Theme													2																		9
35D		3	Pee Wee Hunt	Capitol	*San											2																				9
35E		2	Tony Martin	Victor	†Unfair																			2												9
35F	34	1	P. O'Day-4 Horsemen	M-G-M	†A Dear John Letter								2																							9
41A	9	12	Frank Chacksfield	London	*Limelight Theme																						9	10	6							8
41B		1	Don Cornell	Coral	†Please Play Our Song																			7	7											8
41C	41	2	Eddie Fisher	Victor	*When I Was Young						7		7																							8
41D		2	Tony Martin	Victor	*Sorta on the Border																												5		9	8
41E		1	Buddy Morrow	Victor	*Dragnet												8					6														8
41F		1	Mary Rose Bruce	Victor	*Friends and Neighbors																								3							8
41G		3	Sonny Howard	Victor	†Jig-Saw Puzzle Heart											3																				8
41H		1	Par Four Quartet	North Star	†Have You Seen Jeanie																						3									8
49		7	Four Lads	Columbia	*Down by the River Side									8				9								10										6
50A		1	Ella Fitzgerald	Decca	†Crying in the Chapel											10					7															5
50B		2	Three Suns	Victor	*Don't Take Your Love			9																8												5



$100.00 REWARD!

We will pay $100.00 for the best single adjective or other word (one word only) describing Sunny Gale's terrific new recording of LOVE ME AGAIN and BEFORE IT'S TOO LATE.

We're making this offer because we can't find a word great enough to describe Sunny's tremendous performances of these big new tunes, and the magnificent backing by Hugo Winterhalter on both sides.

This offer is made to deejays, radio and TV station program directors and librarians. Closing date for entries, September 9, 1953. Send your entry to: Bernie Miller, RCA Victor, 630 Fifth Avenue, New York 20, N. Y.

Duplicate prizes in the case of ties.

RCA VICTOR
FIRST IN RECORDED MUSIC

HERE ARE THE LUCKY DJ WINNERS of the Sunny Gale "Send My Baby Back to Me Contest! A "Globe Trotter" Portable Radio to:

Jack Warren Ostrode
KTOP, Topeka, Kan.

Sid Dickler
WEDO, Pittsburgh, Pa.

Pat Wilkins
KGW, Portland, Ore.

Millard Hansen
WJOL, Joliet, Ill.

Ray Scott
WZIP, Covington, Ky.

Bill Overhauser
KXOA, Sacramento, Cal.

RIAA Shifts Fall Bally to Baltimore; Will Plug Disk Players

The Record Industry Assn. of America has shifted its fall promotion campaign for the disk industry from Buffalo to Baltimore. Switch was due to the opening of two tele stations in Buffalo at the same time the RIAA had planned its campaign. RIAA brass figured that the tele hooplah would overshadow its disk promotion activities.

RIAA's plan this year is to evaluate relationship of phonograph sales to record sales. A tieup is being made between player manufacturers and dealers for an extensive hypo on machines. Selling campaign will run three weeks during which time records will be kept of all customers buying new machines. After a 120-day lapse, the RIAA will submit questioners to the phono-buyers to ascertain how many new platters were bought and what type were preferred.

According to John Griffin, RIAA exec secretary, Baltimore is considered by ad agencies on a par with Buffalo as a reliable test city. The Baltimore campaign will be kicked off Oct. 5. Last year the RIAA launched its initial disk promotion affair in Hartford.

Ray Anthony's 'Dragnet' Climbs Fast for Cap

Ray Anthony's waxing of "Dragnet" has emerged as Capitol Records' fastest takeoff platter of the year. In only two weeks on release, Cap has distributed about 300,000 disks. Side jumped from 11th slotting on the diskery's best-seller list to second spot, following Les Paul-Mary Ford's "Vaya Con Dios."

Big factor in springboarding the platter into the payoff bracket is Anthony's hefty tele plugging attack. Maestro, who's featured on CBS-TV's "TV's Top Tunes," has showcased the tune four times in two-and-a-half weeks.

RETAIL DISK BEST SELLERS

VARIETY *Survey of retail disk best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.*

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Boston—(Boston Music Co.)	Philadelphia—(A. Williams Co.)	Chicago—(Hudson Ross)	St. Louis—(Ludwig Music House)	Minneapolis—(Don Leary)	Indianapolis—(Pearson's)	San Antonio (Alamo Piano)	Los Angeles (Dennels)	Kansas City—(Jenkins Mus. Co.)	Seattle—(Sherman & Clay)	Detroit—(Grinnell Bros.)	TOTAL POINTS
1	3	PERRY COMO (Victor) "No Other Love"	5	2	4	4	1	..	2	2	1	1	7	4	88
2	1	PAUL FORD (Capitol) "Vaya Con Dios"	1	10	1	3	6	4	1	1	3	2	2	..	87
3	2	AMES BROS. (Victor) "You, You, You"	2	..	6	2	..	5	6	5	4	7	1	5	67
4	4	EDDIE FISHER (Victor) "I'm Walking Behind You"	4	..	5	..	2	..	..	4	6	4	5	..	47
5	6	THE HILTOLPPERS (Dot) "P.S. I Love You"	9	..	3	1	8	..	..	3	5	6	8	..	45
6	11	PEE WEE HUNT (Capitol) "Oh!"	..	..	8	9	9	3	7	7	..	..	4	2	39
7	6	EARTHA KITT (Victor) "C'est Si Bon"	6	..	..	..	..	..	5	6	2	5	..	..	31
8	4	PERCY FAITH (Columbia) "Song from Moulin Rouge"	10	7	7	..	5	..	9	8	..	10	3	..	29
9	8	RUSTY DRAPER (Mercury) "Gamblers Guitar"	8	4	..	8	10	1	8	..	..	..	..	..	27
10	..	KAY STARR (Capitol) "Half a Photograph"	..	..	2	7	..	..	..	..	..	3	..	6	26
11	20	RAY ANTHONY (Capitol) "Dragnet"	3	9	..	5	..	..	..	..	..	..	6	..	21
12	13	REX ALLEN (Decca) "Crying in the Chapel"	..	..	..	..	3	2	..	..	..	..	..	..	17
13	15	FRANK CHACKSFIELD (London) "Limelight Theme"	..	..	..	10	..	..	10	9	..	9	..	3	14
14A	..	TOMMY DORSEY (Decca) "Most Beautiful Girl"	..	..	..	..	..	..	..	..	..	..	..	1	10
14B	16	P. O'DAY-4 HORSEMAN (M-G-M) "Dear John Letter"	..	1	..	..	..	..	..	..	..	..	..	..	10
16A	18	JAZZBO COLLINS (Brunswick) "Little Red Riding Hood"	..	..	..	..	..	..	3	..	10	..	..	..	9
16B	13	DARRELL GLENN (Valley) "Crying in the Chapel"	..	..	9	..	..	..	4	..	..	..	..	..	9
16C	..	MONTE KELLY (Essex) "Tropicana"	..	3	..	..	..	..	..	..	..	..	..	10	9
19	9	LES BAXTER (Capitol) "April in Portugal"	..	..	..	..	4	..	..	10	..	..	..	..	8
20	10	EDDIE FISHER (Victor) "With These Hands"	7	..	..	..	..	..	..	..	..	8	..	..	7

FIVE TOP ALBUMS

1	2	3	4	5
ME & JULIET Broadway Cast Victor OC 1012 EOC 1012 LOC 1012 EOA 458	CAN-CAN Broadway Cast Capitol S 452 EDM 452	VICTOR PRESENTS EARTHA KITT Victor EPB 3062 LPM 3062	MUSIC FOR LOVERS ONLY Jackie Gleason Capitol H-352	WONDERFUL TOWN Broadway Cast Decca DL 9010 DA 937 9-391

Video Lights Too Hot; End Palladium Remote

Hollywood, Aug. 18.

The paying customers are more important than the television viewers, so the Hollywood Palladium and KNXT amicably agreed to cancel the 90-minute "Palladium Party" telecast after just two shows. Weekly show, which began Aug. 1, was purely a remote built around 90 minutes of music by the band current at the terpery.

Management polled patrons at the dance hall during the initial two telecasts and discovered they objected to the heat of the TV lights which were on for a total of two hours. After a huddle, the show was cancelled.

Venice Music Festival Set to Preem Sept. 6

Venice, Aug. 11.

The 16th Venice Music Festival opens here Sept. 6 with a concert dedicated to Serge Prokofieff. It will be directed by Arthur Rodzinski. Following this, Lukas Foss' "Jumping Frog of Calaveras County" will have its European preem as part of an operatic triple-feature with Jean Francaix' "L'Apostrophe" and Viero Tosatti "Partita a Pugni."

The New York City Ballet is booked for three nights, Sept. 18-20, with the festival winding up Sept. 21, with a choral-symphonic concert in the Basilica of St. Marks.

Best British Sheet Sellers

(Week ending Aug. 8)

London, Aug. 12.

Limelight ..... Bourne
Moulin Rouge ..... Connelly
I Believe ..... Cinephonic
Walking Behind You .. Maurice
Seven Lonely Days .... Feist
April in Portugal .... Sterling
Hold Me, Thrill Me ..... Mills
Hot Toddy ..... Aberbach
Pretend ..... Leeds
Your Cheatin' Heart .... Wood
Say You're Mine .. Victoria
Tell Me You're Mine Chappell

Second 12

Have You Heard F. D. & H.
Walk That-A Way .. Aberbach
Black Eyed Susie .. Cinephonic
Downhearted .... New World
Nature & Father Time. Aberbach
Can't I ..... Meridian
Bridge of Sighs ..... Maurice
Kiss ..... Feist
Never in Love Before Morris
Queen of Tonga .... Connelly
Talk To the Trees .. Chappell
Wonderful Copenhagen Morris

'Jazztime U.S.A.' Goes From Wax to Concerts

"Jazztime U.S.A." is being prepped for a concert tour this fall. Jazz unit was launched a few months ago via a Brunswick album of a concert cut at Pythian Temple, N.Y. Volume 2 in the "Jazztime" series was released last week.

Unit will include the Neal Hefti orch and such instrumentalists as Terry Gibbs, Tony Scott and Georgie Auld.

Siegel Nabs 'Fan Fan' Theme

Paul Siegel, Symphony House Music topper, has nabbed the U.S. and Canadian rights to "Fan Fan The Tulipe," theme song from the French pic of the same name. Tune was acquired from Le Troubador, Paris pubbery.

Lee Kanderer penned the English lyric.

Music Biz Looks For That Potent No. 1 Hit To Spark Big Sales

The music biz is now looking for a strong No. 1 bestseller to draw customers into the stores. At the present time, there are half-dozen numbers which, though doing well, are not established firmly on a national scale. The last big noise-maker was "Doggie In the Window" with "The Song From Moulin Rouge" a close contender.

The current disk jockey spins are spread over "No Other Love," "Vayas Con Dios," "You You You," "I'm Walking Behind You," "C'est Si Bon," "P. S., I Love You" and "Oh." None of these, however, has to date pulled away from the rest of the pack on a cross-country basis.

Situation may change in the next couple of weeks when the major diskers launch their fall selling campaign. Both the publishers and the diskers tend to hold back their top material from the summer market when, it's believed, a hit song doesn't get its maximum returns.

Dorsey Bros. Net 6G In 3 Coast 1-Niters

Hollywood, Aug. 18.

Dorsey Bros. band went in percentage on three one-nighters in this area, netting $6,000 for themselves. Band grossed $2,800 in San Luis Obispo, $3,210 in Fresno and $3,675 in Pasadena one-nighters promoted by Van Tonkins.

Band got guarantee against 60% of the gross.

RCA Disk Ties in With NBC 'Farm & Home' Show

In a tie-in with the 25th anni celebration of the NBC rural airer, "The National Farm And Home Hour," RCA Victor is issuing an album of song favorites culled from the program. Set is being cut by an orch and quartet under the baton of Whitey Berquist, maestro on the NBC show.

Set will be packaged in longplay and extended-play form.

Band Review

JOE CANDULLO ORCH (4)
Guy Lombardo's, Freeport, N. Y.

Joe Candullo, a vet of the pubs and clubs, class niteries and mass hooferies, an ASCAPer of note and a personality violinist at all times, recalls anew what a smart four-piece combo, with proper helming and pacing, can achieve. He proves that at Guy Lombardo's East Point House, at Freeport, L. I. With himself, violin-batoning, and aided by a virtuoso of the accordion, a ditto on the Hammond organ, and a versatile man on the traps, Candullo recalls the best dance traditions of the vesteryear Joseph C. Smith-Eddie Davis-Meyer Davis combos when they got the kids.

He does it here, both with the youngsters and the more sedate patrons who mount the open-deck terrace room, after dinner, and jam the point.

Candullo makes with the audible ad libs, is completely uninhibited in his audience-participation chatter, mixes up the dance sets like a chef's salad, and always puts the spotlight on his team. Sheldon Taylor (whose mother, Yiddish theatre actress Sarah Schneiderman took a personal bow on the evening caught, as part of a birthday celebration) is an unusual artist on the accordion. Great for the rhythmics—the windjammer and the Hammond produce beaucoup sonorous harmonics—he performs a surefire galaxy of distinguished solos, not the least of which is the difficult "Horra Staccato." Eddie Litvin on the Hammond probably does all that prolific daytime radio-TV work that Candullo announces, and Jerry Roy (ex-WIOD, Miami, deejay) on the drums is likewise standout.

The Lombardos' brother-in-law Bill Frye, who knows his way around crustaceans and all the other seafood specialties of the inn, evidences discernment beyond the cuisine department. He dittoes with the Candullo band, which now comes with the lease at this South Grove St. spot overlooking the water. It's a natural in all departments. *Abel.*

Paul-Ford Get Another Gold Platter for 'Vaya'

Chicago, Aug. 18.

Capitol Records yesterday (Mon.) presented the golden disk for "Vaya Con Dios" to Les Paul and Mary Ford on stage at the Chicago Theatre where the pair is appearing. Platter involved went into release only nine weeks ago and already has topped the 1,000,000, mark, according to Capitol.

Since it's for a Mexican tune, the golden biscuit is in turn to be presented to the Mexican Consul General.

Erlandson To Campus

San Antonio, Aug. 18.

Ray S. Erlandson, prez of the San Antonio Music Co., has resigned his post to become chairman of Trinity University's department of business administration.

Disk Companies' Best Sellers

CAPITOL — ARTIST

1. VAYA CON DIOS — Les Paul-Mary Ford
   JOHNNY
2. DRAGNET — Ray Anthony
   IF LOVE IS GOOD TO ME
3. OH — Pee Wee Hunt
   SAN
4. HALF A PHOTOGRAPH — Kay Starr
   ALLEZ-VOUZ-EN
5. A FOOL WAS I — Nat King Cole
   IF LOVE IS GOOD TO ME

COLUMBIA

1. HEY JOE — Frankie Laine
   SITTIN' IN THE SUN
2. I JUST WANT YOU — Mariners
   I SEE THE MOON
3. SONG FROM MOULIN ROUGE — Percy Faith
   SWEDISH RHAPSODY
4. DOWN BY THE RIVER SIDE — 4 Lads
   TAKE ME BACK
5. TELL THE LADY GOODBYE — Johnnie Ray
   ALL I DO IS DREAM OF YOU

CORAL

1. PLEASE PLAY OUR SONG — Don Cornell
   IF I SHOULD LOVE AGAIN
2. TOYS — Eileen Barton
   I AIN'T GONNA DO IT
3. GLAD SONG — T. Brewer-D. Cornell
   WHAT HAPPENED TO THE MUSIC
4. I JUST WANT YOU — Jack Richards
   IDA, SWEET AS APPLE CIDER
5. GRIMM FAIRY TALES (Brunswick) — Jazzbo Collins

DECCA

1. CRYING IN THE CHAPEL — Rex Allen
   I THANK THE LORD
2. FALSE LOVE — Four Aces
   DON'T FORGET ME
3. TONIGHT LOVE — Bill Darnell
   COME TO ME
4. HOT DOG RAG — Red Foley
   THAT OLD RIVER LINE
5. ORGAN GRINDERS SWING — Four Aces
   HONEY IN THE HORN

LONDON

1. EBB TIDE — Frank Chacksfield
   WALTZING BUGLER BOY
2. TILL THEY'VE ALL GONE HOME — Joan Regan
   I'LL ALWAYS BE THINKING OF YOU
3. DUMMY SONG — Anne Shelton-Ted Heath
   WONDERFUL ONE
4. RAMONA — Mantovani
   CHIQUITA MIA
5. TERRY'S THEME FROM LIMELIGHT — Frank Chacksfield
   INCIDENTAL MUSIC FROM LIMELIGHT

MERCURY

1. GAMBLER'S GUITAR — Rusty Draper
   FREE HOME DEMONSTRATION
2. BUTTERFIES — Patti Page
   THIS IS MY SONG
3. ETERNALLY — Vic Damone
   SIMONETTA
4. FOR ME, FOR ME — Georgia Gibbs
   THUNDER AND LIGHTNING
5. RUBY — Richard Hayman
   LOVE MOOD

M-G-M

1. MY LOVE, MY LOVE — Joni James
   YOU'RE FOOLING SOMEONE
2. ANNA — Sylvana Mangano
   I LOVED YOU
3. A DEAR JOHN LETTER — Pat O'Day-Four Horsemen
   NO STONE UNTURNED
4. IT CAN'T BE WRONG — Billy Eckstine
   I CAN READ BETWEEN THE LINES
5. YOUR CHEATIN' HEART — Joni James
   I'LL BE WAITING FOR YOU

RCA VICTOR

1. YOU, YOU, YOU — Ames Bros.
   ONCE UPON A TUNE
2. C'EST SI BON — Eartha Kitt
   AFRICAN LULLABY
3. NO OTHER LOVE — Perry Como
   KEEP IT GAY
4. CRYING IN THE CHAPEL — June Valli
   LOVE EVERY MOMENT YOU LIVE
5. I'M WALKING BEHIND YOU — Eddie Fisher
   JUST ANOTHER POLKA

Michigan Music Group Skeds Anni Concerts

Ann Arbor, Mich., Aug. 18.

The University of Michigan's Musical Society has arranged 26 major concerts for the society's diamond jubilee. The Choral Union will provide 10 concerts in its 75th annual series, beginning with Roberta Peters, Met Opera soprano, on Oct. 7. She will be followed by the Boston Symph under Charles Munch, Oct. 22.

Others booked include the Virtuosi di Roma, Leonard de Paur's Infantry Chorus, the Chicago Symph directed by Fritz Reiner, the Toronto Symph, Paul Badura-Skoda, George London, Elena Nikolaidi, Greek soprano, and Dame Myra Hess, English pianist, who will close the series March 17.

On the Upbeat

New York

Joe Deane taking over a disk jockey assignment on KQV, Pittsburgh . . . **The Marvelleers**, Derby Records' vocal combo, currently at Bowling Green, Detroit . . . **Bill Cooper** orch took over the relief band chores at the Roosevelt Grill Monday (17) . . . Guitarist **Chuck Wayne** to accomp **Tony Bennett** on personal appearance dates . . . Six-year old **Brucie Weil** pencilled in for the Cleveland Food Fair for one week beginning Sept. 10 . . . **Elliott Lawrence** orch plays at the Atlantic City Steel Pier Aug. 28.

London

Mary Lou Williams, back from a continental tour, played for the U. S. forces at Bushey Park, outside London, last Sunday (16) . . . **Mantovani's** Decca record of "Moulin Rouge" tops the list of bestselling pop disks in Britain . . . **Coleridge Goode**, bassist, has left the **Tito Burns Sextet** to join **Rose Murphy** on tour . . . **Jack Marshall** who has been connected with the Melody Maker since 1928, left this week to go over to the rival New Musical Express as news editor.

Teddy Wilson, ex-Goodman pianist whose records have been big sellers here, has been booked for a 17-day tour of Britain, starting Sept. 19. He will give 20 concerts throughout England and Scotland, kicking off with a super concert at the Royal Albert Hall, London, Sept. 20, supported by four British bands. London office of Music Corp. of America planning big drive to export British bands. Top of the list for American exploitation is **Mantovani** and his New-Sound orch, of "Charmaine" record fame. Good reaction in musician circles here to **Caesar Petrillo** interview reports published in national papers, saying he is ready to accede to British MU's band-for-band exchange suggestions. **Guy Mitchell** and **Stan Kenton** being negotiated with by BBC for airings. Mitchell tentatively scheduled for guest-psot with BBC Show Band Sept. 3; Kenton will appear on the "Jazz Club" program. **Georgia Gibbs** through London during the week. She flew to Monte Carlo for a one-nighter at the Sporting Club, accompanied by Palladium Skyrockets' pianist, **Pat Dodd.**

Chicago

Ray Pearl takes over Riviera, Lake Geneva, Wis., on Aug. 18 for two frames; then into Oh Henry Ballroom, Chi, in third engagement there this year, beginning Sept. 2 for six weeks . . . **Jerry Gray** inked for Coney Island Park, Cincinnati, Sept. 4-7 . . . **Jimmy Featherstone** doing week at Dutch Mill, Delevan, Wis., Aug. 18, and another week at same place Sept. 1 with brace of one-nighters in between . . . **Russ Carlyle** into Iriquois Gardens, Louisville, Aug. 29 for fortnight . . . **Henry Busse** touring Louisiana, Arkansas and Texas until October.

Tommy Reed playing Claridge Hotel, Memphis, Sept. 4-24.

Dallas

Sonny Kendis orch set for Baker Hotel's Mural Room on Aug. 21, with **Jan Garber** unit show following Sept. 28. **Gloria Marlowe** tops the show here, Aug. 28-Sept. 7, with **Patachou** due Sept. 8-19 . . . Adolphus Hotel Century Room gets a new decor and more space during a fortnight's closing, with a new **Dot Francy** icer and **Herman Waldman's** orch reopening Sept. 3 . . . **Henry Busse** has one-nighter Aug. 29 at Sky Club, where **Charles Arlington's** crew is set for Saturdays only . . . Longhorn Ranch pacted **Joni James** and **Buddy Morrow** orch for a September date with two nights for **Louis Jordan.** Spot has **Ralph Flanagan** on Aug. 24 and **Ralph Marterie** for Sept. 9, with the **Dorsey Bros.** stopping over in October, and **Ray Anthony** due Nov. 18.

W. C. Handy Talk to Be Aired

A speech on American popular music made by W. C. Handy, "father of the blues," at Michigan University recently has been put on disks and distributed to 500 educational radio stations by the college.

Handy is speaking at the convention of the National Assn. of Negro Musicians in Indianapolis this week.

Night Club Reviews

El Rancho, Las Vegas

Las Vegas, Aug. 12.

Joe E. Lewis (with Austin Mack), Lili St. Cyr, Martha Stewart, Dottie Dee Dancers (8), Bob Ellie Orch (10); no cover or minimum.

Flashing a double message to Strip highway traffic, El Rancho's marquee lures the hep and the gawks alike as the big letters leap with names of Joe E. Lewis & Lili St. Cyr. Indications are already present that Everglades' first month will have many a turnaway show, and his fortnight to follow (with Harmonica Rascals) will feed the Katleman casino with plenty of fodder.

Joe E. has spent considerable time and silver at this hospice during the past few months, making bosses and Dewar distilleries very happy with his extended stays. Now, back in time to lend his presence to hoopla coincidental with opening of the track (Sept. 4), he has the sporting crowd sewed up neatly in his bailiwick. He salts his oldies with newies, emerging by several lengths on such hilarious ribaldries as "Just Another Smoker," "Too Young," "Rosie's Little Nosie"—this in tune (?) to "Shortnin' Bread" and introed as a "sort of half-Nelson Eddy"—furthering his high credit rating with cognescenti by elaborating "Trees," "Golden Wedding Anniversary," and "3-D, Dinah, Daisy & Dolores." The estimable accomps of Austin Mack are always part and parcel of the goings-on adding focus to the Lewisian gambols.

Lili St. Cyr is richly caparisoned during her first undulations, but no amount of expensive wardrobe could cover long her ecdysiastic accomplishments. She gets down to work, taking off the various accessories until the terrif body is revealed among the bubbles of her tub. Mock ablutions over, the tall, sexy chassis writhes in a super-sized towel, then gets swathed with another creation, aided by her maid, for walkoff. Setting by Tom Douglas is a knockout. Reception is mild, however, with exit mitts short.

Martha Stewart perks up prime spot chirping "This Is The Life," a Youmans medley with hat and cane, softshoe terps, special "Lady is a Tramp" and saucy "Good Little Girls." Dottie Dee Dancers do little by way of choreos, stepping while wriggling torsos and derrieres to "Mexico," and orb-magnetizing black net revelations for the St. Cyr setup. Bob Ellis orch keeps up the good and steady temps for overall okay musicueing. *Will.*

Saxony, Miami B'ch

Miami Beach, Aug. 17.

Blackburn Twins & Marion Colby, Tano & Dee, Val Olman Orch; $2 minimum.

Normally a staple supporting act for the bigger bistros in the greater Miami area, the Blackburn Twins with new partner Marion Colby carry the load alone in current engagement at the smart Pagoda Room of this swankery, and though offering up only some 20 odd minutes for the tableholders, come off to handsome reception.

It is possible that briefness of shows offered may be traced to offish biz this room has been experiencing in past weeks; withal, there is quality, if not quantity for those attracted. The Blackburn Twins offer up their standard "Reflections in a Mirror" idea for the topper to their portion of the act. Miss Colby stamps herself an able singing comedienne in specially written and staged sight-seeing sequence with "I'm From Sheboygan" comboed with a Manhattan song tour. It's a sprightly idea that blends song and dance for optimum effect.

Other phases of stint are integrated for fast pacing and bright mood throughout. "Let's Put the Show on the Road" sets Blackburns with intro of smartly gowned, attractive Miss Colby. On own she scores with "I Get a Kick Out of You" and "Dancing Mood" for hoofery stint with the twins. Adds eye-appeal with discarding of skirt to reveal shapely gams. Trio could have stayed on longer; addition of one or two numbers would help topliner billing idea.

Tano & Dee warm aud with rhumba and mambo ideas in fast, brief opener. Val Olman and his crew handle the showbacks in expert manner. *Lary.*

Riviera, Ft. Lee, N. J.

Ames Bros. (4), Jack Carter, Bob Hamilton Trio, Donn Arden Line, Doug Rogers, Walter Nye and Pupi Campo Orchs; $5 minimum.

Bill Miller's talent showcase on the Hudson has come up with another nifty lineup of talent, and this consistency of top floorshow productions here further points up the gaping hole that will be left in the metropolitan nitery scene when and if the Riviera will be torn down to make way for the Palisades Interstate Parkway. The current show is a sock blend of comedy, song and hoofing turns framed in neat production numbers.

Ames Bros., RCA Victor combo cobilled as topliners with Jack Carter, have a powerful kick. They have come a long way in the last five years and embellished their original straight vocal turn with hep sight and comedy values for maximum impact. Their songalog of current hits and spirituals, including "Can't I," "Dry Bones" and "You, You, You," is belted across via ensemble and solo arrangements which are tops for the genre. The team clicks as strongly with the comedy song-and-dance byplay, and the singing freres really go into high with an impressionistic rundown of other top singers such as Frankie Laine, Billy Eckstine, Nat (King) Cole, Ezio Pinza, the Mills Bros., Bill Kenny, et. al. They are sock all the way.

Equally effective is Carter in the middle slot of this three-act bill. Carter gets away to a fast start with his string of gags and builds throughout his 40-minute stint. Many of Carter's gags are definitely indigo, such as that yarn in Italian dialect about the Venetian gondolier, but he's in grownup company at this spot and the customers take to his comedy routine with persistent yocking. But Carter doesn't need this blue and bathroom stuff to click since he registers just as strongly with his more rinsoed material.

As usual, Carter winds up his turn with his carbons on Louis Armstrong, Cab Calloway and Al Jolson, latter getting the benefit of a long tribute via several oldies associated with the late mammy singer. As the show's windup, he comes back with the Ames Bros. to make a five-man carbon of Billy Daniels. With a little more rehearsal, this mayhem on Daniels should be a smash.

Opening hoofing turn, the Bob Hamilton Trio, is reviewed under New Acts. The Donn Arden line of girls, with Doug Rogers handling the production songs, execute a couple of numbers (featured a couple of shows ago) in goodlooking style. Walter Nye's orch cuts the show smoothly with Pupi Campo's Latin crew alternating for the customer dansapation. *Herm.*

One Fifth Ave., N. Y.

Annette Warren, Herb Corey, Bob Downey & Harold Fonville, Hazel Webster; no cover or minimum.

Bob Downey's knack in enlisting bright young performers for his lower Fifth Ave. showcase is again evident in current bill. Supported by room's perennial keyboarders-Downey, Harold Fonville and Hazel Webster, thrush Annette Warren and funster Herb Corey make for delightful divertissement.

In Miss Warren, this spot has a canary who shines in intime surroundings. She wins 'em from the start with warm projection and topflight vocalistics. Her range is wide and her pitch is true and she belts out a repertoire that keeps all ears peeled. She scores on rhythm and ballad delivering the fasties with an ingratiating lilt and the mood numbers with proper emotion. Starts moving with "I Wanna Be Happy" and sustains an appealing pace with such nifties as "Dancing On the Ceiling," "April In Portugal," "Let the Good Things Happen."

This outing is Corey's sixth trip to Downey's digging and he comes through with the assurance of a guy who knows he's among friends. His comic songalog works over the sexes with wry jibes and hits the topics of the day with sharp references. In a parody of Irving Berlin's "Annie Get Your Gun" score, for example, he takes Mamie Eisenhower and her husband for a yockful ride. Also wins with a couple of innuendoful items tagged "The Difference Between the Sexes" and "What Good's a Gal Without a Guy."

Piano work of the Downey-Fonville duo is especially good on showtune medleys and Miss Webster bats out a flock of standard pieces for good results. *Gros.*

Sands, Las Vegas

Las Vegas, Aug. 12.

Dick Haymes (with Al Lerner), Myron Cohen, Johnny Coy, Charles Nelsoon, Byron Palmer, Copa Girls (10), Ray Sinatra Orch (12); no cover or minimum.

Coming in on a puff and a prayer, Dick Haymes faced his opening audience wondering as to reception following banner headlines about (1) deportation, (2) Rita Hayworth romance. Any doubts were almost immediately dispelled during and after his songstint. Auditors were in the room to be entertained, and with Myron Cohen paving a considerable portion of the way, they were won over by the competent Haymes' warbling which followed. As such, the Entratter long shot (he was entitled to cancel after immigration authorities fingered Haymes) in presenting the show as advertised, will bring in a steady flow to besiege the silken ropes.

Haymes has a fine set of bary pipes, and the wherewithal control to properly caress lyrics for the establishment of mood. Often too casual, he misses a vital ingredient in the selling of his wares. And in this particular period of his career, he is inclined to go overboard with the "humble" chatter, but seems to satisfy thoroughly when contouring a melody. With "Let's Fall in Love," sequeled by nostalgia tour through evergreens aided by some fine Steinway filigree by Al Lerner, and "Nearness of You," he shows ability to put over ballads. A resonant "Old Man River," adds up to peak reception.

Cohen takes command of his deuce spot immediately, receiving big yocks for each story, and becomes further rewarded by solid mitting for almost every piece of artful dialectic. The ex-silk salesman's standing as a cafe monologist is top-drawer, noticeably evident in this room where he wins superior stature. Collection of anecdotes with new twists, reliance upon his unique delivery pushes many into the classic fold.

Johnny Coy hasn't the legmania speed of former days, but he still gets around the floor faster than most tapsters. Fleet cleating wins rounds of applause, hitting big with dramatic "Tap Dancer's Nightmare" for neat exit palms. Copa Girls, in holdover routines

(Continued on page 52)

TROA Needling AGVA on $2.50 Rap Via 'Reductio ad Absurdum' Method

Theatre Restaurant Owners of America is now planning an undercover campaign of harassment of the American Guild of Variety Artists. Idea is to get AGVA members so inflamed that violent protests to union officials will result.

For example, TROA is asking its members to make all contracts for performers hired on a weekly basis stipulate that the salary is always less $2.50 or that amount more than a round figure. Thus a contract generally calling for $100 may come to $97.50 as the result of bargaining or it may come to $102.50. Idea is to get the acts to wonder where the $2.50 being charged for the welfare contribution is coming from. Union's welfare fund calls for employer to contribute $2.50 per week per performer.

The bonifaces realize that it's going to look somewhat ridiculous for contracts for top performers to call for a salary of $9,997.50 per week. But the idea is to start agitation.

There also has been a directive from TROA toppers that nitery owners start taking out withholding taxes from salaries of their acts. Their contention, for the time being, is that since the unions want the acts to be classified as employees, then they should be treated as the other employees in the establishment and get withholding and social security stipends taken out.

Majority of bonifaces are fearful of starting on that procedure on the basis that not only will they be playing into the union's hands by admitting that the act is an employee and not an independent contractor, but that the nitery owner may, by that kind of admission, make himself responsible for social security and withholding taxes of many years back. Majority of nitery owners do not want to take on a rap of that kind.

Another factor that gives the nightclub owner an escape on that directive comes with a ruling from the Bureau of Internal Revenue of some years ago which stipulated that under certain conditions, a performer, for tax purposes only, may be construed to be an independent contractor. Conditions include periodic employment and degree of direction an act takes from a producer or boniface.

Thus, under terms of that ruling, an operator has the discretion of classifying a performer, unless in the chorus or used in production numbers, as an independent contractor.

There are two focal points in TROA's hassle with AGVA. First lies in the union's refusal to recognize TROA as an organization. The second and more important is that AGVA insists on contracts which calls the performer an employee. TROA wants the pacts to designate the performer as an entertainer and let the employee status be adjudicated on an individual basis.

GEO. MURPHY TO EMCEE MERMAN'S 'MME.' IN TEX.

Dallas, Aug. 18.

State Fair of Texas, with Ethel Merman set to headline 24 auditorium shows during the expo's 16-day run, Oct. 10-25, pacted George Murphy to emcee, with singing and dancing chores. Russell Nype, in the original Broadway run of "Call Me Madam" with Miss Merman, and starred here last August with Joan Blondell in State Fair Musicals' revivals of the Irving Berlin piece, returns to join Miss Merman in excerpts from "Madam" in the local revue.

Supporting acts set to date are the Wicre Bros. and the Harmonica Rascals, with others to be added.

Charles R. Meeker, jr., fair's veep, and Franz Allers, musical director of State Fair Musicals, are due in Denver, new residence of Miss Merman, for confabs with the singer this week. Meeker then goes to Las Vegas to confer with George Morrow anent a production dancing line for the expo's production.

'53 Royal Variety Show May Be All-British One

London, Aug. 11.

The annual Royal Variety Show, known as the Royal Command Performance, which is always attended by the royal family, is set for the Coliseum Nov. 2. Money goes to the Variety Artists Benevolent Fund.

Last year it was held at the Palladium. To date, there has been no decision as to the admission scale, always more than three or four times the usual price. Generally the program includes several American stars playing in England.

Understood that when the committee meets to choose the program, a prominent member will suggest that by way of a change the bill should be an all-British one.

Chi Cafes Face Closing on Tax

Chicago, Aug. 18.

At least four Chi niteries face closing by the Illinois Dept. of Revenue unless they hasten remittance of over $50,000 in overdue sales taxes. Richard J. Lyons, state director of revenue, announced he could close the cafes by revoking their sales tax licenses, something which heretofore has never been done but which has the sanction of the governor and attorney general. Without such a license, no retailer may do business.

Math Igler's Casino, the Capitol Cocktail Lounge, Silver Palms and L & L Cafe all have been notified to attend a license revocation hearing Aug. 31. Several other niteries are also delinquent in back taxes and will receive similar warnings later.

Kay Starr's Palladium Debut Near-Jettisoned By French General Strike

London, Aug. 18.

Kay Starr, although obviously nervous for her Palladium opening yesterday (Mon.), succeeded in holding the audience with 10 songs with support by the Lancers, who themselves scored in the early part of the show. Miss Starr finished to a near ovation and assured herself of a return engagement as current debut deal is only for two weeks. Frankie Laine follows.

Wences, back at this house after an absence of four years, hit a splendid reaction and Pat Henning had the audience howling at his comedics.

Miss Starr got her ovation despite keen disappointment by British admirers who flocked down to the Paddington Station last Tuesday (11) to welcome the boat train supposed to bring her in. Miss Starr, however, had elected to take a Paris holiday following her arrival on the Ile de France. The Gracie Cole girls band was there ready to sound off on its version of "Side by Side" for Miss Starr's benefit.

Miss Starr explained that she had no idea that anyone would be at the station to greet her. As a matter of fact, she had explained to her London agents that she would tarry in Paris for a spell. In France, Miss Starr ran smack into the general strike and with a great deal of difficulty managed to obtain transportation to London, where she arrived Thursday (13).

INK SPOTS TO PREEM LAS VEGAS' EL PATIO

Another Las Vegas opening is slated to add to the talent sweepstakes. El Patio, located near the Sands Hotel, is set to preem Sept. 25 with the Ink Spots on the bill.

Ken Later Agency in New York is currently eastern talent contact for the spot. It's one of the few nitery and casino operations that has no hotel adjunct.

Joni's Concertour

Toronto, Aug. 18.

Following her Casino date here and a week's engagement at the Steel Pier, Atlantic City, commencing Sunday (23), Joni James takes a one-night concert swing through Texas and then into the Paramount, New York, with a 28-man orch, plus harps, and an eight-voice chorus.

On concert tour, with her piano accompanist, Jack English, Miss James has this auditorium schedule: Sept. 26, Fort Worth; Sept. 28, Texas A & M; Sept. 29, Dallas; Oct. 1-2, Tulsa; Oct. 3, Wichita; Oct. 4, Wichita Falls; Oct. 5, Amarillo; Oct. 6, back to Dallas.

Mpls. Feels Snubbed Because Ringling Will Play St. Paul Instead

Minneapolis, Aug. 18.

Ringling Bros. circus action in passing up this city while playing the other twin, St. Paul, and a number of small towns throughout the area, has hurt local pride, resulted in inquiries to the newspapers, caused the latter to investigate and become somewhat of a local irritant.

It's almost the first time anything like this has ever happened to Minneapolis which at least has enjoyed the reputation of being a much better "show town" than adjacent St. Paul with the latter's considerably less population.

Moreover, during recent years many important Broadway legitimate attractions have confined their Twin Cities' engagements exclusively to Minneapolis. And in previous Ringling Bros. visits hereabouts, the circus has been booked for a minimum of two days here and a single day or not at all in St. Paul.

While skipping Minneapolis this month, however, the circus went into St. Paul, Duluth, Brainerd and Moorhead, Minn.; LaCrosse, Wis., and Grand Forks, Minot and Devils Lake, N. D. And the reason, according to the information supplied the Minneapolis Tribune by Willis Lawson, Ringling Bros. assistant general manager, was not because of inability to obtain a lot here. It was because its business "wasn't very good" the show's last time here two summers ago.

As a matter of fact, says Lawson, business for the circus hasn't been good in either of the Twin Cities since the war, although it's the only one that has been visiting here in the summer. This time, although it played but the one St. Paul day for both cities, there were only half-houses for the two performances. It was unable to show in Brainerd because of rains, but did well elsewhere in the state, according to Lawson.

Lawson attributes the recent years' poor draw in the Twin Cities to the fact that many Ringling acts play the annual Shrine winter indoor circuses that pull enormous Minneapolis and St. Paul crowds for a fortnight and longer. He didn't explain, however, why, under all of the circumstances, St. Paul was chosen in preference to Minneapolis for the single Twin Cities' day.

The Tribune pointed out that a state law prohibits circuses from showing in the Twin Cities just prior to the State Fair and the show could have been kept out of St. Paul if the Fair secretary had chosen to put his foot down.

LAINE CRACKS WEEKEND MARK AT STEEL PIER

Atlantic City, Aug. 18.

Steel Pier, with Frankie Laine featured in its big vaude house, reported the best weekend business of the season. Laine, who did whammo at the George Hamid spot last year, repeated this, playing to capacity houses and doing seven instead of the usual five shows on Saturday (15) his final day. Only bad one was on Friday, day of the big storm.

Check Saturday night showed most spots playing to capacity with reports that crowds were better than normal, Friday excepted, through the week. Indicator is at Atlantic City racetrack, where all attendance records were broken on Saturday with 31,609 attending to bet a record $2,599,729.

Copa City as Key to Fla. Talent War If It Reopens; Hotels' Name Pitch

The talent agencies feel that the key to the forthcoming Miami Beach season will be up to the owners of Copa City there. Should that spot reopen, then it's likely there'll be some lively talent wars — perhaps not up to the level of some of the other years, but enough to make it worthwhile for the offices to concentrate somewhat on that area.

With the Beachcomber having prepared for the better part of the season with the booking of Sophie Tucker, it remains to be seen whether that cafe will have that strip of the nitery belt to itself. It's located near Copa City, which last season operated as the Miami Beach edition of Bill Miller's Riviera.

That cafe is now owned by a syndicate which feeds from Canadian mine money, and according to indications they're asking a weekly rental of $8,000. So far no takers, but agents think that Murray Weinger, who operated Copa City for many years, is working on some backing to reopen the spot.

Thus, Copa City, should it reopen, and the Beachcomber would spark some major competition. By necessity, the Clover and Five O'Clock clubs would also have to get in on the talent sweepstakes to keep up with these spots.

The hotels, now an important factor in Florida night life, are expected to meet their talent quotas. The Saxony, Nautilus and San Souci Hotels will be investing in some uppererust headliners. Thus, the agencies expect to pick up quite a few bookings.

Naturally, the total isn't expected to reach the heights of former seasons for the simple reason that there isn't enough tourist money there to sustain the nightclubs in the manner to which they'd like to be accustomed. But most niteries will make the attempt anyway.

Sciolla's, Philly, in Bid For Patti Page Vs. Others

Philadelphia, Aug. 18.

Sciolla's, big North Philly theatre restaurant, looms as a potential name act showcase during the coming season. Spot has been negotiating with Patti Page, in attempt to snare the singer away from Chubby's, Collingswood, N. J., spot where she has previously appeared locally, and the Latin Casino, also reported after her services.

According to Sciolla management, Miss Page's manager, Jack Rael, has been given an offer far in excess of singer's previous take at Chubby's. Louis Prima's orch will open the season for the North Philly club, Sept. 11. Other bookings set include the Treniers, Sept. 28; Pete Hanley, Oct. 12, and the Goofers, Oct. 19.

AGVA's No-Name Prexy Candidates

The American Guild of Variety Artists for the first time in many years will run a national election without a name heading the bill. Aspirants for the presidency are Jackie Bright and Rajah Raboid. In previous years, Gus Van, Georgie Price and Bob Hope have occupied the top elective spot on the AGVA rostrum.

This situation is the result of the last-minute withdrawal by comedian Danny Thomas, who sent a telegram declining the honor just as the ballots went to press. Thomas' name will be gone over in black ink on the ballots.

The bitter rivalry between Price and Bright was expected to reach a peak with this election. Both had been nominated for both president and vice president, and each tried to anticipate what Thomas would do before accepting the candidacy for either post. Bright says he decided to take a chance and run against Thomas and Raboid. On the other hand, Price, after writing a letter to Thomas outlining the difficulties inherent in that position if he decided to become ac-

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'Aqua' $170,000, Seattle; Big Korea Vet Welcome By Ike and Governors

Seattle, Aug. 18.

"Aqua Follies of 1953," Al Sheehan-produced water show which plays here and in Minneapolis, garnered a big $170,000 in a 14-day (16 performances) stand ending Wednesday (12). Show played to 81,000, down slightly from last year.

"Aqua Follies" is a part of the annual Seattle Seafair, put on by Greater Seattle, Inc. This year's Seafair was the biggest ever. Adding to its size was the Governor's Conference; a visit by President Eisenhower, and a "Welcome Lane" for returning Korean war veterans which saw governors each welcoming home a soldier from their home state. The Seattle welcomes for Korean veterans is strongly supported by show biz, with musicians union paying bands out of recording fund, and other entertainers, including the Barclay Can Can Girls donating services.

MORO-LANDIS TAKES ON BILTMORE BOWL SHOWS

Los Angeles, Aug. 18.

Moro-Landis takes over production of the floorshows at the Biltmore Bowl Sept. 2, replacing Dorothy Dorben who has had the spot since June, 1951, when manager Joe Faber launched a new policy and added a line of girls. Moro-Landis now has the Sahara, Las Vegas, and the Riverside, Reno.

Initial M-L offering will star Jon & Sondra Steele with the Jaywalkers, Le Brac & Bernice, the Moro-Landis Girls and Hal Derwin's orch.

AGVA FINES CHAMPIONS 1G FOR COAST CUFFO

Hollywood, Aug. 18.

In the first crackdown enforcing a more rigid clearance policy by Theatre Authority, American Guild of Variety Artists slapped a $1,000 fine on Marge & Gower Champion for performing cuffo at a City of Hope benefit recently. The event, held at Santa Barbara, had not been given the greenlight by TA, central clearing house here for all benefits.

The Champions pleaded guilty, saying they hadn't checked with TA or AGVA, but were told by COH officials the affair had been cleared, Coast rep Eddie Rio said. As a result, AGVA is investigating the situation to see who at COH is responsible.

Frances Langford, Estelita and Donald O'Connor, also involved in the benefit, were unable to appear before the board due to commitments or illness, and their sessions will be held later.

A&C Stay in Britain For Split Vaude Week

London, Aug. 11.

Bud Abbott and Lou Costello will do a split week in English vaudeville prior to their return to the U. S. Aug. 27.

Team goes into Moss Empires' Winter Garden, Morecambe, for three days, opening Aug. 24. Comedy pair also will act as judges of the annual bathing beauty competition.

Admission prices will be doubled for the A & C stay, with usual show booked for the week playing minus the film stars the remainder of the week.

They grab a plane Aug. 27, and late in September they start shooting their first 3-D pic, "Fireman Save My Child," which Charles Lamont will direct for Universal.

Tony Martin to Pitt

Pittsburgh, Aug. 18.

New show policy will be inaugurated by the Twin Coaches, just outside Pittsburgh, on Sept. 4, with Tony Martin coming in to headline the initial show. He'll be here through Sept. 11 but the room will not operate on Sundays.

Nitery seats 1,000.

York Fair Snags Names at 11th Hour; Monroe, Mick, Paul-Ford, Carmen Set

The York (Pa.) Fair remains the contradiction in the matter of booking headliners. While most other shindigs must work nearly a year in advance in lining up talent, this fair gets its headliners just about a month in advance, and generally manages to come up with some top talent.

This year, the York Fair will start off its talent activities with Vaughn Monroe and Ray McKinley's band, Sept. 16; Les Paul & Mary Ford headline Sept. 17, and Mickey Rooney and Carmen Miranda are paired for the final talent session the following day. Frank Wirth with assistance by Benny Kutchuk lines up the talent.

Problem of getting many headliners into the fairs remains a terrific problem for the talent agencies. The fairs start working on shows about nine months in advance. Thus none of the major percenteries will commit headliners on engagements that far off for the simple reason that film, tele or radio shows may come up, and a fair stand may stymie that deal.

The major exception, of course, is the Canadian National Exhibition, Toronto, starting Aug. 28. This is the prize date among all the outdoor shindigs and salary is so high that it pays the headliner and the percenter to make tele and film commitments revolve around the CNE stand. Thus, this expo has been able to get names such as Danny Kaye and Jimmy Durante, and Victor Borge headlines this semester.

Of course, fairs have been able to snag names periodically for domestic dates. Bob Hope generally manages to play several a year, but these fair dates generally come at a time when he plays a string of one-nighters. Otherwise the problem of getting the upper strata of headliners to hancock a deal long in advance is one of the stymies for agencies handling the top names.

NEWARK'S TWO BURLEYS AND MINSKY HAS ONE

Newark, Aug. 18.

Burlesque returns in force to Newark this week (21) with the opening of two stripperies. The Empire Theatre, which has been going for two decades, and the Adams, a newcomer to the burley ranks, start operations. Latter will be operated by Harold Minsky, scion of the burlesque family which was put out of business in New York by the late Mayor Fiorello H. LaGuardia.

Opening of the Adams by Minsky marks the closest to New York that any of the Minskys have operated a theatre since that form of entertainment was banished from that city.

The Adams was a vaude house until a couple of years ago and prior to that was operated by the Shuberts as one of their major road stops. The N.J. house was initially refused a license by city officials, but courts ruled that the permit must be issued and then it could be closed if indecent shows were presented.

New Houston High Hatter

Houston, Aug. 18.

The High Hat opened Thursday (13) under new management. The new operators are the daughter and son-in-law of oilman Glenn McCarthy, whose Shamrock Hotel is nearby. The new managers are Mr. and Mrs. George Pontikes.

'Cycles' for Houston

Houston, Aug. 18.

"Ice Cycles of 1954," a John Harris production, is scheduled to play here at the Sam Houston Coliseum opening Sept. 24. Show will be sponsored by the Milk Fund, Inc.

Icer will feature Ginny Baxter.

Ice Review

Sonja Henie's Ice Revue
(SPORT PALAST, BERLIN)

Berlin, Aug. 10.

Sonja Henie, Marshall Beard, Donald Watson, McKellan Bros., Joyce Lockwood, Alexander & Martha, Buddy La Ronde, Charles & Lucille Cavanaugh, Hamm & Riggs, Aug. 1-16; $2 top.

Although Berliners are fairly well used to ice sensations after the appearances of the "Roller Follies" and "Holiday on Ice," they have never reacted quite as enthusiastically as they did when Sonja Henie's "Ice Revue of 1953" opened at the 7,000-seat Sport Palast. Of course, there is some reason for it, Berlin being the place where Miss Henie first earned her popularity.

She first appeared here in 1926 and scored her initial big triumph in 1929. Since then she has been a special favorite with Berliners who gave her the nickname "Haeseken" which exists still today. Posters reading "Haeseken back in Berlin" or "Welcome in Berlin, Sonja" were widespread all over Berlin. Quite a number of papers published biogs on her; some even continued in several followup editions.

Press notices ranged from excellent to very good. But there is no denying the fact that the lion's share of the tremendous applause was not due to her performances but to her charming personality. Some scribes mentioned that the top performances seen previously in "Holiday on Ice" were of better calibre and there is some truth to that. Miss Henie is not as fresh as previously and some of her tricks appear a bit aged now. But her skating is still full of beauty and grace. No other ice performer seen in this town has kept these factors as long as she has, considering the fact that she has been doing her ice work for almost three decades.

Special honors must go to the socko decor of the show. It's all in all a mixture of dance, sports and artistry that can stand highest competition.

Besides the first lady, honors are due Marshall Beard, her partner, a very elegant skater; Buddy La Ronde, a wonderful jumper, Don Watson, lovely Joyce Lockwood and just anyone of the well-trained ensemble. So far, all performances have registered brisk biz. *Hans.*

TA Withdraws Technicality, Soph's Texas 'Preview' Fete on Per Sked

Hollywood, Aug. 18.

After a day of transcontinental phone calls and agitation of ulcers, Theatre Authority decided not to change its original stand and will permit Hollywood names to appear at the Golden Jubilee testimonial dinner to Sophie Tucker to be held at the Shamrock Hotel, Houston, tomorrow (Thurs.). Leroy Prinz, who had been given the greenlight to stage the show resumed work in time to reinstate plans snafued over the weekend when the local TA considered rescinding its okay for the event when it was discovered that Soph wouldn't be appearing at the Houston spread.

The board figured that a testimonial without the guest-of-honor didn't mean much and considered withdrawing its okay. TA finally decided to let the original permit stand inasmuch as the Shamrock's buider, Glenn McCarthy, had guaranteed $40,000 to various actor charities from the $50 per-plate dinner. Furthermore, it was understood from the start by the Texans that Soph would not be personal. She made a tape-recorded special greeting for the event.

McCarthy also plans to head a delegation of 50 Houstonians who will come to New York for the main event in Soph's Golden Jubilee celebration—the dinner tendered her, under Jewish Theatrical Guild auspices, at the Hotel Waldorf-Astoria, N. Y., Oct. 4.

Filmsters planning to attend McCarthy's Houston "preview" include Edward G. Robinson, Jack Haley, Gilbert Roland, Jack Carson, Roberta Haymes, Fifi D'Orsay, Tony Dexter, Marjorie Lord, John Carroll, Constance Moore, Allyn McLerie, Penny Singleton and Tom Conway among others.

It's planned to hold a special rehearsal in the Emerald Room of the hotel on the morning of the dinner which is expected to last about three hours and which will be open to the public at an admission fee.

Both Miss Tucker's and McCarthy's main objective is to raise that coin for the sundry theatrical charities.

Buddy Moreno orch currently playing a two-week stand here at the Marine Room of the Pleasure Pier in Galveston, Tex.

Mont'l Boniface Holmok In Hospital After Crash

Montreal, Aug. 18.

Harry Holmok, owner of the Bellevue Casino, Montreal's biggest and most successful nitery, is in serious condition in Queen Elizabeth Hospital here, as a result of his convertible smashing into a stationary freight train at a Metropolitan Blvd. crossing last Tuesday (11).

Also injured in the crash were Mrs. Holmok and Mrs. Frieda Simon, of New York, a friend of the couple.

Trend: Donkey Ball Back

Omaha, Aug. 18.

Donkey ball, a rage in these parts some 15 years ago, has reappeared. Ralph E. Godfrey of Crescent, Okla., is touring smaller towns under auspices and is reporting big gates.

Top local businessmen are usually drafted as players.

Inside Stuff—Vaudeville

The N. Y. Daily Mirror's lead editorial one day last week, captioned "'Red Hot' 50 Years!" had this to say:

"We were delighted, naturally, to read that practically everybody in the business like which there's no business is getting together to honor wonderful Sophie Tucker with a Golden Jubilee Testimonial Dinner on October 4.

"But then the startling thought struck us that there was not a Sophie Tucker in showbusiness before 50 years ago. Could that really be, we wondered. How could there have been laughter and sheer happiness of living and kindly warmth in the entertainment world without Sophie?

"To us, it seems as if there must always have been a Sophie Tucker. She is a living vibrant legend, a nostalgic link to the many years that have slipped by so quickly, a heartening assurance that we can believe in agelessness and changelessness.

"It is especially fitting that the Jewish Theatrical Guild, which is sponsoring the tribute at the Waldorf-Astoria, has included seven other theatrical charities to benefit from the occasion. It is a reflection of the greatness and goodness of the beloved "Red Hot Mama" who has never been known to shirk giving of herself and her red hot talent to all charities.

"We're giving Sophie a pre-testimonial salute on the half-century of happy times she has given to the multitudes who have laughed and cried and relaxed with her. She is truly the First Lady of show business."

Seattle's New Cafe

Seattle, Aug. 18.

New nitery here is Jackie Souders' Rendezvous in the New Washington Hotel. Souders, local musician and orch leader, is host, and Mickey Ingalls band is playing. It's a no cover, no minimum policy.

Biz has been good for first week.

S.A.'s Keyhole Teeoff

San Antonio, Aug. 18.

Don Albert will open his Keyhole nitery here Aug. 28. He plans to present two shows nightly.

Alan Dixon has been signed as m.c.

Night Club Reviews

Continued from page 48

Sands, Las Vegas

"Lookie There Ain't She Pretty," "Indian Summer," with Charles Nelson's chanting, Byron Palmer's warrior solo, hit high score. Ray Sinatra, out with broken ankle, has Haymes' Al Lerner to conduct, and otherwise orchsters hold fast to musical line sans armbeater for effective backgrounds. *Will.*

Chez Paree, Chi

Chicago, Aug. 14.

Sonny Howard, Jacqueline Fontaine, Eddie Collins, Johnny Martin, Chez Adorables (7), Brian Farnon Orch (8); $3.50 minimum, $1.10 cover.

Scarcity of top-name vaude talent in this territory has led this bistro, Chi's sole remaining night club of the old school, to adopt a "new faces" revue for a limited stay. Three acts were booked only a week before opening date, when it became evident that the hot talent would be unavailable at any price, with acts preferring to play in Las Vegas or TV-available New York. New faces setup is risky for a spot like the Chez, as scant house for opening night seems to bear out, but show was in competition with the all-star football game.

Sonny Howard, making his first Chi date in five years, has an agreeable brand of song, an amiable manner and a polished package of impressions that keep him on stage 45 minutes, somewhat longer than is necessary. Stint opens with a lively "Wonderful You" and then shifts into impersonations of Laine, Satchmo, Tony Martin and other singers, numbering 15 in all. Carbons are good likenesses, some of them mildly satirical, all winning a good hand. Singer's own voice is good enough to merit more time than he allows it, and closer of "Vesti La Giubba" wins a recall, wherein Howard reprises an Eddie Jackson impression with brass band parading behind him in sock strutoff.

Jacqueline Fontaine is attractive and she can sell a song. George M. Cohan medley gets off to big approval, before the throaty-voiced chanter shifts to "Vagabond Song," which she does in several accents after over-lengthy, rhyming intros for each version. Sole slow offering, "Are You Lonesome Tonight," proves her adept in this genre too, and a Sophie Tucker impression on "Some of These Days" scores cheers. Closer is a personality-laden soft-shoe stepping of "Tea for Two."

Leadoff is taken by Eddie Collins, Art Mooney's featured banjoist, who strikes mild night club reception in an act that depends upon his ability to strum rapidly and perform sound tricks on his instrument. Tricks follow some numbers recorded with Mooney's band, consisting of double and treble banjo effects, train sounds, and finally zither tones on "Third Man Theme." Wrapup is "Twelfth St. Rag" that takes a speed finish for a good hand.

Johnny Martin and the Chez Adorables fill in between acts with two production numbers, and the Brian Farnon orch showbacks and plays for ballroom. *Les.*

Hotel Chase, St. Louis

St. Louis, Aug. 14.

Modernaires, Carl Sands Orch (8); $1-$1.50 covers.

With the summer season at this swank roof airconditioned room soon coming to a finale, the management hooked onto a juicy b.o. plum when it brought in the Modernaires to solo for a two week frame. It is the local debut of the aggregation and it was near SRO biz when the session started with Carl Sands, at the piano, guiding his crew through a swell interp of "Sabre Dance."

The quintet, with Paula Kelly in a white strapless gown, goes into action with "The Customer Is Always Right," adding a novelty by twirling plates on elongated sticks. The baritone leads the warbling of "No Other Love" with one of the lads doing a Donald Duck quacking stint to enliven. The gang cuts a few comedy capers for "Doggie In The Window" that cop more customer approval. "I Can't Carry A Tune" is also a solid click. With the four lads forming a barber shop quartet, they sock over "Honeymoon."

A medley of songs from "The Glenn Miller Story," a film in which they shared a role also cops a deserved mitt. The miming of Johnnie Ray, another of the Four Aces and a zany burlesk of a Campbell soup singing commercial score heavily to wind up the session.

Sands' tooters turn in a neat job. *Sahu.*

Cal-Neva, Lake Tahoe

Lake Tahoe, Nev., Aug. 12.

Carl Ravazza, Sportsmen, Tara Summers, Ving Merlin & Violins, Fashion Debs (6), Bob Millars Orch; no cover or minimum.

An hour and a half is a long time for a nightclub show, even for good music. But this 90-minute fest runs an unflagging course and builds right up to Carl Ravazza's last song.

The four acts, although each concerned with music, are different enough to keep interest. Ravazza is for the romance department, the Sportsmen for the novelty and comedy lick, Tara Summers goes as a brand new name and unusual voice, while Ving Merlin starts the whole thing off with his girl violinists.

Ravazza's cool croon begins as usual from among the tables with "Hello" and slides right into "My Lady Loves To Dance." He's still well supplied with his quiet, subtle novelty bits like "Calypso Joe," a thing which goes the whole route without music and somehow ends up with the orch in tune with Ravazza.

He gets good results with a new innuendo-type lyric, "It's the Same All Over the World," done in the shady parts with his gradually diminishing lyrics, still vivid with his shrugs and gestures. He can still charm in his sequence as he sits in a chair with mike in hand to purr "It's All in the Game." A medley of oldies catches for a little nostalgia.

Ravazza's showmanship is nothing more than a straight song job with flashing teeth and well-schooled larynx which allows certain trademarks for style. No gimmicks, no added attractions, except the standard intro from the tables which always gets him quick attention.

The Sportsmen, if one had never heard of them before, are undoubtedly connected with Jack Benny. This is made very clear in the first five to 10 minutes of their act. They get "phone calls" from him and the first words they utter are about "Lucky Strike." Thankfully, all the material for the association is good enough, but entirely superfluous. An indication of the Benny relationship anywhere else in the fine program would be well enough, but they seem afraid that unless they establish this fact now, they might die later on.

Nothing could be further from the truth. They are loaded with vockworthy, clever songs. "United We Sing, Divided We Fall" is the history of the quartet beginning with one man. Their barbershop harmony on "Silvery Moon," etc., replete with derbies and handlebars, is just plain fun to watch. The softshoe tossed in is great. Best of lot is "You Only Want it Cause You Haven't Got It."

The intro of Tara Summers has its biggest impact in that it is not simply an intro of a new personality, but the fact that she has never appeared professionally or in public before. Considering this, the dark-haired beauty's poise and confidence are overwhelming. It seems almost like a frameup of some kind.

A soprano with good control, Miss Summers is sticking right to the script, word-for-word, but she does this completely at ease. Slim and perfectly shaped, she stands with a concert singer's slightly ajar arms at side, and with head high. She has an entrancing use of eyes and eyebrows, and carefully smooth gestures. Running anywhere from arias to "Doggie in the Window," because, she says, "My writer told me I had to sing popular, too," she gives the number at hand the seriousness or humor it deserves. And some of the breaks from classic to pop are drastic. "Song From Moulin Rouge" is sample of her pops.

Her appearance at a time when her type of singer is a nightclub act, plus her unusual sudden entrance as a professional, will carry her well until she has achieved the savvy needed for steady employment. Undoubtedly, with proper guidance, any medium is her meat.

Merlin has his three girls in the obvious game of fiddle-faddle on such tunes as "Hot Canary" and "Holiday For Strings." They move among each other but keep fiddle sticks on straight melody assignments. The act has all the charm necessary for a once-around-booking but will need something more to keep in business. The "fiddle talk" gets most approval. *Marc.*

5 O'Clock, Miami B'ch

(FOLLOWUP)

Miami Beach, Aug. 18.

Following a month-long vacation, Martha Raye is back for another four frames at her Five O'Clock Club, with format that features a young comic, the Ted Wills Quartet and herself in the starring spot. That the formula is a successful one is evidenced in the steady patronage attracted, with sellouts the norm for first shows plus well-filled room for the post-midnight session.

Miss Raye hasn't changed her act much, outside of tightening and reroutining, and from manner in which her standards are received she doesn't need any new material here. Aud keeps calling for straight and comedy numbers she has been purveying for some time now, such as potent "Black Magic," or "Love For Sale" on the straight sequences or comedy-limned lampoon on "La Vie En Rose" and Calypso-rhythmed "Feet's Too Big For The Bed." Comes back for the expected "Glory Of The Sword," burlesque with the Ted Wills four, to spark howls. Has to beg off.

Policy of setting in young comedians seems to pay off both for acts and for house budget. Last week saw Lenny Maxwell, a new face hereabouts, who clicked with his yarns, impreshes with zany switches and topper, a sock carbon of Louis Armstrong. Currently there is Shecky Green who broke in at this spot last year. He's come back with basically the same act and is doing okay.

Husky lad keeps pounding away for laughs. There's nothing subtle about his work. Mugs and gags his way with mixture of effective and weak material. Comes up strongly toward finish with adlibbing to ringsiders. Takeoff on punch-drunk fighter routine could stand punching up on lines; his best bits are carbons of Laine and Ray. Winds with straight "Lucky Ol' Sun" for solid bowoff.

Ted Wills quartet, per usual, set well with their song medleys, standout being version of "Granada" and "International Medley." Len Dawson and his orch are back on the stand and handle the show in smooth style. *Lary.*

Hotel Radisson, Mpls.

Minneapolis, Aug. 15.

Judy Johnson & Her Dates (2), Don McGrane Orch (7) with Joan Montell; $2.50 minimum.

When diminitive songstress-dancer Judy Johnson discards her skirt to reveal an eye-filling pair of gams along with her plunging neckline as she joins her unbilled pair of male hoofers in a bit of stepping, it's somewhat of a novelty for this very prim, proper and plush Flame Room. Accustomed to the conservative in entertainment, its habitues receive a pleasant shock which is intensified as the well proportioned miss makes the rounds of the ringside tables lightly attired.

However, the completely harmless and respectacle entertainment served up by the performers would pass muster in a monastery, so that purity still reigns supreme in this refined supper club.

It's Miss Johnson's first time here and her offering stacks up as an acceptable, if not outstanding, hodgepodge of chirping and tersichore, somewhat short in substance, perhaps, to carry an entire show's weight, as it's required to do. On her part, she's sufficiently animated, exuberant and dramatic and impresses as gracious and personable. Her warbling, legology and small talk satisfy and the two boys' interpretive dancing for her songs lends a degree of production value to numbers. The act gains by its variance from straight vocalizing and ballroom dancing which are the usual dishes here. Highlights include "The Old Soft Shoe" hoofing and Miss Johnson's projections of "C'est Magnifique," "When Love Comes In" and "I Wish." Some of the material is exclusive.

Don McGrane orch deservedly captures acclaim for its contributions and vocalist Joan Montell's charm and talent hit the mark. *Rees.*

Sahara, Las Vegas

Las Vegas, Aug. 11.

Peggy Lee, Jose Greco & Co. (9), Amin Bros. (2), Skylarks (5), Sa-Harem Dancers (12), Pete Candoli, with Marty Paiche, Joe Mondragon, Frank Capp, Stella Castilucci, Cee Davidson Orch (12); no cover or minimum.

Sahara's booker, Bill Miller, has concocted a real glammer bill to entice customers—especially visiting firemen—loading up with Peggy Lee & her combo headed by Pete Candoli, Jose Greco & his troupe of exciting Spanish terpers. Then, as added tang, he has Skylarks, Amin Bros., and Sa-Harem Dancers contributing plenty to the dazzler.

After Jose Greco finishes with his socko work, something strong has to follow—and that something is Peggy Lee. Her excellent musical assist by Candoli (trumpet), Marty Paiche (piano), Joe Mondragon (bass), Frank Capp (drums), and Stella Castilucci (harp), hypos exciting windup with Miss Lee. Her forte is a savage beat and drive based on Afro-Cuban rhythms, know-how of selling a song in any department, even the sexy ballads. Hits the pops, blues, tonk tune, folkways, and adaptation of Gallic melody, "When the World Is Young," with harpist Stella Castilucci, before belting many choruses of trademark "Lover" for cheers and whistles.

Magnificent is the word for Greco. His Spanish interps last only 25 minutes, however, and are geared to please nitery clientele to the fullest extent. He makes no concessions or commercial adaptations, but lays the authentic stuff right on the line. Such showcases as "La Cana," "Bolero" by Ravel,

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Sahara, Las Vegas

and the showstopping "El Cortijo," reveal the fabulous artistry, heel & toe rhythmics, castaneting.

Top kudosing is handed each member of the company in various solos, combinations with Greco or without. Femmes Lola De Ronda, Malena Vargas, Tina Velez are all vivid lookers, with males Luis Olivares, Julio Torres, Angel Soler exhibiting finesse and exuberance. Roger Machado accomps on the spinet and aids house maestro Cee Davidson. Guitarist Ricardo Blasco assists the Iberian tempos, and Chinin De Triana pleases with vocalistics of "La Cana," along with solo spot "Ole Torero."

Amin Bros. return after previously establishing themselves in this room for sock acro-flip & foot pedal tricks. Reception this time around is even more resounding. Skylarks, inked for six frames, have little to do on current opus, but lend fine harmonies during production terps supporting Sa-Harem Dancers. This line continues its top precision steppery with Spanish themes, "Granada," and walloping "Toreador" finale. Cee Davidson orch overcomes many cue and temp obstacles for clean backstop job throughout. *Will.*

Sky-Way, Cleveland

Cleveland, Aug. 14.

Henry Levine Orch (9), Jackie Linn, Jackie Jocko & Joe Peters; $1.50 cover, $2 weekends.

It's not such a far musical cry from Henry (Hot Lips) Levine's prewar NBC radio series, "Lower Basin Street Chamber Music," to his current "Morning Bandwagon" troupe playing its first local nitery date at Eddie Sindelar's Sky-Way Lounge Club.

Trumpet-tooting bandmaster still plays a distinctive brand of Dixie jazz with the same drive and hep showmanship which infuse this revue. Although short on comedy and leaner on hoofing acts, it smartly showcases the band he uses on his daily WTAM morning radio program as well as on his WBNK-TV evening hour, with Jackie Lynn as vocalist.

Levine's quartet steps out to steam up the hottest, fanciest Dixieland rhythms ever heard in this area, to the vast enjoyment of its many addicts here. When the vet maestro's fluent horn starts strutting through those Lower Basin jernts, catching all the honky-tonk tang and zest of old ragtime classics, it engenders a terrific amount of downbeat excitement.

Carrot-haired Miss Lynn as crew's canary, whose well-placed curves have stage poise, projects a winsome personality plus a naturally appealing voice in her own turn. Looking utterly unspoiled, this young looker gets off with the proverbial "Great Day" but strikes more original ground in a clicky medley. From "I'm Nobody's Baby Now" she segues into "Lover Man" with svelte blues effects that sound different.

A smiling "Making Whoopee" takeoff and her "Yea-Boo," a frivolous band-participation novelty, are calculated to put audience in a clap-happy mood. Her sweet-toned pipes get their best airing in "I Walk Alone," a real charmer, before going into a satiric soft-shoe song-and-dance bit with Levine. Good impression is enhanced by her tasteful gowns, and nice routining.

Jackie Jocko, who broke in his act at this room a year ago, continues to display improvement as a robust-voiced bleater. Frankie Laine's influence permeates his cheerfully contagious shoutings of "Old Devil Moon," "Birth of Blues" and upbeat swing interpretation of "Lover Come Back to Me." Whenever Jocko tries straight ballading of a more subdued sort, as in "Tenderly" or "Call Me Darling," he loses effectiveness. These two letdowns are offset by his vitality at piano and Joe Peter's drumskin-blinstering accompaniment. Levine's show-backing is as expert as his band's engaging dance rhythms. *Pull.*

Eddys', K. C.

Kansas City, Aug. 15.

The Novelites (3), Tony DiPardo Orch (8); $1 cover.

Usual policy of multiple-act bill is sidetracked for the current session as the Novelites trio comes back to this deluxe downtown establishment after an absence of over three years. Their varied repertory of songs, instrumentals, and outlandish foolishness covers the entire 45 minutes, and they fill it to the satisfaction of the customers.

Threesome of Joe Mayer, Frankie Carr and Art Terry make comedy their big wedge. Although Mayer fools around with a bass fiddle, Carr fingers an accordion, and Terry twangs the guitar, the instruments are little more than props. Most of their comedy is based on music, but it is highly varied and much wacky. Threesome work hard, keep going at a fast pace, and while their fun has its ups and downs, at a point or two it reaches proportions of tearing the house apart.

After a snappy opening and some razzmatazz on "Mississippi Mud" as a vocal and instrumental springboard, they get into their tall kidding. A youngster trying to tune in the Lone Ranger is a vehicle for a wide range of impressions, and a rocket ship trip lets them kid internationally. Hillbillies are ribbed wittily but too long and with an off-color note here and there. They straighten up a bit to go musical, Carr being featured on "Tico Tico." Terry on "Donkey Serenade" on which they all chime in vocally as well, and Mayer on an operatic bit. Session of impressions on vocal stars of the day winds the show. *Quin.*

Cal-Vada, Lake Tahoe

Lake Tahoe, Nev., Aug. 12.

Johnnie Ray, Gary Morton, Jean Devlin Dancers (6), Dick Peirce Orch; $2 minimum.

The modified Johnnie Ray was first noticed on his disks. He didn't seem to be wailing as much; the melody was easier to follow, and he seemed to be conforming to a regular singing job. The change, although it did not sell as many platters as the impact of his emotional style, will at least keep him in business, now that the novelty of the "cry" has worn off.

Now the change is evident in his shows. The old frenzy stirred up at the beginning of his rise is considerably subdued. He is resorting to a much less abandoned presentation as a more solid foundation for continued success. Plenty of music, a lot of action and enthusiasm have taken the place of racking sobs, and fits on the floor.

Unmistakably it's a change for the better. No one will be disappointed if they're seeing Ray for the first time because a subdued Ray is still quite a sight to behold. But the overall picture is much more normal. He doesn't sit down at the piano at all until time for "Cry" and "Little White Cloud." Out in front all the time, and waving and stamping in his awkward manner, he quickly builds the old excitement.

"Somebody Stole My Gal" sees him in a rare bit of comedy (for Ray). He dons derby and clicks his heels in a little jig during the bridge. He even jams the derby down over his ears. The windup with his emotion tunes and final handclapping spiritual is almost a medley and heavy workout. And his showmanship here is taken very seriously by everyone. He still just barely makes it back, utterly exhausted, or so it seems, for encore.

Gary Morton, at show caught, had an amazingly successful turn with the aud as the straight man in the act. First with a couple of cute youngsters on stage, he was racking up top laffs even before he'd gotten into his act. Later with Henry J. Kaiser at ringside, he was again in good quips. Silliness around impreshes, rather than impreshes themselves, are approved. His easy meshing with what comes before him and after him is good. He brings on Jean Devlin Dancers with tongue-in-cheek and in general does good at emceeing. *Mare.*

Mt. Royal Hotel, Mont'l

Montreal, Aug. 14.

The Manhattans (4); Raymond Chase, Max Chamitov Orch (8) with Norma Hutton, Bill Moodie Trio; $1-$1.50 cover.

The chirping of the Manhattans and the concertina efforts of Raymond Chase make ideal entertainment for the dog days of August but offer little that is off the beaten track. Chase, who has made repeated appearance both in this room and other boites around town, opens current showcase and pleases with his nimble fingers and slick arrangements.

About midway through stint, Chase enticed (at the dinner show) a youngster on the floor and worked him into act playing a miniature accordion with Chase supplying major musical moments. The kids take all this seriously. Chase picks up a few yocks from ringsiders on situations that develop and the juves end up as little more than fall guys for performer. Encoring with two very small concertinas, Chase does a group for a good reception and begoff.

The Manhattans, three guys and a cutie called Molly, follow the music of Chase with a quick rush of youthful energy, a varied and somewhat complicated songalog and a solid collection of voices.

Positioning of songs presented needs overhauling and their special item called "We're a Team" would sound better near opening rather than dropped in second set. The Manhattans evidence much originality both in their warbling and precision movements making such songs on their list such as "Good Old Days" seem out of place and hackneyed. Femme in act looks great, can sing and should be spotlighted occasionally to sharpen pacing.

Songless Norma Hutton does intro chores for both acts and then sparks the Max Chamitov band with her okay vocals during dansapation moments. Bill Moodie and his trio spell the orch during interludes. *Nemt.*

Bellevue Casino, Mont'l

Montreal, Aug. 14.

Maurice Colleano & Co. (3), Margaret Sisters & Bruno (3), LeBree & Berrace, Gaultier Gay, Charles Danford, Bill Deegan, Bax Belair Orch (14), Buddy Clayton Quartet with Shirley Sheldon, Casino Lorettes (10), produced by Natalie Komarova, music by George Komarati; $1 admission.

Once again the Bellevue Casino comes up with a cinch-to-show-ease for the summer trade and the kudos this week are spread evenly throughout offering with the extra nod going to producer Natalie Komarova for her three big production numbers showing the Casino dolls to best possible advantage.

For a single buck as the admission charge, patrons of the Bellevue Casino get 100% value.

Show openers are LeBree & Berrace who offer a concertina cycle session with the male duo. Brees scoring atop the perch. High point is when Guy, while still in motion, jiggles 16 hours on various parts of his body. Femme dresses act during initial stanzas and then, discarding her skirt, climbs aloft to share plaudits with LeBree on some fifty balancing bits.

The two Margaret Sisters with Bruno exhibit a neat terp session with the emphasis on Bruno picking up the dolls and spinning them wildly around the floor. Combo repeat later in show with an Apache set that is saved by the brief costumes and tough stuff from being repetitious.

Headliner, of course, is Maurice Colleano and his company in the closing slot. The broad humor and general hokum of Colleano is a cinch in this saloon and guy reprises his teeterboard routine, the ballroom dance and eccentric hoofing to salvos. The two males and a pert gal who assist Colleano in his antics do little more than take the straight sides for him, except the girl, who does a solo midway in presentation that clicks visually and talent-wise.

Vocal chores are carried out in able fashion by baritone Charles Danford and attractive Gaylaine Guy (New Acts). Bill Deegan, a local radio announcer who is now doing intros at the Bellevue, is more in evidence in this particular revue, and although he has plenty of savvy via the chatter line, he goes overboard on the gabbing and fails to register with clientele as he would with better material.

Bix Belair's big, brassy orch does a solid job behind all performers and splits dance sequences with Buddy Clayton's group. *Nemt.*

Mapes Skyroom, Reno

Reno, Aug. 13.

Billy Eckstine, Bambi Linn & Rod Alexander, Mapes Skylittes, Eddie Fitzpatrick Orch; no cover or minimum.

This is the first big song name the Mapes Skyroom has played in some time and the turnout indicates an overlooked box potential. "Mr. B" is jamming tables and has to beg off in the final round even though they're yelling for more.

For pure smoothness of song-selling there's hardly an equal for the easy grace of Billy Eckstine. Perfectly composed and smiling in the most difficult workout of his lineup, Eckstine pulls all eyes without resorting to flailing arms and stamping feet. Relaxed and casual in a tuxed tux, he moves in and away from the mike almost imperceptibly to display his big baritone to full advantage. All movement is ball-bearing, nothing sudden, and the effect is complete, soothing enjoyment for crowd.

Starter is a relaxed upbeat, "If You Feel Like Singing Sing," with a cute the usual hit-too hard-for-it mood.

"Mardi Gras" with the smooth steadily subdued thumbs action of B & Linn gets top savoys, while "Send My Baby Back to Me" hits it solid as the latest of his disclicks. A medley closer is much too powerful to try to quit with, but Eckstine does. After "Tenderly," "Everything I Have Is Yours," and "I Apologize," each of which gets mitted approval at the beginning, he leaves. Despite a long ovation, he did not return for this very appreciative crowd.

Bambi Linn & Rod Alexander work very hard with five routines in this show, one or two too long. However, they get their best hands at the very last. Their review of dancing in show business from vaude to TV is very cute kickoff with a twist ending. Starting out with a ricky-tick "two-a-day" routine, they work up to current TV.

Most extravagant and dramatic of ballet numbers is love story set to "Nightmare," to begin with. Not preoccupied with twirls and drum rolling catches, the couple tells a good ballet story in very understandable action. *Mare.*

VARIETY BILLS

WEEK OF AUGUST 19

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (I) 20
Genia Mell
Corps de Ballet
Duke Art
Warren, Eustona & S
Choral Ensemble
Eric Huton
Rockettes
Tycoleans
Sym Orc
Warren
Palace (R) 21
Cecil & Shirley
Tanya
Gillette & Richards
Drifters
Don Cummings
Wally Vernon
Congaroo Dancers
Paramount (P) 19
Ella Fitzgerald
George Shearing 5
Mr Ballantine
4 Evans
B Sherwood Orc

Roxy (I) 19
7 Champs
Peggy Wallace
Lon Hall
Trixie
L Griswold
M Smith
Blades & Belles
Ballet Corps

CHICAGO

Chicago (P) 21
Jimmy Nelson
June Valli
Harmonicats
Artie James

MIAMI

Olympia (P) 19
Night in Havana
Tippy & Cobina
Marian Vinay

WASHINGTON

Capitol (L) 20
Connie Boswell
Jan August
Joe Phillips
B & C Robinson

LIVERPOOL

Empire (M) 17
Abbott & Costello
Beryl & Bobo
Dancing Duvals
Richman & Jackson
Eliman
Alfredos
Bobbie Kinther

LONDON

Palladium (M) 17
Kay Starr
Pat Henning
Lancers
Senor Wences
Ibarra Bros
Bernard Miles
Elkin Sis
Barna & Boros
Rosinas
W & Dorraine
Palladium Tiller G
Skyrockets Orc

MANCHESTER

Hippodrome (S) 17
Max Wall
Julie Andrews
Freddie Frinton
Hedley Ward 3
Joan Mann
Downey & Daye
Les Belles

Palace (M) 17
Guy Mitchell
Rodena 3
Hackford & Doyle
Allen Bros & J
3 Houss
Lionel King
Len Marten

NEWCASTLE

Empire (M) 17
G H Elliott
Jack Tripp
Leslie Welch
Manley & Austin
Helga Barry
Robert Harbin
Sereno & Joy
Arthur Scott
12 Fisher Girls

NOTTINGHAM

Empire (M) 17
Jack Lewis
Tommy Ro
Sonny Day
4 Mello Mn
Douglas Lesser
Arthur Knotto
Ralph Humber

PORTSMOUTH

Royal (M) 17
Al Read
Shane & Lee
A & B Black
Johnson Clark
Lizzet & Eddie
Allen & Lee
Eddie Gordon & N
Henderson & Kemp

SHEFFIELD

Empire (M) 17
Ossie Morris
Tommy Jover Co
Dumarte & Denzer
3 Burgess Bros
Royal Can Mounties
Raf & Jullan
Frank James

SHEPHERDS BUSH

Empire (S) 17
Stargazers
George Doonan
Woods & Jarrett
Ken Morris
Merry Micks
Geraldine & Joy
Kohs & Kalee
J & K Stuthard

SOUTHAMPTON

Grand (I) 17
Dave Kaye
Hazel Wilson
Ken Dorvelles
Rockfelds
Cortez & Pam
Elise
Derek Dixon
Judy Lanvert
Harry Mullins
Piccadilly Pin Ups

SWANSEA

Empire (M) 17
Richard Hearne
Alma Rogan
George Martin
Volants
Guy Pane
Hazel Holland
Ali Bey Co
De Vere Dancers
Maureen Volant

WOLVERHAMPTON

Hippodrome (I) 17
Gwen Liddle
Jimmy Wheeler

YORK

Empire (M) 17
Paulie Penny
Barry Piddock
Theo Lambert
Manders & Denman
Jane Carle
Bunny Bernard & T
Wendy Allen
Valerie Matthews

AUSTRALIA

ADELAIDE

Theat Royal (T) 17
Daresco 3
Lowe & Ladd
Charly Wood Co
Frank Cook
Chevalier Bros
Guy Nelson
Renita Krainer
C Carlisle & W
Bert Duke 2
Norman Vaughan
Sigrita
Sonya Corbeau
Joy Horsburgh
Show Girls
Nudes
Boy Dancers
Ballet

DUNEDIN (NZ)

His Majestys (T) 17
Farrar & Carter
Pat Gregory
Jinnae & Junior
Terry Scanlon
Cissy Trenholm
Armand Perren
Marika Smry
Barbara Howe
Jimmy Elder
Wim De Jong
Chribi
Enid Wilson
Joe Whitehouse
Jacques Cartaux
Nellie Small
Netta Dunmore
Betty Sullock
Tom Tobe
Skating Boys
Skating Girls

MELBOURNE

Tivoli (T) 17
Ronald Dowd
Geoffrey Chard
Frank Lisle
Nell Easton
William Diamond
Trais Taras
Beryl Hardy
Glenda Raymond
Alan Light
Robert O'Donnell

SYDNEY

Tivoli (T) 17
Marie Collier
Betty Fretwell
Barbara Wilson
Justine Rettick
Joyce Simmons
Wilma Whitney
Alwyn Smith
Dorothea Deagan
Stefan Haag
John Shaw
Lance Ingram
Robert Allman
Lorenzo Nolan
Leslie Adams
Leonard Delaney
Allan Eddy

BRITAIN

ASTON

Hippodrome (I) 17
Don Arrol
Davies & Lee
Shires & Hynes
McDonald Sis
Douglas Maynard
Margharita Stanley
10 E Rogan Girls

BIRMINGHAM

Hippodrome (M) 17
Tessie O'Shea
Johnny Lockwood
Johnny Matson
Olga Varona
St Denis Bros & B
Mona McCall
Grainger Bros
Dennis Lawes
De Vere Lovites

BLACKPOOL

Opera House (I) 17
L Compagnons de la Chanson
Harry Secombe
Eve Boswell
Harry Bailey
Kathryn Moore
Trio Hugony
The Cornet Singers
Ann Tyrrell
Corps de Ballet
20 John Tiller Girls

Palace (I) 17
Dave Morris Co
Dargie 3
Paula Coutts
Les Caribas
Roberti 3
Bette Lee
Annette Ladies

Tower Circus (I) 17
C Cairoli & Paul
8 Flying Croneras
Fischers Elephants
5 Hansels
John
5 Talas
Balladinis
2 Canters
Knie Legionnaire
Portugese Horses
Welsh & Shetland
Kossmayer
Carolas Cockatoos
Kossmayers Mule
Klats Lions
Tarzana
Little Jimmy
2 Angelos
Jimmy Scott
Circusettes
4 Olympiads

Winter Grdns (I) 17
Allan Jones
Ken Platt
Morecambe & Wise
The Morlidor Trio
The 3 Cottas
Rob Murray
Harry Worth
Jean Bayless
Malcolm Goddard
C Goodfellow
Annette's Belles

BOSCOMBE

Hippodrome (I) 17
Billy Whittaker
Mimi Law
Joe Poxnton
Gregg Andres & J
Lee Brooklyn
Earl Barney
Doris Logan
Al Brandoe
Eric V Marsh
Edward Orland
Terri Howard

BRADFORD

Alhambra (M) 17
David Hughes
H & W Mack
Jack Jackson
2 Pirates
2 Earls
Ravie & Bobs
Iris Sadler
Dashs Chimps

BRISTOL

Empire (I) 17
Jane
Delmonico Dancers

Hippodrome (S) 17
Billy Cotton Bd
Lee Ward
Amazing Briton
Will Carr
Harry Benel
Claud Williams
Conway & Day

CARDIFF

New (S) 17
Frankie Howerd
Marcia Owen
Max Geldray
D Rossaire & Tony
Lee Young
2 Valors
Hayden & Day
Felovis

CHISWICK

Empire (S) 17
Vancouver Boys Bd
Alfred Marks
Maria Perilli
Donald B Stuart
C & Montgomery

EAST HAM

Granada (I) 17
J & S Lamonte
Les Maxims
Stan Stafford
Flack & Lucas
Campbell & R
Cleff & Moroney

Palace (I) 17
Bartlett & Ross
Arthur Haynes
Roy Murray
Arenwitz
Moyna Cope
Shellagh Dey
J Rogan Girls

EDINBURGH

Empire (M) 17
Rose Murphy
Rex & Bessie
3 Loose Screws
3 Ledverers
Stan White & A
Rosinas
Fred Lavelle
Alan Clive
Merenos

FINSBURY PARK

Empire (M) 17
2 Valetas
Merry Macs
G & Colville
M & H Nesbitt
J & S Lamonte
Chan Canasta
Hulch
Rio Ron & Rita

GLASGOW

Empire (M) 17
Clarkson & Leslie
Deep River Boys
Ronnie Leslie
Dave Apollon
Margarite & Charles
Freddie Sales
Foray & Ray

GRIMSBY

Palace (I) 17
Tom E Bradley
Dave Winton

HACKNEY

Empire (S) 17
Lee Lawrence
Georgie Wood
Joan Rhodes
Jackson & Ritchie
2 Nadias
Venturas
Billy Maxam
Andree Jan

LEEDS

Empire (M) 17
Donald Peers
Jimmy James
Tanner Sis
Jimmy Clitheroe
Les Murphy
Georges & Linnette
Rita Hartell
10 Celebrities

LEICESTER

Palace (S) 17
Sandy Lane
Val Napier
Isabelle
Patricia Joyce
Syd Brandon
Pauline & Eddie
King 3

LINCOLN

Royal (I) 17
Laurl Lupino Kane
Moran & Eliot
George Truzzi

Cabaret Bills

NEW YORK CITY

Blue Angel
Portia Nelson
Orson Bean
Celia Cabot
Three Hits
Eadie & Hack
Earl Howard
Jimmy Lyons 3

Bon Soir
Jimmie Daniels
Oliveri Wakefield
Ghostley & Wood
Norene Tate
Garland Wilson
Mae Barnes

Cafe Society D'ntwn
Alan Dean
Max Kaminsky
Anne Russell
R & M Carnivale

Copacabana
Al Bernie
Betty Reilly
Clark Bros
Mace Barrett
Lee Kane
Priors
Al Durso Orc
Frank Marti Orc

Embers
Barbara Carroll
Tyree Glenn
Joe Jones

Hotel Ambassador
Jules Lande Orc

Hotel Astor
Sammy Kaye Orc

Hotel Biltmore
Cavaliers

Hotel New Yorker
B Cummins Orc
D & T Lemac
Karen
Deadenders

Hotel Pierre
Bernice Byers
Rascha Rodell
Stanley Melba Orc
Chico Relli Orc

Hotel Plaza
M Bergere Orc
N Matthey Orc

Hotel Roosevelt
Lenny Herman Orc

Hotel St. Regis
Milt Shaw Orc
Hawaiee Dinr Orc

Hotel Taft
Vincent Lopez Orc

Latin Quarter
Franklin & Lane
Roweena Rollins
Charlivels
De Castro Sis
Gloria Leroy
Nellie Ales
Art Waner Orc
B Harlowe Orc

Le Ruban Bleu
Jane Dulo
Marshall Izen
Jackson Sisters
Norman Paris 3

No. 1 Fifth Ave
Bob Downey
Harold Fonville
Hazel Webster

Old Roumanian
Sadie Banks
Joe LaPorte Orc

D'Aquila Orc

Park Sheraton
Milt Herth
Joan Bishop
Rosa Linda

Riviera
Jack Carter
Agnes Bros
Hamilton 3
Walter Nye Orc
Pupi Campo Orc
Doug Rogers
Arden Lane

Versailles
'Nice To See You'
Georgie Kaye
Fay DeWitt
Don Liberto
Al Norman
Lou Nelson
Dorothy Keller
Patti Ross
Linda Lombard
Barbara Stewart
Carol Obmart
Salvatore Gioe Orc
Panchito Orc

Village Barn
Jackie Jay
David Bligh
Holly Warner
Zeb Carver
Bobby Myers Orc

Waldorf-Astoria
Chavales De Espana
Trini Reyes
Emil Coleman Orc
Mischa Borr Orc

CHICAGO

Blue Angel
Neville Black
Steve Gillas
Hayden Malagon
Nancy Curl
Bill Young
Ann Williams
Grace Nichols
Bob We Dick Trio

Black Orchid
Felicia Sanders
Hamish Menzies
Albert Dekker
Ken Sweet Trio

Chez Paree
P Hayes & M Healy
Ted & P Rodriguez
Lottie Bean
Johnny Martin
Chez Adorables (8)
Brian Farnon Orc

Conrad Hilton Hot'l
Eileen Carroll
Maxie Lee
Seitz & Loichinger
Dick Price
Sid Kraft
Kudell
Maricich & Peterson
Dick Salter
Bill Jordan
N & J Waldo
Buddy Rust
Odie Clark
Dennis & Darlene
Boulevar-Deers (7)
U Masters Orc

Edgewater Beach
Frances Langford
Hal McIntire Orc
Jean McManus
McIntosh
D Hild Dcrs (10)

Palmer House
Georgie Gohel
Saveen
Nigro John
Wynn
Three's Company
Martha A Bentley
Harris & Thomas
Christopher & King
Peter Conlow
Louise McMullen
Dorothy Ault
Johnny King
Robert Cooper
Henry King Orc

LOS ANGELES

Ambassador Hotel
The Champions (2)
The Cheerleaders 5
Les Baxter Orc

Bar of Music
Paul Gilbert
Bobby Short
E Bradford Orc

B Gray's Bandbox
Billy Gray
Moore & Lessy

Biltmore Hotel
Dave Barry
Anita Aros
Trio Bassi
Hal Derwin Orc

Ciro's
Roberta Linn
Gall Gall
Dick Stabile Orc

Charley Foy's
L Carter & Cartl'rs
Mary Foy
M Padula
A Browne Orc

Mocambo
Joanne Gilbert
E Oliver Orc

Statler Hotel
Xavier Cugat Orc
Abbe Lane

MIAMI-MIAMI BEACH

Clover Club
Dolores Hawkins
Arne Barnett
Bob McFadden
Dolores Renay
Ted Lawrie
Tony Lopez Orc
Selma Marlowe Line
Leslie Lee
Kitty Crawford
Wally Hanks

Nautilus Hotel
Napoleon Reed
Del Breece
Antone & Ina
Sid Stanley Orc
Joe Harnell

Bar of Music
Bill Jordan
Fred Thompson
Beth Challis
Harvey Bell
Bobby Roland
Roy Douglas

Five O'clock Club
Martha Raye
Shecky Green
Ted Wills 4
Len Dawson Orc

Sans Souci Hotel
Lenny Kent
Barbara Black
Anne Barnett
Sacaras Orc
Ann Herman Dcrs

Saxony Hotel
Blackburn Twins
Marion Colby
Val Olman Orc
Bernie Mayerson Orc
Tony De La Cruz
Tano & Dee

LAS VEGAS, NEVADA

Desert Inn
Ted Lewis Co
Jack Durant
Skeets Minton
Arden Dncrs

El Cortez
Pat Patrick
Louise O'Brien
Tony Wing
E Shrivanek Orc

El Rancho Vegas
Joe E Lewis
Lili St Cyr
Martha Stewart
Austin Mack
El Rancho Girls
Bob Ellis Orc

Flamingo
John C Thomas
"Musical Moments in Vienna"
Dorothy Coulter
Virginia Gibson
Roy Fitzell
Doris Hartnagle
Irene Cummings
Jack Crossan
Franz Steininger
Torris Brand Orc

Last Frontier (13)
Dorsey Bros Orc
Gracie Barrie
Dega & Bary
Devlyn Girls
Don Baker

Golden Nugget
Ada Leonard Orc
Joe Venuti
Danny Welton
Carter & Brooks

Sahara
Peggy Lee
Jose Greco Co
Amin Bros
Skylarks
Sa-Harem Dncrs
Cee Davidson Orc

Sands
Dick Haymes
Myren Cohen
Copa Girls
Ray Sinatra Orc

Silver Slipper
Kalantan
Savoir Faires
Hank Henry
Sparky Kaye
Jimmy Cavanaugh
Bill Willard
M Gates Palominos
George Redman Orc

Thunderbird
Dorothy Collins
F Rey & P Gomez
Redheads
Raymond Scott
Carsony Bros
Barney Rawlings
K Duffy Dansations
Al Jalins Orc

HAVANA

Sans Souci
Olga Chaviano
F Valencia
Emilita Dago
Juliet & Sandor
Tres Galanes

Tropicana
Ganjou Bros & J
Kiko Gonsalves
Brenda
Luis Trapaga

Montmarte
Rita Montaner
Bola de Nieve
Elpidio & Margot
Barrancos

AGVA Prez

Continued from page 49

tive, has long felt that most performers vote for the most popular name, and so he chose to settle for the post of first veepee.

As the various AGVA races now stand, it's Bright vs. Raboid for the presidency; Georgie Price and Wini Shaw for first veepee; Jack Gwynne and Lenny Paige for second veepee; Irving Grossman and Billy Lee for third v.p. and Peter Chan running solo for recording secretary which means his automatic election.

Running for the board are Mae Daniels, Stan Roy, Charlie Brett, Freddie Hall, Lester Lake, Wally Lane, Jessye Scott, Danny Asbury, Al Tucker, Harry Borden, Leo Rivet, Eddie Matre, Guy Mullen, Freddy Gordon, Billy O'Dell, Will Aubrey, Vince Silk, Jimmy Hollywood, Don George, Ron Leonard, Violet Murray, Rod Roddick, Danny Beck, Billy Taft and Jimmy Val Gray.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Aug. 18.

Charles (Chick) Lewis and Murray Weiss, Variety Clubs Hospital executives, in from Gotham and Boston, respectively, for inspection of booth and stage for the coming installation of 3-D picture equipment, also made final arrangements for the pilgrimage of the IATSE to be held here August 27.

Virginia Godwin, theatrical designer who was graduated here in '49, is now connected with the staff of our research laboratory. Ditto Forrest (Slim) Glenn who is part-time assistant to Morris Dworski, head chemist.

Over one half of the rooms at the Variety Clubs Hospital have plaques on their walls with the name of a good samaritan. In the room of your columnist one reads: "This room is sponsored and endowed by Al Lichtman." The latest to join this worthy cause is a Richard Walsh donation representing the IATSE.

Robert J. Goldstein, theatrical attorney and alumnus (class of '49), in from Plainfield, N. J., with his wife for the annual checkup, and declared okay.

William Nottingham, of the Pearl Theatre, Philly, mastered surgery and has been upped for meals in main messhall.

William (Willie) Katzen, piano wizard who was graduated here in '44, in via trailer from Phoenix and will vacash at the Betters Camp for a fishing stint.

New appointments: Domingo Montez, dancer from Italy, to deliver all news and tradepapers while Norma Lattimore is the head mailman assisted by Mary Coleman.

A carnation to Don (WNBZ) Blair and wife Spinny Smith for taking on the N. Y. Herald Tribune Fresh Air kids for a two-week stay and vacation.

Write to those who are ill.

SUNDAY RULE MAY MUM HOPE IN BRIT. TOWN

London, Aug. 18.

The Leicester city council has vetoed the Bob Hope show slated for the 3,500-seat De Mountfort Hall, Sunday, Sept. 13, on the ground that the Sabbath performance, which necessitates stooges, is illegal. The local Lord's Day Observance Society is likely to take legal action against corporation holding the performance for conspiring to contravene the Sunday Entertainments Act. The Lew & Leslie Grade Agency, which had been planning to stage several Sunday shows while Hope was touring Great Britain, is now likely to abandon these plans.

Hope is slated to open Sept. 14 for a two-weeker at the Palladium here. He'll work several one-night stands and is planning two stops each in Belfast and Dublin.

Unit Reviews

Musical Moments in Vienna

(FLAMINGO, LAS VEGAS)

Las Vegas, Aug. 13.

John Charles Thomas, Dorothy Coulter, Virginia Gibson, Roy Fitzell, Doris Hartnagle, Irene Cummings, Singing Ensemble (14), Ballet (10), Torris Brand Orch (15) conducted by Franz Steininger; Jack Crossan, accompanist; Eugene Loring, ballets; Adele Palmer, costumes; Robert Wright, George Forrest, Forman Brown, special lyrics; music by Johann Strauss, adapted by Erich Wolfgang Korngold; Franklin Lacey in charge of production; no cover or minimum.

Designed for nitery initialer of baritone John Charles Thomas, this mixture of music entitled "Musical Moments in Vienna" emerged from the recent Edwin Lester production of "The Great Waltz" on the Coast. Whether the strange polyglot will be an auspicious vehicle for Thomas remains to be seen, but indications point toward its being only fair come-hiter for the fortnight.

If Thomas takes first in the production, certainly Johann Strauss will have to struggle in a weak third, bowing to combined entry of such composers as Herbert, Friml, Foster, Youmans, et al. Few moments are spent in Vienna, a license evidently allowed in tab adaptations for niteries, but which places a sort of calico cast upon everything.

Thomas, sporting a brush on his upper lip, injects a jauntiness belied by his obvious discomfort upon having to overcome nervousness, resorting to the once-scorned microphone for projection. His pipes, once vaunted for shattering chandeliers at a hundred paces, need such an aid, and he bypasses the high notes completely. As he fronts his youthful charges, he gives the show a feeling of parents' night at the musical conservatory.

Producer Franklin Lacy, knowing that he would be forced to pay only slight lip service to the original book and score, should have thrown other things to the winds and dropped in some comedy. Having his femme soloists, mixed chorus of 14 voices, and ballet in tasty Adele Palmer period costumes, he has Thomas junketing forth in severe black dinner jacket and conforming accoutrements. Disharmony in wardrobe is evident during the Thomas vis-a-vis with lovely Dorothy Coulter in "You Are My Song of Love," and with Doris Hartnagle in "Will You Remember." In character, however, for his concert hall-styled spot for six songs, the Thomas tones revive such middlebrow faves as "Gwine to Hebben," "In the Gloaming," "Home on the Range," "Song of the Open Road," "Old Man River" and "Mighty Lak a Rose."

Definite highspot of the 55-minute melange is the ballet's "Bavarian Peasant Dance" including a sock "Slap Dance." Salvos ring for solos by Roy Fitzell and Virginia Gibson. Five femmes and five males of the terp corps also receive walloping mitts for opening choreo, highlighted by the Fitzell-Gibson pairing on climaxing "Gallop." Ballet should have returned to close the show, sacrificing some of the chorus warblings but lifting the finale into paramount proportions.

Well trained and blended mixed chorus of seven male and seven female voices lilts "When We Waltz," followed later by amusing dressing scene by mixed octet, "Italian Street Song" has some okay coloratura notes by Irene Cummings fronting costumes ensemble. Sequel is Stephen Foster medley and Youmans' "Great Day," fronted by Thomas as choirmaster. Miss Coulter returns for neatly defined soprano measures of "In Vienna," aided by chorus. Thomas has group encore a softly contoured "Auf Wiedersehn" for slow curtain.

Torris Brand's orch, conducted knowingly by Franz Steininger, is augmented by fiddles and a harp to produce needed full backgrounds, and Jack Crossan at the Steinway marks a terrif job in accomps for Thomas. *Will.*

Chitwood Daredevils

(PLAYLAND, COUNCIL BLUFFS)

Omaha, Aug. 14.

Hal Kent, Al Gross, Johnny Orrico, Shorty Martin, John Howard, Chitwood Drivers (12), Charley & Jewell Poplin. Directed by Leo Overland. Playland Park, Council Bluffs; $1.50 top.

Top auto thrillshow of midwest is Leo Overland's Joie Chitwood Daredevils unit. The flashy, well-organized outfit draws the cream of county and state fair dates and has no trouble filling sked with still dates such as played here.

This opus, one of four Chitwood has on the road this year, features standard top thrillers with Hal Kent doing aerial leap; Shorty Martin, dive bomb crash; Johnny Orrico, motorcycle leap; John Howard, motorcycle wall crash, and Al Gross, ramp maneuvers.

Unsung hero of performance is Al Dohany on the mike, who has a terrif line of patter and builds each stunt tremendously. Unit boasts 12 new Fords and picks up its junkers from local Ford dealers. Dohany naturally is liberal with plugs for sponsors.

Comedy is furnished by Charley & Jewell Poplin, with their model-T Ford act. It's an embellishment on old circus display and goes over big. Charley, 27-year vet of the white tops, also mixes in with drivers for additional guffaws.

Show was expertly flacked here by vet Jimmy Rose and turnout of 4,306 is season's best for show of this kind. *Trump.*

Vaude, Cafe Dates

New York

Corinne Calvet is preparing a nightclub act . . . **Willie Shore** into the Chez Paree, Montreal, Oct. 26, followed by the Statler, Detroit, Nov. 20 . . . **Rusty Draper** signed for the Town Casino, Buffalo, Nov. 23 . . . **Charlotte Rae** starts a long-term engagement at the Bon Soir, N. Y., Sept. 8 . . . **Frank Sinatra** tapped for the 500 Club, Atlantic City, Aug. 30 . . . **Borrah Minevitch Rascals** and **Marquis & Family** set for the Dallas State Fair, Oct. 10 . . . **Chandra Kaly Dancers** go into the Shamrock Hotel, Houston, Sept. 29 . . . **Vic Damone** to Chubby's, Camden, Oct. 30.

Omaha

Marjorie Cavanaugh Trio into Colony Club . . . Pianist **Walter Scott** booked back at Hayden House at Airport . . . **Sons of Pioneers** featured at Central Wyoming Fair in Casper . . . **Willie, West & McGinty** included in Barnes-Carruthers Revue slated for Nebraska State Fair . . . **McConnel & Moore**, jugglers, booked for Dakota Country Fair in Homer, Aug. 27-29 . . . Lineup for state American Legion convention listed **Grey & Diana**, acros; **Johnny Verdi**, comic, and **Moore & Mayo**, dancers . . . **Frank Drummy**, organ, and **Rudy Rottola**, singer, continue at the Torch . . . **Marjorie**, organist, back in at White Horse Inn of Hotel Regis.

House Reviews

Apollo, N. Y.

Duke Ellington Orch (15) with Jimmy Grissom; Billie Holiday, Margie McGlory, Moke & Poke, "San Francisco Story" (WB).

After a five-week summer layoff, the Apollo is kicking off a new season with an okay layout sparked by the Duke Ellington orch. It's Ellington's show all the way and even Billie Holiday can't touch him for walkaway honors.

Miss Holiday, who has made intermittent appearances here during the past couple of years, has the closing niche but fails to get the aud off its hands. She reportedly had undergone dental surgery opening day and was appearing against doctor's orders and the handicap was telling. Thrush is slimmer than when she appeared here last year and a lot of her vocal spirit seems gone. And the house didn't try to bolster her spirits either. Pewholders were attentive if not too appreciative as she worked through a four-song repertoire.

In the past Miss Holiday's magic could pull a reluctant house her way, but there was no evidence of it in this display. She slipped through with "Ain't No Business If I Do," "Moon Glow," "Willow Weep For Me" and "I Only Have Eyes For You."

Decked out in white dinner coats, the Ellington crew presents a formidable appearance onstage. It's a standout musical group composed of topflight instrumentalists. Ellington gives most of them a chance to show their wares as he belts out a flock of familiars and some current disk releases. For example, Jimmy Hamilton (clarinet) and Clark Terry (trumpet) shine on "Satin Doll," Juan Tizol (trombone) and Cat Anderson (trumpet) spearhead "Blue Jean Beguine," and Hamilton's clarinet pairs with Wendell Marshall's bass on "Duet." Baritone Jimmy Grissom gets off some pleasant offerings with "Do Nothing Till You Hear From Me" and "Without A Song." Through it all Ellington's keyboarding sets an effective beat.

Mimic Margie McGlory wins house with several warbling carbons. She breaks it up with Louis Armstrong, Pearl Bailey, Billy Daniels and Lena Horne. Only so-so are her Kay Starr, Bette Davis, Tallulah Bankhead and Nat (King) Cole. The comedics of Moke & Poke are standard house fare.

Gros.

Empire, Glasgow

Glasgow, Aug. 12.

Archie Parnell & Co.'s "Chocolate & Cream," with G. H. Elliott, assisted by June Elliott; Leslie Welch, Manley & Austin, Jack Tripp, Robert Harbin, Sereno & Joy, Helga Barry, Arthur Scott, 12 Sherman Fisher Girls. Orch under Raymond Humphries.

Farewell tours are often catchpenny stuff in vaude, but not this one, which features G. H. Elliott, longtime English minstrel who announces it's his farewell trip in the U. K. Singer, billed for years as the "Chocolate-Colored Coon," is still sprightly, engaging in terping with ease and showing the years (well over 60) only in a rather shuffling gait when he takes his exits. One of the old school of performers, he has strong following with the older stubholders, being merely a name to the bobby-soxers but a vaude act to evoke many memories with seasoned playgoers.

Opening scene has entire company meeting the audience in a Festival Showboat sequence, following which G. H. recaps his career in duolog with stooge Arthur Scott. Idea, while good, is not suited to vaude. Elliott has socko reception on first entrance dressed in coon outfit, and backed by the 12 similarly-garbed Sherman Fisher gals. He wows outfronters in polished version of "Carolina," with his femme, June Elliott, assisting in the act.

In second-half spot G. H. changes into his familiar white cotton suit and soft white hat, and gives out in his w.k. "Dear Old Idaho," then, to warmest mitting, in the song that made him famous, "Lily of Laguna." Clicko hand-to-lend music for his closing song, "My Southern Maid." Performer could have held the stage longer, being presented to better advantage by offstage commentary introducing his various songs with memories of his half-century in show biz.

Sereno & Joy are mixed tumbling act, gal being brightly garbed and a lively worker. Male balances upside down on pedestal and smokes cigarets at same time, and gal does horizontal walk up vertical ladder. Exit to top handclaps.

Helga Barry (see New Acts) is fresh impressionist, followed by young comedian Jack Tripp in vaude sketch as a rookie soldier, assisted by Arthur Scott as portly officer. Tripp (New Acts) is promising material for bookers. Robert Harbin offers slick magico act, having advantage of urbane style and melodic voice. Tricks include making a radio set seemingly disappear, cutting a rope that doesn't break, and sawing a femme (up from auditorium) in half. Good humor permeates the act, which has strong finish in production of yards of cloth from a platter plus tiers of goldfish bowls.

Manley & Austin, mixed comedy couple, throw each other about the stage in active slapstick, raising the yocks. Sherman Fisher Girls offer neat precision dancing in a conventional military number, exiting to solid mitting.

"Memory Man" Leslie Welch reels off facts and figures about world sport, challenging members of audience to stump him, and shows encyclopedic knack. Obviously one or two questions are planted in aud, mainly for comedy and tagline effect, and stubholders familiar with this vaude house recognized a theatre attendant disguised as a spectator at show caught. To show-wise types this gives cheating impression, moral being that stooges should not be taken from vaudery staffs but from complete outsiders. *Gord.*

Palace, N. Y.

Johnson & Madill, Sandra, Maxie & Millie, Milbourne Christopher, D'Arco & Gee, Jimmy Valentine & Rita, Dick Buckley, The Fontaines (3), Jo Lombardi House Orch; "Glory Brigade" (20th), reviewed in VARIETY *May 13, '53.*

The Palace bill has the attribute of presenting yet talent several of whom haven't been seen too frequently in these parts. Thus a note of freshness is infused in this show. Pacing is good and the general level of acts is fairly high.

In the case of Milbourne Christopher, who has performed on various stages for a number of years, his abilities as a prestidigitator are best known in professional circles. Christopher does a series of small tricks with rope and paper. His efforts are charmingly presented and he makes a good impression on the audience.

Maxie & Millie have also been around. This European product is a well-constructed musical turn in which male in a comedy getup plays a large variety of instruments. The funniest part of his act is a brief bit wherein his toupee spins wildly. Otherwise, his comedics are mild and his instrumentals strong. He plays a variety of reeds, brass and woodwinds for a good score at the close.

Johnson & Madill, who have also taken a turn or so around the circuits, constitute a versatile and applause-getting stint. Their terps have a sophisticated viewpoint, and their brief acrobatics and piano and drum solos are sufficiently commercial to go in most situations. They seem to be at a point where they can either develop along more sophisticated lines or for the run-of-mill spots. They could go well in either.

D'Arco & Gee, who have been at this house several times, are a reliable comedy duo who seem to have the schooling that could only have come from burlesque and lesser vaude and nitery time. They are solidly commercial and seem to be able to bowl over most audiences. Their material is on the hoke side, but it doesn't mar its effectiveness here.

Another standard act here is Dick Buckley, who seems to hit his peak at this house. His vocals to gestures from a quartet of volunteers from the audience are good laughmakers. He winds up with hat-passing bit for fine effect.

Jimmy Valentine & Rita are familiar at the Palace. He's a monopode who gets around with a great deal of agility. The act is gracefully designed, and there's a tremendous amount of variety which includes soft-shoe and ballroom work. The girl contributes ably to the generally good impression made by this twosome.

The Fontaines wind up the procession. These two men and a girl have a good mixture of acrobatics and dancing and they get off nicely to give the show a strong curtain.

Under New Acts is the singularly named Sandra. Jo Lombardi, per usual, gives good musical sustenance to the acts. *Jose.*

Casino, Toronto

Toronto, Aug. 14.

Joni James, Los Gatos (3), Victor Charles, Loraine & Mack, Jimmie Casanova, Archie Stone House Orch; "The 49th Man" (Col).

This is Joni James' first theatre date since Easter and the bouncy little girl is currently jamming the teenagers into the Casino. Diminutive brunet, in pink evening gown, jumps on full-stage cold with her breezy "I Want to be Happy" and then into a log exhibiting all her voice tricks ranging from robust shout-style to sexy whisper effects and throaty finishes, plus perfect diction, and all songs over to top ovation.

After "Happy" opening, set includes "Have You Heard?" "Cheatin' Heart" and her new song, "Almost Always," a tango-beguine style; and her "Wishing Ring," which she sings in the aisles and finishes with sitting on the stage apron, with feet dangling over the orch pit. Begs off with "My Love" in ballad style and "You're Foolin' Someone"; but it's "Why Don't You Believe Me?" the customers are shrieking for and this is her hoof-off to a rousing reception.

Miss James is undoubtedly the marquee lure and, with her on-stage accompanist, Jack English, gives some 30 minutes to the 65-minutes stage package, but current Casino stint earns hefty kudos for everyone on the bill. Opens with Loraine & Mack, couple of agile youngsters, in tap and interspersed ballet, complete with full-stage spins; a neat softshoe to "Tea for Two," and a swift tap challenge finish. Youngsters have a smooth routine that could be improved on their inherent class if they wore evening clothes rather than the boy in street suit and the girl in green briefies.

Los Gatos, male triple acro trio in crimson costumes before the blue drapes, are an exciting and dramatic act that also rate a hoof-off for their clever balancing and three-man mounts, with all breaks energetically danced to jitterbug styling for fine comedy effects. Victor Charles is also over hefty for his puppet work, particularly for his man-on-flying-trapeze bit; his shy figure reluctant to leave its box; his ballerina bit and the torso-tossing of the final femme number. It's all over to top response on imagination and disciplined manipulating.

Jimmy Casanova acts as emcee throughout, but also earns his own spot as a zany cutup in his burlesking of current romantic songs, with his own lyrics. His impersonation of an old man in a small town, who knows all the local gossip and comments on the passers-by, is a fine "Our Town" impersonation that also draws a hegoff. *McStay.*

Olympia, Miami

Miami, Aug. 14.

"Holiday In Havana" Revue (20), Tippy & Cobina, Marion Vinay, Les Rhode House Orch; "Lili" (MGM).

Former Sans Souci (Havana) revue is rapidly becoming a stock company at this vaudery, with three dates in past two months. This time out they're purveying another of their Afro-Cuban rhythm-accented terp-and-song sessions. Quick bring-back becomes obvious with solid biz being attracted — probably best boxoffice in recent months.

Brightly costumed group, emceed in expert fashion by Gil Marr, has new imaginative routines, climaxer is a cock-fight delineation that is wild and earthy and brings big palm payoff.

To break all-Latino idea, two acts play in added attraction slot. Tippy & Cobina, the chimp act seen here at Copa City and via video, turn up their usual laugh-filled biz under guidance of trainers. Simians build howls with their antics on maraccas, bongos, ukelele and, for the topper, the electric-organ version of "People Will Say We're In Love."

Marion Vinay adds novelty to proceedings with her acro-angled violinings and light comedy. Offs to healthy returns.

Les Rhode and house orch handle showbacks in smooth style. *Lary.*

N.Y. Copa's Names to Feb.

Copacabana, N. Y., has set its headliners into February. Spot, following current run of Al Bernie, Betty Reilly and Clark Bros., has booked Joe E. Lewis and Janis Paige starting Sept. 24, Kean Sisters and Norman Brooks, Nov. 19, and Martin & Lewis starting Jan. 14 for two weeks.

Fill-in talent is still to be selected for several shows by operator Jules Podell.

New Acts

BOB HAMILTON TRIO
Dance
20 Mins.
Riviera, Fort Lee, N. J.

The Bob Hamilton Trio, which made its mark on the NBC "Show of Shows" TVer before moving into class hotel rooms, impresses as a fresh young dance team in this spot. Trio, comprising Hamilton and two femme partners in contrasting blonde and brunet coifs, have plenty of room here for their smart choreographic impressions.

Combo's opening number stumbles slightly over Hamilton's long introductory patter. The comedy angle is too dubious and Hamilton's vocal projection is too weak to support this routine. The trio begins to click when it starts boufing. Their apache-private eye number is done with bright humor, the "Bolero" bit is dramatic, and their windup "Crazy, Man, Crazy" jive piece gets them off at their peak. *Herm.*

SANDRA
Ventriloquist
7 Mins.
Palace, N.Y.

Sandra is an 11-year-old ventriloquist who has the beginnings of a good professional act. For her age, she's a fine technician and she delivers lines well. In facing an audience she shows a lot of charm and moxie. Her material is sufficient to get her by and her handling of a pair of dummies indicates that she'll get along in this field.

Her present act can last her a couple of years. No one disputes that she's getting by on her precocity at this point, but she has a sufficiently good base that will permit expansion into more mature material. *Jose.*

JACK TRIPP
Comedian
10 Mins.
Empire, Glasgow

Youngish English comedian is well endowed with talent in song, dance and eccentric style, plus flair for comedy in character work. A recruit to British top dates from strawhat revue, he has strongly-defined movement in routines and comedy guise, and excels in solo spot as a ballerina to end all ballerinas. Eccentric terping here is clicko with stubholders.

Comedy chores are marked by strict attention to detail, all sloppiness and casualness being avoided. Southwest England accent gives his speaking voice an attractive and clearly-audible rasp. Good bet for video and for light comedy lead in musicals. *Gord.*

GUYLAINE GUY
Songs
20 Mins.
Bellevue Casino, Montreal

Guylaine Guy is an attractive brunet of medium height who is doing her first nitery stint of any importance in Montreal at the Bellevue Casino. Chanteuse, however, is an established fave on French-Canadian radio and TV networks and has been voted "most-likely-to-succeed" in several French radio mags. That the gal has something is obvious in what she is offering to the Bellevue Casino show at the moment, but she is still lacking in the necessary showmanship and direction to get her out of the local milieu.

Her song repertoire is just fair. The Gallic chirps offered are better than average but pacing is poor, and her English items though clear and in no way garbled in delivery need better arranging and selection. Figure is excellent, mannerisms are controlled and, with experience, plus a strong guiding hand, Miss Guy is a cinch for any room or visual medium stressing the Continental atmosphere. *Neel.*

HELGA BARRY
Impressions
8 Mins.
Empire, Glasgow

Tall stately femme, with good share of sophistication, brings the humor approach to impressions, opening with a large-size "Who's Who in Show Biz" book and offering to give customers any name they please. Comedy stuff is shown when she names a subject for travesty, then passes off the impersonation idea with a gag or two, as, for instance, re Errol Flynn when she says "King Farouk and he should exchange address books."

Best impression is of Bette Davis, whom she describes as the "gal impressionists love" and captures with big gooey eyes and authentic gait. Follows with Nellie Lutcher singing "Fine Brown Frame," and closes with impression of English comedienne Suzette Tarri. Subjects could usefully be extended in number. Act is okay for vaudery and nitery stints. *Gord.*

Pix Still Tops

Continued from page 1

show that motion pictures still constitute the No. 1 entertainment of the man in uniform.

His choice of subject matter is topped by comedies, adventure and action pix. Musical comedies run a bad fourth.

The top five grossers in the Army and Air Force theatres last year were "Sailor Beware," "Jumping Jacks," "Greatest Show on Earth," "Ten Tall Men" and "African Queen."

Present indication, reports Fred K. Bund, head of the AAFMPS, is that the "Gentlemen Prefer Blondes" will be tops at the Armed Services boxoffices, with "Shane" a close second. Others expected to finish in the top 10 are "The Stooge," "Off Limits," "Stalag 17," "Scared Stiff," "Naked Spur" and "Ivanhoe."

Although it is frequently stated that the men in uniform don't go for service pictures, such films often do outstanding business on the foreign and home posts. Among some which have been drawing heavily at the boxoffice in the past year or two have been "Above and Beyond," "Never Wave At a Wac," "Thunderbirds," "Destination Gobi," "Desert Rats," "Operation Secret," and "Battle Circus."

Favorite male stars with the servicemen are Martin & Lewis, John Wayne, Burt Lancaster, Bob Hope, Alan Ladd and Kirk Douglas. Also popular are Clark Gable, Robert Mitchum, Robert Taylor, Humphrey Bogart and Gregory Peck.

Reports the Service bluntly, the top female stars are "Marilyn Monroe, Marilyn Monroe, and Marilyn Monroe."

Currently some of the larger post theatres are installing bigger screens to provide more impact for the pictures, but no contracts have been let yet for anything like 3-D or Cinemascope. The Armed Services are short on funds for the theatres and can't afford to try the innovations.

Like the civilian theatres, the theatres of the Armed Forces have had some falling off of patronage, but it has been very light. The Armed Services don't have the same problem with television, since the individual bunkhouses are not equipped with TV receivers. A military man has to go to a different building, a service club or something similar, if he wants to see TV. And this is no simpler than walking to the post theatre to see a film, it is explained.

Army and Air Force theatres throughout the world charge a uniform price of 25c. They operate under stringent regulations to bar moonlighters and prevent competition with the regular commercial motion picture theatres.

Billie Burke

Continued from page 1

first anniversary of the spot. He plans to get Billie Burke, Mrs. Florenz Ziegfeld, to emcee the layout. For the first "Follies" edition, Entratter plans rotating Danny Thomas, Eddie Fisher, Frank Sinatra and Tallulah Bankhead for two weeks at a time. The second edition, for the summer of '54, is expected to be a non-name, but solidly talent-laden session.

Entratter is going all-out for the first edition. He's lining up 10 models, and will have Don Loper design the costumes, with furs and jewels also from top Hollywood salons. This edition of the "Ziegfeld Follies" is expected to rank in lavishness with the originals.

Entratter, while in N. Y., is closing for "Gentlemen Prefer Blondes" with Carol Channing, who was femme lead in the original, to top the tab version at his spot.

Sillman-Graham Dispute Threatens 3-D Filming of 'New Faces' Revue

Chicago, Aug. 18.

Possible obstacle in the planned 3-D filming of "New Faces" was created last week when Ronnie Graham walked out of the show. Producer Leonard Sillman subsequently nixed his return to the cast and brought charges with Actors Equity. Graham reportedly left the Great Northern Theatre only 15 minutes before curtain time last Tuesday night (11), later attributing his action to intense nervous strain.

Filming of the show may be complicated by the fact that some of the material was authored by Graham. Sillman minimizes such a possibility, however. He claims this incident was the eighth time Graham has walked out in 18 months. Producer says he plans to bring suit and is seeking the actor's suspension from Equity.

Five members of the cast have divided Graham's several roles betwen them for the duration of the legit run. Graham explains that he has been under medical care ever since the musical went into rehearsal in New York and that he has had recurrent symptoms of nervous exhaustion. Meanwhile, efforts are being made to have the dispute settled, if necessary with Graham's contract being cancelled.

Chi critics, notably Claudia Cassidy, of the Tribune, and Roger Dettmer, of the American, have been pressuring Sillman via their columns to reinstate Graham, whose role is the largest of all in "New Faces" and the most demanding. Arguments are that the comedian is really devoted to the show since he wrote so much of the script, so much of the music, recommended much of the talent and even helped to scout backers. Graham reportedly had worked on the revue for three years, declining other offers meanwhile.

Equity Gets Case

Equity officials in New York confirmed that Sillman has filed charges against Graham, but indicated that the union's council does not meet again until next Tuesday (25), when it may decide whether to "accept" them—"accept" meaning that the case comes within Equity jurisdiction and is covered by the union's rules. If the charges are accepted, a hearing would be set for at least 10 days later.

'SHANGRI LA' MUSICAL FROM 'LOST HORIZON'

Hollywood, Aug. 18.

Jerome Lawrence and Robert Lee, who wrote "Look, Ma I'm Dancin'," will make another stab at Broadway next season with a musical version of "Lost Horizon," to be called "Shangri La." They collaborated with James Hilton, "Horizon" author, on the book and will write the lyrics.

They plan to talk to Arthur Schwartz about composing the score.

'Camino' Just as Unreal In L.I. Barn as on B'way

Sea Cliff, L. I., Aug. 18.

It's going to take more than a lungful of clear, fragrant country air to make "Camino Real" comprehensible to American playgoers. Audiences at the Sea Cliff Summer Theatre last week found the Tennessee Williams allegory just as hard to understand as the New York critics did last spring.

"Camino," a first-revival production, cast Jennie Goldstein and Hurd Hatfield in the Gypsy and Lord Byron—Ancient Knight roles they created on Broadway. Martin Kosleck played Gutman, the innkeeper and commentator, and Katherine Squire and George Mitchell portrayed Marguerite Gautier and Jacques Casanova. Kilroy, the ex-prizefighter, was enacted by the spot's co-producer, Louis Macmillan.

Neatly directed by Ernestine Perrie, smartly designed by Hinda Cordish, "Camino" was smoothly performed thanks to a two-week rehearsal period. Most patrons, however, left the theatre in a state of utter befuddlement.

Lillie's U.S. Tour First, Then London 'Eve' in '54

Beatrice Lillie, vacationing in England, is being sought by H. M. Tennent, Ltd., to appear in London this fall in her intimate revue, "An Evening with Beatrice Lillie," which was a Broadway hit last season. Comedienne intends to go through with her scheduled U. S. tour in the show, however, although she has no contractual commitment to do so.

She figures on playing London in 1954-55.

'Porgy' May or May Not Last Until Winter in N.Y. But Europe's Sure in '54

Although it's uncertain whether "Porgy and Bess" will go on tour this fall, the George Gershwin folk opera is set to return to Europe next spring. Plans for the U. S. tour depend on whether business picks up enough during September to continue through the fall and perhaps winter at the Ziegfeld, N. Y.

European tour will open in Rome in April and include 13 weeks in various Italian cities, after which revival will return to Paris, where it played a limited engagement to critical acclaim and smash attendance last spring. It's then nvited to play return dates in Vienna and Berlin, but may first tour the Scandinavian countries. Paris impresario Anatol Heller is laying out a Continental tour of 25 consecutive weeks for the spring and summer.

Meanwhile, the management hopes to extend the New York run, currently in its 24th week and, as an incentive, Billy Rose has reduced the stop limited on the theatre from $30,000 to $27,000. Because the show is a non-profit venture, the management retains the 20% amusement tax, so the production can break even on a comparatively moderate gross.

HEDGEROW'S FALL REP AT PHILLY'S ACADEMY

Philadelphia, Aug. 18.

Hedgerow Theatre, which plays through September at its Rose Valley Playhouse in suburban Moylan, will present an 11-week season of repertory starting in mid-October in the foyer of the Academy of Music here. New stage, proscenium and lighting will be installed for the engagement.

Although the plays haven't been definitely selected, they will be chosen from the present Hedgerow repertory, plus new works currently in rehearsal.

'Dark of Moon' 1-Nites When 'Colony' Lays Off

Greensboro, N. C., Aug. 18.

"Dark of the Moon," by North Carolina-born Howard Richardson and William Berney, will be presented for a single performance next Monday night (24), at Waterside Theater at Manteo. R. E. Jordan, general manager of "The Lost Colony," playing in the theatre six nights a week, scheduled "Moon" on one of the regular show's off-nights.

Paid attendance at "The Lost Colony," which is in its 13th season here, was up 17% on Aug. 4 over the corresponding period of 1952, according to general manager R. E. Jordan. Through that date 26,573 persons had paid to see the show, compared to 22,483 for the same date last season.

Omaha Lights Sept. 21

Omaha, Aug. 18.

Omaha's new legit season will kick off Sept. 21 with Fujiwara Opera Co. of Tokyo in "Madame Butterfly" at the Omaha Theatre. That was announced last week by Bill Miskell, head of Tristate District.

Also listed, although dates aren't definite, are "Pal Joey," "Student Prince," "Crucible" and a return of "Guys and Dolls."

WELLS RICHARDSON

One "of Broadway's most skillful performers."

Robert Coleman, Daily Mirror

Seven Broadway productions latest of which was: "Buy Me Blue Ribbons" (Professor Oscar Shnrod), at Empire Theatre. Leading man to Luise Rainer in six week tryout of "A Gift for the Bride." Toured for Shubert as character lead, Ambassador, in "The Merry Widow."

TA Moves to Tighten Policing of Benefits, Sets $500 Minny Fee

Hollywood, Aug. 18.

More stringent policing of benefits and a flat $500 floor on the rate structure for such affairs was announced by Theatre Authority last week. Brochures outlining the new setup were mailed to members of the six performing unions which make up Theatre Authority. Simultaneously, organizations which have conducted benefit affairs in the past were notified of the new setup in a circular issued by TA exec secretary I. B. Kornblum.

Rate structure for all events remains the same, organizations were informed, except for the minimum of $500, which was set to insure that available talent "would not be dissipated for benefits which could not raise a substantial sum for the beneficiary." Sole other rate alteration is the ruling that affairs which have heretofore paid the usual Theatre Authority percentage on the basis of a dinner price will now pay on the basis of the total admission price.

New setup requires requests in duplicate at least 60 days before the date of the event planned. Theatre Authority emphasized that the organization clears only stars for appearances and that once cleared, the services of these stars must be secured through Hollywood Coordinating Committee. All performers other than stars must be paid according to the various union regulations.

Pamphlet sent to members is entitled "Before you give away the only thing you have to sell." It outlines the purposes and functions of TA and HCC, emphasizing the old showbiz adage that "Nobody ever gives a benefit for an actor." Brochure also points out that because of the policing activity in the past, TA has been able to distribute—in the last 12 months—$116,500 to Motion Picture Relief Funds and the Welfare Funds of Actors Equity, Chorus Equity, AFTRA, AGVA and AGMA.

Brochure emphasizes to all talent union members that all requests for sponsorship or appearances at benefits of any type should be referred to HCC.

State Fair Aud., Dallas, Sets Big Season Lineup

Dallas, Aug. 18.

State Fair Auditorium, with its 12-week season of summer musicals closing Aug. 30, has 11 bookings for the new season in the 4,300-seat house.

Charles R. Meeker, Jr., expo's veepee, has pacted the "Guys and Dolls" road company, Sept. 12-15; Norman Granz' "Jazz at the Philharmonic," Sept. 30; Ethel Merman variety show in 24 performances, Oct. 10-25; Kathryn Grayson concert, Nov. 4; Liberace concert, Nov. 5; Sammy Kaye orch, Nov. 24; Agnes De Mille's Dance Theatre, Dec. 4; Ballet Theatre, Feb. 2-4; Cylde Bros. Circus, Feb. 15-17; Devi Dja Dancers, Feb. 26, and Jose Greco's company, April 4.

Inside Stuff—Legit

Backers of "A Girl Can Tell," the Richard Aldrich, Richard Myers, Julius Fleischmann production of a new F. Hugh Herbert comedy, include legit producer and radio-TV commentator Kenneth Banghart, $1,000; Robert K. Christenberry, chairman of the N. Y. State Boxing Commission and president of the Astor Hotel, N. Y., $1,000; Metro studio executive Joseph J. Cohen, $4,000; Donald Cook, costar of Herbert's former play, "Moon Is Blue," $1,000; orchestra leader-booker Meyer Davis, $2,000; mag editor Fleur Cowles, $1,000; stage manager John J. Effrat, $1,000; Mrs. Marshall Field, $1,000; co-producer Fleischmann, $3,000; the author, $3,000; talent agent Sam Jaffe, $2,000; CBS executive Oscar Katz, $1,000; Gretchen Long, secretary for the producers, $500; Chandos Sweet, general manager for the producers, $500; Actors Fund president Walter Vincent, $3,000, and Paramount writer-director-producer Billy Wilder, $1,000. Venture is capitalized at $100,000, with no provision for overcall.

Statement in last week's issue that Richard Rodgers and Oscar Hammerstein, 2d, had purchased all rights to "Show Boat" was erroneous. The musical remains the property of Edna Ferber, author of the original novel; Hammerstein, who wrote the show's book and lyrics, and the estate of composer Jerome Kern. The 1945-46 revival of the original Ziegfeld hit was produced by Hammerstein, and the Rodgers-Hammerstein partnership subsequently took over the management, but neither R&H nor anyone else ever obtained ownership of the copyright.

No-Name Switch Clicks at Norwich; Lake Whalom Picks Up; Other Barns

Norwich, Conn., Aug. 18.

Herbert Kneeter, whose Norwich Summer Theatre has previously operated on a name policy, is experimenting successfully this season with several non-name productions. "Mister Roberts," produced from scratch with a troupe of lesser players, brought the biggest gross in almost five years.

Currently, the spot is offering "Stalag 17" under a similar setup, and 80% of the production cost was in the till before the opening. Third instance of lesser lights will be season's finale, "Moon Is Blue," Aug. 31-Sept. 5, with cast comprised of understudies from the Broadway production.

Kneeter's overall season to date has been on the favorable side, despite a low racked up by Dagmar in "Personal Appearance" and a hurricane warning situation that brought almost 400 cancellations for Ethel Waters in "Member of the Wedding."

Palmerton Cheerful

Fitchburg, Mass., Aug. 18.

Currently in its 60th year of operation here, Guy Palmerton's Lake Whalom Playhouse has been racking up healthy grosses during recent weeks. Barn got off to a slow start June 22 with "Gentlemen Prefer Blondes" package, which pulled under $3,000. That was followed by Jerry Lester in "Love in Upper Sandusky," an "Annie Get Your Gun" package and Dagmar and Arthur Treacher in "Loco," all failing to click.

Recent money makers, however, were Zachary Scott in "The Moon Is Blue," grossing $8,900; Ray Parker in "Mister Roberts," pulling in $7,500, and Alexis Smith and Victor Jory in "Bell, Book and Candle," copping $7,000. Current bill is "No, No Nanette," with a tryout of a new comedy, "Bachelor's Honeymoon," skedded for later in the season.

Madam $7,577, Spa

Saratoga, Aug. 18.

"Call Me Madam," featuring Patricia Wilkes and Jimmy Kirkwood, pulled $7,577 last week, the second biggest gross of the season at John Huntington's 578-seat Spa Summer Theatre, at $3 top. Figure was surpassed only by "Bell, Book and Candle," starring Viveca Lindfors and Barry Sullivan.

Advance sale for Hildegarde in concert show this week, was only so-so. Star played at the Piping Rock nitery here in 1950.

'Affairs' $5,426, Berkshire

Stockbridge, Mass., Aug. 18.

Louis Verneuil comedy, "Affairs of State," featuring Kendall Clark, Gaye Jordon and Eleanor Wilson, rolled up a nice $5,426 last week at the Berkshire Playhouse here. It was the seventh consecutive week that the house had topped the $5,000 mark. Opening stanza, "And Two Make Four," was only bill under that figure.

Singing comedienne, Anna Russell brought out the S.R.O. sign for two matinee solo performances last Thursday-Friday (13-14) for a $1,240 take at a $2 top in this 436-seater. Current offering is the Anita Loos-Colette comedy, "Gigi," with Deirdre Owens, William Roerick, Viola Roache, Doris Patston and Olive Templeton.

William Miles, who operates the theatre, has extended the season an extra week through Sept. 12. Added booking, bringing the schedule to 12 weeks, will be a local production of John van Druten's "Bell, Book and Candle," with Gaye Jordon, William Swan, William Roerick and Viola Roache.

Annie $8,300, Matunuck

Matunuck, R. I., Aug. 18.

Theatre-by-the-Sea here drew a strong $8,300 last week with the Milton Lyon package production of "Annie Get Your Gun." Although area had been hit by the tail end of Friday (14) night's hurricane and inhabitants had been warned of the storm during the day, theatre hit 90% of capacity that night.

Ezio Pinza in "The Play's the Thing" is current.

Hildy $5,600, Asbury

Asbury Park, N. J., Aug. 18.

"An Evening With Hildegarde" pulled in a fair $5,600 last week at the 891-seat Savoy Theatre here, at a $3.50 top.

Jackie Cooper in "Remains to be Seen" is current.

'Happiest' $2,500, Olney

Washington, Aug. 18.

Players, Inc., production of "The Happiest Days of Your Life," by John Dighton, with Isobel Elsom, grossed a meager $2,500 last week at the nearby Olney (Md.) Summer Theatre. British comedy about a mixup of sexes in a kids school got poor notices although crix generally thought the production okay.

After another week of "Days," the strawhat will preem "Red Red Sky at Morning," comedy-drama by Edward Mabley and Joanna Roos, with Marian Winters starring. Authors arrived here last week to help in production, which will be directed by Gene O'Sullivan.

'Shrike' Big, Clinton

Clinton, Conn., Aug. 18.

Clinton Playhouse, experimenting last week with grim drama instead of the usual light strawhat fare, had one of its best grossers with "The Shrike," starring Van Heflin. Music Corp. of America package sold out after the first two performances, with local critics kudosing the play.

Heflin, incidentally, is scheduled to plane back to the Coast for a film commitment after a few more barn dates in the show.

'Wife,' $5,200, New Hope

New Hope, Pa., Aug. 18.

With storm warnings Friday (14) denting that night's take considerably, "Meet the Wife" grossed about $5,200 last week at the Bucks County Playhouse here. Ruth White and Gene Blakely headed the cast.

"The Little Foxes," with Sara Seegar, is current.

'B.B.&C.' Bullish, Philly

Philadelphia, Aug. 18.

Philly's municipal tent theatre, the Playhouse-in-the-Park, had one of its best sessions of the 13-week season, with "Bell, Book and Candle," with Barry Sullivan and Viveca Lindfors starred and Dorothy Sands featured. Show got two critical raves and one rap. Bad weather at the weekend kept the John van Druten show from top-

(Continued on page 61)

Tom Pedi, Lew Herbert to Leave 'Guys' in London; Levene Homesick

London, Aug. 18.

Despite uncertainty regarding the inclusion of American artists in the Royal Variety Performance, at the London Coliseum Nov. 2, it is a foregone conclusion that Vivian Blaine and Stubby Kaye will participate. Miss Blaine will sing "Take Back Your Mink," the hit number from "Dolls," and add "Marry the Man Today" from the same show, for an encore. Kaye will sing the showstopping number, "Rockin' the Boat."

But though "Dolls," with a weekly gross of $26,000, is giving the Coliseum its first solid sellout in years, the show is encountering plenty of internal trouble. British Equity has been pressuring the management, claiming that Tom Pedi, as Harry the Horse, and Lew Herbert playing Big Jule, could have been played by native actors.

The management claims that it can't dispense with the pair as they are under six-month contracts. But the two will almost certainly be replaced by local actors after the six-month deadline.

Sam Levene, who plays Nathan Detroit, is said by some Americans who have seen the show both on Broadway and here, to have slipped from his original effective performance. The actor reportedly doesn't like London and is understood to be anxious to return to the U.S. when his six months are up. Management is said to be planning to bring Jule Oshins, who plays the part in the Broadway company, here to succeed Levene.

However, it's hoped Levene gets over his homesickness before then.

Ottawa a 'Timber Town' As Politicos Debate Sports, Lady Macbeth

Ottawa, Aug. 18.

Theatre-versus-football held the stage for an hour at a meeting last week of the Canadian capital's board of control. A hypothetical Alabama fullback, the Police Gazette and Lady Macbeth were all dragged into the act.

Ottawa's fighting first woman mayor, Charlotte Whitton, lost her bid to award a city-crested signet ring to Amelia Hall in local recognition of her performance as Queen Anne in "Richard III" at the Shakespeare Festival in Stratford, Ont. Miss Hall, co-founder and co-director of the Canadian Repertory Theatre, Ottawa's winter stock, drew critical praises for the portrayal.

Controller Paul Tardiff opposed the mayor's proposal on the ground that it would detract from civic honors to Canadian sports champions, and asked scornfully, "What championship did Miss Hall win?"

Referring to the actress as a "trail-blazer for Canadian professional theatre," Mayor Whitton argued that she deserves more recognition than "an Alabama backfield kicker who comes up to play here for four months of the year," apparently referring to the Ottawa Rough Riders football team, which imports U.S. professional players.

Somehow blazers, the English-type sports jacket, got involved, along with Lady Macbeth, and Tardif cried, "I haven't got culture, but I know Lady Macbeth didn't wear a blazer."

Mayor Whitton finally admitted that she was sorry she'd ever mentioned the award, and withdrew her motion. When Tardif suggested a congratulatory letter instead, she exclaimed, "After what's been said here, if I were Amelia Hall I'd rather receive a subscription to the Police Gazette."

Then, as a curtain line, she added, "Ottawa is still a timber town. I'll write my personal apologies to Miss Hall."

Axel Reed Will Manage City Auditorium, Omaha

Omaha, Aug. 18.

Axel H. Reed, 50, of Rochester, Minn., last week was hired to manage Omaha's new City Auditorium, due for completion about a year hence. Two-year contract calls for a salary of $7,500 annually.

Steel for $6,000,000 structure is now in place.

Rex Harrisons Readying '4 Colonels' Road Tour

Rex Harrison and Lilli Palmer, vacationing at their place at Portofino, Italy, are due to return Sept. 28 for tuneup rehearsals for their tour in "Love of Four Colonels," in which they costarred on Broadway last season. Their contract with the Theatre Guild and Aldrich & Myers calls for them to stay with the Peter Ustinov comedy for four months, but they have no other immediate commitments, so they are available to play through the balance of the season.

Couple are set to costar in London next season in the H. M. Tennent, Ltd., edition of "Bell, Book and Candle," the John van Druten comedy in which they were the original leads on Broadway in 1950-51.

Eye 3 More B'way Legit Theatres

With Broadway apparently on the verge of its most severe theatre shortage in years, there are rumors of several houses, some large enough for musical shows, becoming available for legit. Construction of one proposed new theatre is said to hinge on a long-term lease.

The proposed new house, announced some weeks ago as planned for Sixth Ave., near 47th St., would be an 1,800-seater, or perhaps even larger. Building would also house a basement garage and seven stories of office above the auditorium.

Theatre phase of the plan reportedly depends, however, on the undisclosed promoter obtaining a term lease on the playhouse. According to talent agent Ken Later, who is submitting the proposition to producers, the asking terms are $200,000 a year. It's understood the contract would be used as security for a mortgage.

Other reports are that RKO, which is said to be having trouble lining up top stars for a resumption of a vaudeville policy at the Palace, N. Y., would like to lease the 1,700-seater as a legit house. Spot was offered to Rodgers & Hammerstein a couple of years ago, but there have been no recent reports of such a deal.

Other rumors involve the Warner (formerly Strand), a potential 2,700-seat film house on Broadway just north of 47th St. However, it is currently doing well with Cinerama (clipped to 1,600 seats) and is presumably set to continue so indefinitely. There's some question, too, whether the theatre isn't too large for most legit shows, with the possible exception of spectacles.

Already set to revert to legit use are the Belasco, for the last several years used as a radio studio by NBC but booked to get "Solid Gold Cadillac," opening Nov. 5; the small Avon, until recently a CBS radio studio, and the Longacre, which radio station WOR, N. Y., used for audience programs.

TREVOR HOWARD BACK TO STAGE IN 'GENERAL'

Edinburgh, Aug. 18.

Trevor Howard, British film actor, returned to the stage at the Lyceum here after two years absence, taking the top role in "The Devil's General." Play is work of Carl Zuckmayer, German playwright and now a U. S. citizen, who wrote prewar German hits.

Howard has role of a German with personal conflicts of representative types under the Nazi regime. Already tried-out in Germany, Austria, Switzerland and Scandinavia, "General" is presented by Linnit & Dunfee in association with Mark Marvin and John Sturo. Adaptation is by Robert Gore-Browne and Christopher Hassall.

Cast includes Wilfrid Lawson, Frederick Leister and Jane Griffiths.

Allyn McLerie, Randell In Shaw's 'Tell,' La Jolla

La Jolla, Cal., Aug. 18.

La Jolla Playhouse opens Shaw's "You Never Can Tell" tonight (Tues.) with Allyn McLerie and Ron Randell starring. Norman Lloyd has directed and the cast includes Raymond Greenleaf, Philip Tonge, J. M. Corrigan and Sean McClory.

It's the Playhouse's first classical venture of the season.

Many New Legits Set For Edinburgh Tryouts Prior to London Preems

Edinburgh, Aug. 18.

Legit season this fall shapes up as an active one, with many new plays having tryouts here before moving into London. Drama season will be given a hypo by the world preem of T. S. Eliot's new play, "Confidential Clerk," on Aug. 25.

This will be followed on Sept. 14 by "Foreign Field," new drama by Mary Hayley Bell, wife of actor John Mills. Henry Sherek is presenting it, with Ann Todd in the lead. Plot concerns a man and a woman, latter a war widow, brought together in France.

Other plays lined up for fall are Terence Rattigan's new piece, "The Sleeping Princess," with Sir Laurence Olivier and Vivien Leigh, and Martita Hunt; a new play with Gladys Cooper; a new drama by N. C. ("Waters of the Moon") Hunter, starring Sir John Gielgud, Sir Ralph Richardson, Sir Lewis Casson, Dame Sybil Thorndike, Irene Worth and Megs Jenkins; and a new production of "The Little Hut," Nancy Mitford's adaptation from Andre Roussin.

Also on the schedule is a new revue, "Three's Company," starring Joyce Grenfell and Dora Bryan, with book by Arthur Macrae.

"Dial M For Murder" is currently playing in Glasgow following a solid week here. Citizens' Theatre of Glasgow, leading legit group, plan special plays to mark its 10th anni, and plans to use guest stars with the regular stock company.

DOES JOHN CECIL STAY 'HOLM' IN SPARE TIME?

Chatham, Mass., Aug. 18.

John Cecil Holm, the actor-turned-playwright, added directing to his activities this summer. Result was that he worked so hard he reduced from 204 to 174 pounds and had only enough time to write a few magazine articles and partially complete a play.

On his return from a midwest trip, Holm was asked to stage the Wally Cox-starring revival of "Three Men on a Horse," the 1934-35 comedy he co-authored with George Abbott. Show opened at Falmouth Playhouse, Coonamessett, Mass., and has since toured the saddle-shoe circuit.

Holm has since made barn appearances as the mag writer in "Bell, Book and Candle," co-starring Alexis Smith and Victor Jory, and as Cousin Cora's husband in "Life with Mother," starring Billie Burke. Between times, he's been at his home here.

Marge, Gower Champion Set for Concert Tour

Marge and Gower Champion will appear together on a legit stage for the first time in Paul Gregory's dance concert, "Something to Rave About," skedded for a road tour starting next February.

Champion choreographed the Broadway musicals, "Small Wonder," "Make a Wish" and "Lend an Ear," besides dancing with his wife in several pictures.

Jean's N.Y. to Tokyo Via L.A. Huddle With Ferrer

Producer-pressagent Jean Dalrymple, who planed Monday (17) to Tokyo, is stopping off en route to confer with Jose Ferrer in California about his season of three productions this winter at the N. Y. City Center. She'll also huddle with her client, Jose Iturbi, regarding arrangements for his 1953-54 concert tours of the U. S.

Miss Dalrymple's trip to Tokyo is to visit her husband, Maj. Gen. Philip De Witt Ginder. She's due back by Sept. 15.

Lionel Stander Exits 'Joey' Early After 'Misconduct,' Backstage Spat

Chicago, Aug. 18.

Series of alleged misdemeanors by Lionel Stander, climaxing in a backstage tussle with company manager Joe Grossman, led to the actor's dismissal last week from the cast of "Pal Joey" at the Shubert here. Stander had been on notice to terminate with the musical last Sunday (16), on a previous charge of professional misconduct. His replacement, Harry Clark, was rushed in four days early, immediately after the tiff on Wednesday night (12).

According to Grossman, Stander had been entering the theatre from the front door and otherwise violated company rules. Finally, last Wednesday (12) the actor is said to have missed an entrance cue and then told the audience, "Sorry I'm late, folks."

Visiting Stander backstage after the performance, Grossman said the thesp was belligerent, assaulting him and one of the prop men who stepped in to mediate. The company manager submitted a list of Stander's offenses to Jule Styne, producer of the show, but as far as known there has been no action beyond the actor's early exit.

Stander called the incident "an idiotic, silly thing," but went on to say that there had been "bad blood" between the company manager and himself for several weeks. He claims his position as Actor's Equity deputy with the company has been a factor.

"Joey" ends its run here next Wednesday (26) and proceeds to the Coast.

L.I. Strawhatter Garners Geometric B.O. Harvest

Centerport, L. I., Aug. 18.

William Hunt's Centerport Summer Theatre is having good houses with its unique geometric pairing of square meals and theatre-in-the-round. The arena stage is located in the Penguin Inn, on Route 25A. Spot has a capacity of about 100, all seated at tables.

Resident company from New York gets occasional bit assists from the local drama groups. Most popular production to date was "The Member of the Wedding" with Ernestine McClendon, Norma Decker and Robert Tollett. "Three Men On a Horse," set for this week, will be followed by "Gigi" and "The Country Girl."

Perry's 'Paradise' To Cost $60,000

"The Paradise Question," Elaine Perry's proposed production of the Walter Hart-Richard Maibaum comedy, is being financed at $60,000, with provision for 20% overcall. Show is currently in rehearsal under Hart's direction for a tryout at the Lakewood Theatre, Skowhegan, Me., opening Aug. 31.

After further tuneups at the Shubert, New Haven, Sept. 17-19, and the Walnut, Philadelphia, Sept. 21-Oct. 3, the production is listed to premiere Oct. 8 at an unspecified New York theatre. Cast includes Leon Ames, Patricia Barry, John Vivyan and Wood Romoff. Scenery has been designed by George Jenkins.

Estimated production budget for the venture lists $3,500 for preliminary advertising, $8,500 for scenery, $2,000 for props, $2,500 for costumes, $2,500 for electrics, $8,000 rehearsal expense and salaries, $2,000 company and general manager, $825 pressagent, $1,250 office expense, $1,500 auditing, taxes and legal expense, $1,500 transportation, $1,500 hauling, $3,500 directorial fee, $15,000 bonds and deposits and $5,925 reserve. Author royalties will be the standard minimum—a sliding scale of 5-7½-10%.

Edward Choate is general manager of the operation and Howard Reinheimer attorney. Miss Perry, daughter of the late director, Antoinette Perry, debuted as a producer last season with "Touchstone."

JOHN FERNALD TO STAGE WOLFE KAUFMAN'S 1ST

John Fernald, who staged the original London productions of "Dial M for Murder," "Love of Four Colonels" and "Escapade," has been engaged to direct "Mr. Byculla," with which pressagent Wolfe Kaufman will make his debut as a Broadway producer. Melodrama has been dramatized by Jo Eisinger from an Eric Linklater novel.

Pending the casting of a male star, Kaufman is aiming for a Broadway opening the first week in January, after a short tryout tour. The production is budgeted at $70,000, with provision for 20% overcall.

'Kismet' Pickets Presage Jurisdictional Battle

Los Angeles, Aug. 18.

Pickets representing the retail clerks union paraded in front of the Philharmonic Auditorium here for the "Kismet" preem last night (Mon.) in what appears to be the opening of a jurisdictional battle over theatre program sellers.

Programs have been sold in the Philharmonic for years by union members affiliated with the building trades union. Pickets didn't ask the public not to enter the house, but merely urged them not to buy programs.

Picketing may have been unauthorized since the show preemed on schedule and there was no difficulty with Equity, AFM or IATSE members.

Hurricane Blows Out Performance of Tryout At Va. Beach Arena Tent

Virginia Beach, Aug. 18.

Theatre-Go-Round, caught in the swirl of the hurricane last Friday (14), had to cancel that night's performance of Romeo Muller's new play, "With Drums and Colours." Tent operation, however, managed to hold up despite 80-mile-an-hour winds that loosened quarter poles and four-foot steel pegs.

Company spent the night hammering the poles and pegs back into place and reinforcing the tent with second and third stakes, made mostly from table legs. Storm abated about 7 o'clock Saturday (15) morning, but was back in full swing two hours later. Winds quieted down shortly before noon of that day.

The lightboard, blown over in the storm, had to be repaired, the arena theatre reset and the tent tightened as much as possible. Tent also suffered a few rips and a split seam. Muller's play was performed Saturday night (15) to a half filled house.

JUST CALL HIM TOJO, SCHADER'S JAP ENCORE

Freddie Schader, who was associated with the initial U. S. performance of "Madam Butterfly," presented in English by the late Henry W. Savage at the old Columbia Theatre, Washington, will pressagent the forthcoming U. S. tour of the Fujiwara Opera Co. of Tokyo, which will open with the Puccini work Sept. 4 at the Curran, San Francisco. By coincidence, the same opera was the first show done in Frisco after the earthquake and fire in 1907.

Ronald Wilford will direct the Fujiwara tour, with Hal Oliver as manager.

Gorelik Buys 'Juan'

Production rights to "Don Juan, Or the Love Of Geometry," by Max Frisch, Swiss dramatist, have been acquired by scene designer Mordecai Gorelik. Play, a romantic comedy, was produced simultaneously last spring at the Schauspielhaus, Zurich, and the Schillertheatre, West Berlin. Plans for a Broadway production depend on a suitable adaptation.

Gorelik, currently at Fire Island, N. Y., recently returned from Paris, where he served as production designer for the Fernandel-Zsa Zsa Gabor film, "Public Enemy Number One."

Strawhat Reviews

The Starcross Story

Westport, Conn., Aug. 17.

Lawrence Langner, Armina Marshall and John C. Wilson production of drama by Diana Morgan. Stars Eva LeGallienne, Faye Emerson; features Ona Munson, Glenn Anders, Philippa Bevans. Directed by Luther Kennett; production under supervision of Langner; Paul Bigelow, associate producer; scenery, Marvin Reiss. At Westport Country Playhouse, Westport, Conn., Aug. 17, '53.

James Trenchard	Glenn Anders
Chloe Gwynne	Elizabeth Dillon
George Phillips	Scott Forbes
Christing Starcross	Leslie Penhollow
Ellen	Anita Bolster
Lady Mary Starcross	Eva LeGallienne
Laura Shipman	Philippa Bevans
Alice Venning	Cherry Hardy
Jean Benson	Ona Munson
Ann Meredith	Faye Emerson

Expertly performed in the principal roles by Eva LeGallienne and Faye Emerson, "The Starcross Story" rates as a potential Broadway click, especially with femme audiences. Lee Shubert and Laurence Langner hold the American rights to the absorbing English drama.

The audience never sees the protagonist of this thoughtful, rueful play by Diana Morgan, which was called "After My Fashion" when initially performed in London. The key character was a glamorous, world-famous adventurer named Starcross, who was lost with five companions on an expedition into the high Himalayas.

Now, 15 years later, a British studio proposes to film the story of the ill-fated pilgrimage to find a storied city never beheld by white men. The widow, Lady Starcross, spearheads the project, for she has kept her husband's name aglow with youth clubs, a hospital and other memorials.

When the other widows meet with her to give their blessings to the movie, however, it develops that Sir Christian Starcross was not the noble knight of his legend. Indeed he had had an affair with his best friend's sweetheart. He was vain and unprincipled and there is a last letter from his aide that explodes all estimates of his vaunted courage. It is the reaction of his two relicts, wife and mistress, to all these revelations that give the play its continuous interest.

Miss LeGallienne has rarely been better than as the steadfast Lady Starcross, playing with fine and firm technique. Miss Emerson is brilliantly cast as the mistress, meeting the appalling tidings with unsuspected emotional strength. Leslie Penhallow, out of the off-Broadway Circle-in-the-Square production of "The Grasp Harp," is effective as the daughter who worshipped her father's legend.

Sharper direction would have made more of the scene wherein the widows gather for dinner and unleash long-nettling opinions about the fatal foray into the distant mountains. It is still very biting and often amusing in the hands of the knowing Philippa Bevans, Ona Munson and Cherry Hardy.

The mortal gentlemen in "The Starcross Story," a screen producer and his director, have relatively little to do, although Glenn Anders could not help but light up his role with his own wry wit. Anita Bolster plays an acerbic housemaid for laughs. *Doni.*

Solomon Grundy

Rochester, N. Y., Aug. 11.

Dorothy Chernuck and Omar Lerman production of musical comedy in two acts, with book and lyrics by Mike Stewart, music by Shelley Mowell, ballet music by Peter Howard. Setting, Sonia Lowenstein; costumes, Marcelline Newell; musical direction, Howard; production staged by Stewart. At Arena Theatre, Rochester, Aug. 11, '53.

Solomon Grundy	Kenneth Nelson
Angel	Dorothy Greener
Charlie Cosgrove	Ed Horner
Dr. Crippenshaw	James Harwood
President Burton	Edward Beard
Daphne Grundy	Mildred Cook
Iris Swan	Virginia Bradley
Director	James Harwood
Mary	Nancy Brougham
Usher	Roger Smith
Press Secretary	John Alberts
Mrs. Burton	Lucy Hope Lyon
Production Singer	James Harwood
Premiere Danseuse	Kathleen Kerr
Delores	Glee Cruser
Pierre	George LaBuda
Woman in Lobby	Nancy Brougham
Her Husband	Edward Ivory
King of Mesopatamia	James Harwood
Messenger	Roger Smith
Louie	George LaBuda

Also Nancy Brougham, Glee Cruser, Barbara Hamell, Kathleen Kerr, Kathleen Carriola, John Alberts, Edward Ivory, George LaBuda, Roger Smith.

If tuneful songs and clever lyrics were all it took to keep a musical alive, "Solomon Grundy," the first major effort by Mike Stewart and Shelley Mowell could hang around for quite some time. But as should be expected with the first such work by two young people, "Grundy" is going to have to undergo a good grow over before it's a candidate for Broadway.

Show was preemed at the Arena Theatre last week (11) under distracting if not incredible conditions. Three-quarter staging on a floor space roughly 20 feet square. It's not the first miracle Dorothy Chernuck and Omar Lerman have wrought in their three years here, but it's the most impressive. And it is amusing large audiences in the 300-seater during its 14-day stanza.

Even in its present form, "Grundy," could pass for gay, youthful, and certainly unusual barn fare, while the flimsy, sometimes non-existent plot thread is strengthened and the horseplay in the sketches is toned down. An adult and/or professionally experienced guiding hand seems to be what the show needs most. Because the same youthful enthusiasm that was responsible for the fresh lyrics and bright sketch ideas also must take the blame for the exaggerations and amateurishness.

Basic idea of the show has possibilities. It's built around the familiar nursery rhyme of the title. Trying to get a plot to fit this is what caused some trouble. Mike Stewart has a mad scientist build a machine that supposedly will create a human being who will live only for seven days. The title character wanders on just as the machine explodes, so he's IT. There's a spattering of philosophy thrown in about the joys of living only seven days—no time for trial and tribulation, etc.

Cast has just as good a time as the audience and generally does okay. Kenneth Nelson has a pleasing voice and is properly shy as little Solomon. His sidekick throughout the proceedings, a Nancy Walker-type Angel, is hilariously played by Dorothy Greener. Virginia Bradley is excellent as a fading film star, Mildred Cook adds zest as Solomon's rough and ready Mother, Ed Horner is suitably shrewd as the agent, and James Harwood is funny in several small parts.

Peter Howard has done a commendable job with the musical direction, and his arrangements are consistently bright and snappy. The dancing should and probably will be expanded after the show leaves the confines of the Arena. Ditto for the sets. *Small.*

Three Stories High

Andover, N.J., Aug. 12.

Robert E. Perry presentation of George Brandt & Jack Gordun production of drama in three acts, by Winifred Wolfe. Stars Sally Forrest; features Frank McHugh, Hugh Reilly, Daniel Nagrin. Directed by Robert Keith; setting and lighting, Marshall Yokelson; incidental music, Leonard Schulman, Arnold Halop. At Grist Mill Playhouse, Andover, N. J., Aug. 10, '53.

Kitty	Sally Forrest
Marty	Hugh Reilly
Ralph	Buff Shur
Miss Tapley	Ruth Hermansen
Myra	Sally Forrest
Tod	Daniel Nagrin
Emily	Sally Forrest
The Artist	Frank McHugh

"Three Stories High," a new play by Winifred Wolfe which co-producers George Brandt and Jack Gordun (latter is the authoress' husband) are testing at Robert E Perry's Grist Mill Playhouse at Andover, N.J., this week, is an interesting dramatic effort in that it represents three separate stories in as many acts. But while this approach, a la Somerset Maugham's "Quartet" and "Trio," is a notable one, the piece is too rough at present to qualify as a strong Broadway entry.

Brandt and Gordun, however, say that extensive revisions are being made in the script prior to an anticipated Broadway preem early in October. These projected changes would, among other things, eliminate the existing third act in favor of something more in keeping with the atmosphere of the other two. Co-producers also assert that the play will be unveiled with a fresh cast save for its femme star, Sally Forrest.

Miss Forrest, who started a screen career in 1945 as a dancer with Metro, later shifted to dramatic roles in such films as "Not Wanted" and "Hard, Fast and Beautiful." Her stint in "Three Stories High" calls for characterizations of three different girls. As such, the play is a personal vehicle, but unfortunately the script isn't vital or sufficiently moving nor are the actress' talents strong enough to offset these deficiencies.

Locale for all three stories is a brownstone rooming house on New York's upper west side. For the curtain raiser Miss Forrest portrays Kitty, a gal with loose morals, whose boy friend kills another femme under the impression it was she. Thus, the intended victim has a short reprieve but ultimately she, too, is knifed to death. This sketch abounds in suspense. However, the motive for the murder is rather cloudy and some of the characters alluded to are too vague. Nightmare scene is badly staged, but this sequence reportedly will be revised.

Second yarn, perhaps the best of the trio, is a study in frustration. Miss Forrest and Daniel Nagrin, as one-time dancing partners and well on their way toward being wed, suddenly part. Engaged to wed a wealthy Bostonian, the gal is prevailed upon to visit her terp mate again via the urging of mutual friend, played by Hugh Reilly. Meeting almost results in a reconcillation, but it fades away due to an exasperating circumstance which dulls Nagrin's pitch.

For the record, the third and final sketch is a sentimental O. Henryish tale about an 18-year-old music student who finds her alcoholic father wandering in Greenwich Village 14 years after he deserted the family. Now an itinerant portrait artist, he's spotted by his daughter who invites him to her room to sketch her. From then on the development is obvious. (This act, according to Brandt, is being dropped in favor of a "love story" which will jibe better with the other two yarns).

Miss Forrest, a vivacious blonde, is up against a difficult assignment in portraying three different roles. Her interpretation of the victim in the first act is more strident than emotional. But she's convincing as the gal who balks at returning to her ex-dance partner in the second act and is appealing as the daughter in the third tale. She also contribs an eye-arresting dance routine with Nagrin during the second episode. But despite her thesping freshness and background as a film star, Miss Forrest isn't strong enough to carry the whole play.

Frank McHugh, a master of timing and the double-take, displays these qualities admirably as the black sheep father who likes his nip. Hugh Reilly is well cast as a cynical roomer in the brownstone who provides a steadying influence on the three girls depicted by Miss Forrest. Daniel Nagrin, who's appeared as a dancer in several Broadway musicals, is making his acting debut in this opus. His terping in the scene with Miss Forrest is excellent, but his handling of lines tends to be uneven. Buff Shur is good as the killer, while Ruth Hermansen scores as a nosy landlady.

Staging of Robert Keith is competent in light of the continual revisions being made in the script. Latter, incidentally, is a first play by Winifred Wolfe, who's done radio and magazine writing. Marshall Yokelson's tawdry one-room and kitchenette set captures the traditional flavor associated with brownstone tenements, while incidental music of Leonard Schulman and Arnold Halop help the general mood. *Gilb.*

Captain Ahab

Nantucket, Aug. 10.

Vincent Y. Bowditch production of play in three acts by Tyrus Hillway. Stars Russell Gold. Directed by Bowditch; setting, Russell Whaley. At Straight Wharf Theatre, Nantucket, Mass., Aug. 10, '53.

Capt. Ahab	Russell Gold
Capt. Gardiner	Vincent Y. Bowditch
Starbuck	Robert Buzzell
Stubb	Joseph Quinn
Flask	Dan Hogan
Queequeg	Frank White
Tashtego	John Martin
Daggoo	John Gebo
Ishmael	Ralph Burgess
Old Sailor	Russell Whitney
Pip	Manny Johnson
Sailor	Irving Stanley
2d Sailor	Bill Wilson
3d Sailor	John Stanley
4th Sailor	Ben Janney
Prophet	Robert Hacha
Fedallah	Myron Cole

Nantucket's Straight Wharf Theater, built in 1847 as a storehouse for sperm oil, is an appropriate setting for the world premiere of "Captain Ahab," Tyrus Hillway's philosophical stage adaptation of Herman Melville's great novel of whaling and metaphysics, "Moby Dick."

Hillway, a teacher at Colorado Stage Teachers' College, is a nationally-known Melville authority and permanent secretary of the Melville Society. His play is too static and wordy to boast any commercial possibilities, but it does manage to clarify the basic meanings of one of the three or four best novels ever written by an American.

Hillway concentrates on the character of Ahab himself — that rebel whaling captain who, having lost a leg to the great white whale, Moby Dick, vows vengeance. In defying the Fates, in questioning the eternal problem of good and evil in the world, in refusing to accept the buffetings of chance as his just due, Ahab, like the Greek heroes of Euripides and Sophocles, is a monumentally tragic figure. Unfortunately, in his rebellion, he takes others with him to his doom, since his obsession makes him care not a whit for humanity or humaneness.

Basic profundities of the original novel come forth clearly in Hillway's adaptation. So interested is he, though, in his philosophical themes, that the play lacks exterior action; what goes on occurs, for the most part, in the minds of the characters. Consequently, Ahab's long Shakespeare-like soliloquies, most of them in the original poetic and emotional language of Melville, make the play stand still for a good part of the production.

From the technical aspect—lighting, and set—the Straight Wharf presentation is first-rate. The major roles, too, are played with skill, with honors going to Russell Gold, in a physically exhausing role, as the demon-ridden Ahab.

Robert Buzzell is also good as the God-featuring, serious Starbuck, and Joseph Quinn has a couple of bright moments as the jolly mate, Stubb, who has a laugh for everything. Ralph Burgess is competent as Ishmael (representing Melville himself), and Russell Whitney is as salty as Nantucket's own harbor as the bearded, hawk-nosed Old Sailor.

Vincent Y. Bowditch's direction manages to get some movement into what is not really a play of physical action, and his stage groupings, particularly in the last, ill-fated chase of Moby Dick, are perceptive and effective. "Captain Ahab" could never do for Broadway. It does, though, help readers of "Moby Dick" to understand better the complexities of a many-sided novel. *Dias.*

The Shearing of Glycera

Baltimore, Aug. 11.

Don Swann, Jr., production of comedy in three acts by Clara Crenshaw. Directed by Ray Boyle; setting, George Dembo; costumes, J. Talbot Holland. At Hilltop, Lutherville, Md., Aug. 11, '53.

Glycera	Beatrice May
Doris	Trudy Meyer
Moshlon	Richard B. Shull
Pataecus	Spencer Davis
Davus	James Shirah
Polemon	J. Talbot Holland
Socia	Caddell Burroughs
Myrrhine	Elaine Swann

"The Shearing of Glycera," the winner of Don Swann's second annual national playwriting contest, is an opus that must have read like a genuinely funny treatment of a classic comedy theme. Otherwise it's difficult to understand how this one could have been picked from 73 entries. Author Clara Crenshaw based her play on "fragments" from Menander, a classic writer of comedies and the result caused moments of acute embarrassment for producer Swann and his resident troupe at the preem performance. Swann's brother, Francis ("Out Of The Frying Pan"), has done some unbilled rewriting but "Glycera" resists improvement beyond the merciful closing night strike.

The classic comedies of the Greek and Roman epochs are interesting to the serious scholar of the drama because they created the basic comedy situations and traditional comic characters such as the braggart warrior, the fop, crafty servant, etc. Variations on these initial characters have been the backbone of stage comedy down to the present day. Outside of this significance for the theatre student, these crude, primitive comedies can have little interest to the general theatregoer unless they are smartly adapted and imaginatively staged.

Unfortunately, the point of view of Miss Crenshaw's comedy is never clear. If she is trying to reproduce the spirit of the classic comedy, her efforts get channeled in different directions before the first act curtain. Her plot, set in 450 B. C. and typical of the classic comedy, is full of mistaken identities and last minute revelations. Polemon, the master of Glycera, returns from war to find his slave in the arms of a foppish nobleman, Moshion. Moshion is Glycera's brother though this fact is not generally known by the other characters. In a rage, Polemon shears Glycera's tresses, causing her to seek refuge in the home of Myrrhine, Moshion's foster-mother. When Glycera consents to marry Pataecus, a doddering suitor, her identity is uncovered by the discovery of family jewels which prove her to be the daughter of Pataecus. Hence, she is no longer a slave and is free to marry her former master, Polemon.

The mechanics of the classic comedy so utilized would lead one to believe that Miss Crenshaw is attempting to write a new play in the old mold. The traditional courtyard setting by George Dembo with its two downstage entrances and two upstage entrances would further indicate Miss Crenshaw's intention of conforming to her medium. The action is also historically correct in covering a time period of 24 hours. But after adhering to these rules, Miss Crenshaw proceeds to clutter the proceedings with contemporary dialog and weak situations altogether alien from the swift farcical intricasies of the classic pattern. She strains her audience's funnybone to the breaking point with what must be some of the most desperate puns in stage annals. For the record: "I don't like that bridge. It makes me cross." Her characters are far afield from the direct, simple humor of her models. Consequently, her play does not faithfully illustrate the early comic form nor does it provide a satisfactory evening for the playgoer unaware of the historical implications.

The company, for the most part, plays it straight though several go to the other extreme with broad interpretations. Beatrice May, in the title part, reflected the uncertain state of the script on opening night. Stylization would have helped J. Talbot Holland as Polemon while Richard B. Shull as Moshion and Elaine Swann as Myrrhine are guilty of mugging.

Ray Boyle's staging is uncertain and static, lacking in resourceful business and too often unimaginative in using levels. Dembo's set is simple and accurate, providing an effective, neutral background for the colorful costumes capably designed and executed by J. Talbot Holland. *Burns.*

Great Scott

Great Neck, L. I., Aug. 5.

John Killen production of musical comedy with book and lyrics by Easter Yahya, music by Bob Holton. Directed by Killen; choreography, Don Farnworth; sets, Paul Kimpel; art work, Mathew Velon. Trevor Powell; piano accompaniment, Holton and Joyce Paull. At Great Neck Summer Playhouse, Aug. 4, '53.

Emily	Terese Nelson
George	Larry Ward
Jane	Rita Noble
Mrs. Almonds	Easter Yahya
Ulysses	Joe Ross
Stool Pigeon	Lee Richardson
Corpse	Carl Albertson
Fay	Marlene Dell
Lisa	Lydia Bruce
Second Eve	Lee Richardson
Third Eve	Carl Albertson
Whoops	Don Farnworth
Joe	Lee Richardson
Black Jack	Willis Townsend
BoBo	Donna Campbell
JoJo	Mary Leader

Acceptable, perhaps, for a benefit performance by the local Junior League players, "Great Scott" falls far short of meeting the minimum requirements of the professional theatre. Although Easter Yahya occasionally shows a flair for writing dialog, her lyrics are generally too heavy, too cute or too overworked to be memorable. Bob Holton's score is mediocre at best, and Don Farnworth's choreography would stand a chance if danced by a better corps de ballet.

Production is presented on an Elizabethan stage—i.e. a square platform entirely in front of the proscenium which necessitates all entrances being made from stage rear. Paul Kimpel has created some effective demi-sets on two revolving platforms placed stage right and left. Tall screens of nail-studded leatherette effectively mask the scene shifting on the rear half of a platform while the front half is being used. Sets are done in a colorful cartoon-like style that fits in well with what is supposed to be a fast-moving comedy, but isn't.

Principal weakness in "Scott" is a book that has about as much plot as "Hellzapoppin." Story of a Milquetoast salesman who regains the love of his wife after she realizes the faults of his aggressive working companion concentrates on a series of dreams produced by the husband's fondness for detective radio program.

In the morph-sessions the husband appears as Celery Queen, an intellectual super-sleuth searching or the notorious killer, Whoops. Action, proceeding through weak blackout sequences, shows Queen meeting Sam Club, several other Spillane-like shamuses and a host of underworld characters. By the time the action is resolved, the audience doesn't know whether its seeing the dream or the real thing, and it doesn't much care.

Joe Ross as Ulysses Scott, the timid salesman, has a good comedy sense and handles his songs well. Miss Yahya plays a gossipy sunshine girl with a little too much vigor, but does all right with a number called "Nature Girl." Terese Nelson is acceptable as Ulysses' wife, and Rita Noble turns in an above-average job on the torchy "They Say." Farnworth and his partner, Marlene Dell, do several short terp bits that suggest they might be worth seeing in something longer.

Show would profit by having music cover for some of the longer scene shifts. The two pianos would improve if they set the beat for the vocalists instead of playing arpeggio accompaniment to the singers' lead. *Hawk.*

London Legit Bits

London, Aug. 13.

Vera Caspary and **Hans May**, who recently optioned their new musical "Wedding in Paris" to **George** and **Alfred Black** for West End production, planed to Munich for discussions with **Anton Walbrook** to play the lead . . . **Jack Hylton** has leased the Princes theatre, dark for the last few months, to **Jack Waller** for "Age of Consent," by **Charlotte Haldane.**

Legit Bits

Sidney Kingsley's new play, reportedly his first comedy, is slated to start rehearsals Oct. 10. The author will not only direct, but also intends to produce the show on his own, instead of working through an established management . . . Producer-theatre owner **Anthony B. Farrell** left Montauk, L. I., last Sunday (16) for a four-week trip to Alaska to hunt caribou . . . **Willard Swire** has returned to regular duties in the Actors Equity homeoffice after a trip through the south to lookover the historical pageants and strawhats . . . **Walter Alford** due back next week to resume as associate of **William Fields**, pressagent for the Playwrights Co., after repping the Berkshire Festival this summer.

Elliot Norton, drama critic of Boston Post, planes to London about Sept. 1 to catch the West End shows and will fly back about Sept. 10, with stopoffs in Edinburgh and Dublin . . . **Burton Lane** will compose the music, with **Dorothy Fields** supplying the lyrics, for "By the Beautiful Sea," musical comedy for which **Herbert Fields** and his sister are writing the book as a **Shirley Booth** vehicle. **Robert Fryer** will produce; premiere set for mid-February . . . Broadway pressagent **Frank Goodman** vacationing at Falmouth Playhouse, Coonamessett, Mass.

ABC-TV's **Tom Duggan** booked by Drury Lane strawhatter, Chi, for single week of "Light Up The Sky," starting Aug. 31. He replaces **Wayne Morris**, who cancelled out with "Separate Rooms" . . . **George Raft** withdrew his Sept. 14 date at the same spot because of illness. Producers **Tony De Santis** and **Phil Tyrell** are negotiating with **Victor Jory** and **Alexis Smith** to fill in with "Bell, Book and Candle."

Eleanor Wilson, guest player at Berkshire Playhouse and summer resident in Stockbridge there, left last week to attend the Stratford (Ont.) Shakespeare Festival . . . **Ezra Stone** signed to direct "Comin' Thro' The Rye," slated for the Westport (Conn.) Country Playhouse the week of Aug. 31 . . . Starlight Theatre, Pawling, N. Y., doing best biz since 1948 this summer, according to barn's producer, **Isabel Rose Jones** . . . "Out of This World," new meller by **Bert Hughes**, to preem Sept. 7 at the Priscilla Beach Theatre, Manomet, Mass.

Future B'way Openings

Guys and Dolls (reopening), 46th St., Aug. 24.

Hazel Flagg (reopening), Hellinger, Sept. 1.

Anna Russell's Little Show, Vanderbilt, Sept. 7.

Carnival in Flanders, Century, Sept. 8.

Red Rainbow, Royale, Sept. 14.

Pin to See the Peep Show, Playhouse, Sept. 17.

Take a Giant Step, Lyceum, Sept. 24.

Strong Are Lonely, Broadhurst, Sept. 29.

Tea and Sympathy, Barrymore, Sept. 30.

Daphne, unspecified theatre, Sept. 30.

Three Stories High, unspecified theatre, Oct. 1.

Paradise Question, unspecified theatre, Oct. 8.

Ladies of the Corridor, unspecified theatre, Oct. 12.

Late Love, 48th St., Oct. 13.

Little Hut, Coronet, week of Oct. 12.

Teahouse of the August Moon, Martin Beck, Oct. 15.

Magic Couch, unspecified theatre, week of Oct. 19.

To Charlie, with Love, unspecified theatre, week of Oct. 19.

Gentle Does It, Playhouse, Oct. 26.

Sherlock Holmes, unspecified theatre, week of Oct. 26.

Sabrina Fair, National, Oct. 27.

Girl Can Tell, unspecified theatre, Oct. 29.

Kind Sir, Alvin, Nov. 4.

Solid Gold Cadillac, Belasco, Nov. 5.

All Summer Long, unspecified theatre, week of Nov. 9.

Escapade, 48th St., Nov. 12.

Black Candle, unspecified theatre, week of Nov. 23.

John Murray Anderson's Almanac, unspecified theatre, late November.

Caine Mutiny Court Martial, unspecified theatre, early January.

'Guys' $17,300, San Diego

San Diego, Aug. 18.

"Guys and Dolls" touring company grossed a sad $17,300 at the Roxie Auditorium here last week.

Musical is splitting this week between the Paramount, Phoenix, and the Liberty, El Paso.

Strawhat Tryouts

(THIS WEEK)

Broken Quiet, by William Copeland — Barn Stages, Nantucket, Mass. (17-22).

By Hex, by John Rengier and Howard Blankman — Franklin & Marshall College, Lancaster, Pa. (20-22).

Happiest Days of Your Life, by John Dighton — Saranac Lake (N. Y.) Summer Theatre (17-22); Eastern Slope Theatre, North Conway, N. H. (17-22) (Reviewed in VARIETY this week).

Tigh Time, revue — Grist Mill Playhouse, Andover, N. J. (17-22).

Lake of Fire, by Geneva Harrison—Lake Short Playhouse, Derby, N. Y. (18-23).

On Cobweb Time, by Ann Barlow—Sea Cliff (L. I.) Summer Theatre (17-22).

One Thing After Another, revue — Somerset (Mass.) Playhouse (17-22) (Reviewed in VARIETY, July 1, '53).

Pie a la Mode, by Bob Holton, Terese Nelson, Easter Yaffa—Great Neck (L. I.) Playhouse (17-22).

Solomon Grundy, musical by Mike Stewart, Shelley Mowell — Arena Theatre, Rochester, N. Y. (17-22).

Starcross Story, by Diana Morgan—Westport Conn.) Playhouse (17-22) (Reviewed in VARIETY this week).

Thirteen Clocks, adapted by Frank Lowe and Robert Gallico from James Thurber's Fairy Tale—Barter Theatre, Abingdon, Va. (17-19).

To Hell With Orpheus (new version)—Lambertville (N. J.) Music Circus (18-23).

Walk Tall, by Dean Fuller and Marshall Barer—Playhouse, Houston, Texas (19-22).

Wise Have Not Spoken, by Paul Vincent Carroll—East Chop Playhouse, Martha's Vineyard, Mass. (17-22).

(NEXT WEEK)

Broken Quiet, by William Copeland — Barn Stages, Nantucket, Mass. (24-29).

By Hex, by John Rengier and Howard Blankman — Franklin & Marshall College, Lancaster, Pa. (24-29).

High Time, revue — Somerset (Mass.) Playhouse (24-29).

Day of Grace, by Alexander Federoff—Westport (Conn.) Country Playhouse (24-29).

Hang Together, by Leonard Lee — Cragsmoor (N. Y.) Playhouse (25-30).

Little Green Isle, by Charles S. Jules, Norman Meranus—Millville (Pa.) Playhouse (26-30).

Red Sky At Morning, by Joanna Roos, Edward Mabley—Olney (Md.) Summer Theatre (26-30).

Solomon Grundy, musical by Mike Stewart, Shelley Mowell — Corning (N. Y.) Summer Theatre (24-29).

Billie Worth 29½G 'Lady' In Pitt Stadium Week

Pittsburgh, Aug. 18.

"Lady in the Dark," with Billie Worth starred, took in $29,500 in six performances at Pitt Stadium here last week. Featured in the Civic Light Opera production were Lee Bergere, Claude Horton, Fred Harper, Georgian Johnson, Olive Reeves-Smith and Williams Martel.

Season finales Saturday (22) with the current presentation of "Great Waltz," starring Brenda Lewis, Lawrence Brooks and Lois Hunt.

Current Road Shows

(Aug. 17-29)

Anna Russell's Little Show (Anna Russell) (tryout)—Shubert, New Haven (26-30) (premiere).

Carnival in Flanders (Dolores Gray, John Raitt) (tryout)—Curran, San Francisco (17-29) (Reviewed in VARIETY, June 10, '53).

Good Nite, Ladies—Metropolitan, Seattle (18-29).

Guys and Dolls (B'way Co.)—National, Wash. (17-22).

Guys and Dolls (2d Co.)—Paramount, Phoenix (17-19); Liberty, El Paso (20-22); Texas, San Antonio (24-29).

Kismet (Alfred Drake) (tryout)—Philharmonic Aud., Los Angeles (17-29) (Reviewed in VARIETY this week).

Maid in the Ozarks—Selwyn, Chi (17-22); Lyceum, Minneapolis (24-29).

New Faces—Great Northern, Chi (17-29).

Pal Joey (Harold Lang)—Shubert, Chi (17-26).

South Pacific (Jeanne Bal, Webb Tilton)—Shubert, Detroit (17-22); Royal Alexandra, Toronto (24-29).

Time of the Cuckoo (Shirley Booth)—opera House, Central City, Col. (17-29).

'BITTER SWEET' $51,000 IN ST. LOO MUNY WEEK

St. Louis, Aug. 18.

Hypoed by fine weather and favorable reviews, "Bitter Sweet" in Municipal Theatre Assn's Alfresco Playhouse in Forest Park wound-up seven-night frame Sunday (16) with a lusty total of 55,000 payees and approximately $51,000 gross. Priscilla Gillette, David Poleri, Eilen Schauler and William Shriner scored in top roles, with Patricia Bowman in a new ballet routine. It was the operetta's sixth presentation here.

First local open air production of "Kiss Me, Kate" began a 14-night run last night (Mon.) with a mob of 10,000 on deck for an estimated gross of $7,500. It was largest opening night attendance of the season. Piece will bring down the curtain of the current season. Lead roles are being played by Patricia Morison, William Johnson, Laurel Shelby, Leonard Claret, Bert Matthews and Jack Collins.

'Carnival' $29,000, 'Ladies' $8,000, S.F.

San Francisco, Aug. 18.

Continued Oakland transportation strike, plus the summer doldrums, are hurting legit grosses. Geary which went dark for four weeks following the six-week run of "Good Night Ladies," relights Sept. 14 with "Pal Joey." Fujiwara Opera Co. of Tokyo is set for Sept. 4-10 at the Curran, following the current "Carnival in Flanders."

Estimates for Last Week

Carnival in Flanders, Curran (2d wk) (M-$4.80; 1,775) (Dolores Gary, John Raitt). Fair $29,000 (previous week, $30,000).

Good Nite Ladies, Geary (6th wk) (C-$3.60; 1,550). Down to $8,000, on two-for-one ticket policy (previous week, $8,500).

Petina Record $24,844, Toronto's Melody Fair

Toronto, Aug. 18.

Irra Petina, in "Song of Norway," in the role she originated on Broadway, grossed a smash $24,844 last week to break her own record at Melody Fair here. There were plenty of standees and hundreds turned away through Wednesday-Saturday (12-15).

On Thursday (13), the star set an all-time record of $4,558 for one night in the third season of the Brill-Kamsler theatre-in-the-round 1,800-seater setup at the Canadian National Exhibition, scaled at $3.40 top. This broke Miss Petina's house record of some $24,500 which she set last season in "Great Waltz." Saturday matinee of "Norway" was also biggest of the Melody Fair season, with 1,002 customers.

Also in the "Norway" cast were Andrew Gainey, Virginia Oswald, Jon Crain and Arny Freeman, with dancers, Bettina Rosay and Duncan Noble.

Current is "Brigadoon" with Virginia Oswald, Andrew Gainey and Robert Smith, latter of the original New York production, for an $11,000 advance, biggest of the Brill-Kamsler producing season at Melody Fair, this based on lineuppers unable to get seats for "Norway."

'Kate' Resounding $59,000, Starlight, Kansas City

Kansas City, Aug. 18.

"Kiss Me, Kate," eighth production of the Starlight Theatre season, racked up a potent $59,000 last week here. Although the weather remained warm, it was more favorable than the previous week. "Kate" closed Sunday (16) after a seven-night run.

Critics praised the singing of Helena Bliss, John Tyers and Trude Adams and the terping of Rudy Tone and team of Coles and Atkins.

"Blossom Time," opening last night (Mon.) as the ninth production, stars Helena Bliss, Walter Cassel, Donald Clarke, and Lillian Murphy, localite, in a return date.

N.Y.C. Ballet 106G, S.F.

San Francisco, Aug. 18.

New York City Ballet had a big 16-performance run ending last Friday (14) at the 3,500-seat Opera House. Gross was $106,000 at a $5 top.

Troupe drew enthusiastic reviews.

B'way Perks a Bit With 3 Sellouts; 'Wish' Gets $29,200, 'Picnic' $23,900, 'Season' Big $22,700, 'Murder' $18,800

Broadway continued its upward trend last week with all but two of the 12 entries going over the previous week's take. There were three sellouts, "Can-Can," "Seven Year Itch" and "Wonderful Town."

Biggest jumps were taken by "The King and I" and "Me and Juliet." Former went up about $1,350, while latter hopped ahead nearly $2,250. Friday (14) night's downpour and storm warnings hurt in some situations. "Dial M for Murder" and "Porgy and Bess" took slight dips.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetic designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

Can-Can, Shubert (15th wk) (MC-$7.20; 1,361; $50,160). Exactly $50,900 (previous week, $50,800).

Dial M for Murder, Plymouth (42nd wk) (D-$4.80; 1,062; $29,815) (Maurice Evans). Over $18,800 (previous week, $19,000).

Fifth Season, Cort (30th wk) (C-$4.80; 1,056; $25,277) (Menasha Skulnik, Richard Whorf). Nearly $22,700 (previous week, $22,200).

King and I, St. James (125th wk) (MD-$7.20; 1,571; $51,717) (Yul Brynner). Approaching $34,650 (previous week, $33,300).

Me and Juliet, Majestic (12th wk) (MC-$7.20; 1,510; $58,000). Nearly $51,250 (previous week, $49,000).

My 3 Angels, Morosco (23d wk) (C-$4.80; 935; $24,252). Over $13,000 (previous week, $12,400).

Picnic, Music Box (25th wk) (CD-$6-$4.80; 997; $27,534). Just under $23,860 (previous week, $23,400).

Porgy and Bess, Ziegfeld (23d wk) (O-$6; 1,628; $48,244). Nearing $18,400 (perivous week, $18,900).

Seven Year Itch, Fulton (39th wk) (C-$6-$4.80; 1,063; $24,400) (Tom Ewell). Almost $24,400 (previous week, $24,300).

South Pacific, Broadway (221st wk) (MC-$6-$4.80; 1,900; $44,000). (Martha Wright, George Britton). Almost $29,700 (previous week, $29,000).

Wish You Were Here, Imperial (60th wk) (MC-$7.20; 1,400; $52,080). Touching $29,200 (previous week, $27,300).

Wonderful Town, Winter Garden (25th wk) (MC-$7.20; 1,510; $54,173) (Rosalind Russell). Over $55,200 (previous week, $55,200).

'Butterfly' $25,300 in 4; 'Roberts' $5,800 in L.A.

Los Angeles, Aug. 18.

Local legit picked up slightly last night (Mon.) with the opening of "Kismet," new Edwin Lester musical which is slated for a world premiere run of four weeks at the Philharmonic. It's the week's only legit opening, although the Greek Theatre rekindles again tomorrow night (Wed.) with another opera, "La Boheme."

Estimates for Last Week

Madame Butterfly, Greek Theatre (2d wk) ($3.50; 4,460). Up to fine $25,300 for the final four days played four days only each week to give it $48,300 for the eight-performance run.

Mister Roberts, Las Palmas (8th wk) ($3.60; 400) Up again to very good $5,800, late show Saturday again accounting for the boost.

'Joey' $25,400, Chi; 'Faces' OK $25,100

Chicago, Aug. 18.

Imminent departure of all three current shows has begun to stir the latecomers, but the return of hot weather is apparently affecting business.

When "New Faces" leaves Chi early in September, city will be without legit for the second time within memory. However, the scene perks Sept. 21 with the opening of "Seven Year Itch" at the Erlanger. For six weeks in the summer of 1932, the town didn't have a single legiter. Next poorest Chi summer was 1949, when "Mister Roberts" was a solo.

Estimates for Last Week

Maid in the Ozarks, Selwyn (15th wk) ($4.20; 1,000). Tofer play continued at $8,500.

New Faces, Great Northern (16th wk) ($5.00; 1,600). Up slightly to $25,100; in its last weeks.

Pal Joey, Shubert ($5.00; 2,100) (12th wk) (Harold Lang). Jumped to $25,400; pulls out next Wednesday (26) for the Coast.

'GUYS' KNOCKS OFF 32G FOR 7TH WEEK IN D.C.

Washington, Aug. 18.

National Theatre took in a healthy $32,000 last week on the seventh stanza of "Guys and Dolls." Musical still has a week to go.

Management estimates that the show will have grossed over $300,000 on its eight-week run, a local record.

'Shoes' Dressy $19,000 At Carter Barron, D.C.

Washington, Aug. 18.

Carter Barron Amphitheatre bettered $19,000 last week on the first stanza of "High Button Shoes," with Joan Roberts, Lew Parker and David Brooks. The 4,000-seat outdoor house in Rock Creek Park played to capacity for the first time Sunday night (9) as parents brought kiddies (free) for "Family Night." Joe Moss, house manager, said he didn't know there were so many children in Washington.

After another week of "Shoes," Constance Bennett's Washington Festival will close the season with a two-weeks' run of "Carousel," with Richard Eastman, Ernest McChesney and Marthe Erroll.

'Madam' $31,000 at L'ville; 'Blondes' Ending Season

Louisville, Aug. 18.

Louisville Amphitheatre racked up a sock $31,000 in seven performances of "Call Me Madam" at the Iroquis Park open-air spot last week. No performances were lost because of rain, and there wasn't even threatening weather to discourage attendance. Denis DuFor production had Elaine Stritch in the lead role of Sally Adams, with Dick Smart as male lead.

"Gentlemen Prefer Blondes," with Kyle MacDonnell starred, is current as the season finale.

'Pacific' $27,500, 12th Wk., Detroit

Detroit, Aug. 18.

"South Pacific," in its next-to-last stanza of a record-breaking run at the 2,050-seat Shubert, grossed $27,500 last week at a $4.80 top. Show stars Jeanne Ball and Webb Tilton.

Engagement ends next Saturday (22) after 13 weeks.

'NEW MOON' BIG $35,500 IN 2D WEEK AT DALLAS

Dallas, Aug. 18.

State Fair Musicals' fifth production, "The New Moon," closed Sunday (16) with a $35,500 gross from the second week's seven performances. That brought the total take for the two weeks to $69,200.

Good reviews, break in heat wave and word-of-mouth praise for the 12th season's sole operetta built attendance for final stanza of the Sigmund Romberg piece, in its fourth revival here. Costarred were Brian Sullivan and Rosemary Kuhlmann, supported by Jim Hawthorne, Howard Morris, Maria Karnilova, Guy Spaull, Marc Breaux, Beatrice Arthur, Priscilla Morrill, Howard Jarrett and Norbert Winkler.

Final offering of the season, "Paint Your Wagon," opened last night (Mon.). Kent Smith, Donald Richards, Christine Matthews, Holly Harris and Bob Williams & Red Dust top the cast.

Revolt of B'way Angels

Continued from page 1

major cause of shrinking profits in legit is the drastically increased cost of production and operation, and that much of this is unavoidable in a rising general price structure. Nevertheless, there's widespread criticism of the way many shows are managed. Some of the most pointed beefs come from investors in the trade—that is, other producers, managers, heads of theatrical supply and service firms, etc.

Just Bring Money

Fairly common gripe is that, in many instances, the investor is the last one considered in decisions regarding productions. It's argued that many shows run for months, with authors, actors, directors, managers, pressagents, stagehands and others receiving substantial returns in the form of royalties and salaries, a large sum going for theatre rental, and a sizable total being paid in "office expenses," with the backers winding up with a hefty loss.

Most backers are familiar with the growing agitation to the effect that producers nowadays make so little out of shows that they're becoming the forgotten men of the theatre. But there's little sympathy with this plea. Characteristic attitude of investors seems to be that in cases where producers don't make a profit the backers take an actual loss.

It's a grim fact, moreover, that investors in general are skeptical about claims that producers too rarely make anything on shows. Most backers are all too familiar with the long-prevalent gossip about theatre graft and are inclined to take it for granted that there are hidden scrapings not only for the producer, but also the managers and others involved in shows. So it's assumed, justifiably or not, that despite denials, the management generally gets some sort of cut out of all but the dreariest flops.

A Real Dilly

Some of the backers' gripes in this general category are fairly specific. As a flagrant example of managerial "abuses," one fairly recent show had nearly a season's run on Broadway, coming within a slight margin of recouping its cost, but lingered on at a loss of over $30,000 and then went on a long tour for an additional loss of more than $40,000. Meanwhile, the cast payroll was uncut, there were only occasional reductions of author and director royalties, and the regular office expense remained constant, even for the period the show took a summer layoff.

Moreover, although the backers of that particular show had not been repaid their investment and were therefore the sole owners of the production, the management borrowed or took advances from the funds. Tax moneys for the operation were not retained in a separate fund, so a large amount became delinquent and the backers, already in the hole on the venture, are now presumably liable up to the entire amount of their investment for the Government's claim.

Overhead Lingers On

That is admittedly an extreme case, but backers cite numerous examples of shows continuing Broadway runs and sometimes going on tour long after there's any reasonable prospect of profitable operation. Nearly always, it's noted, the show's general manager continues to collect his salary, author and director royalties are paid, though sometimes on a reduced scale, and often the office expense charge is continued.

Backers believe that in such cases the producer (or in some instances the general manager, if he has undue influence) must get a concealed payoff. It's felt that such an edge may in many instances not be actual graft, but perhaps merely a strategic advantage, such as maintaining an "in" with the author and thus obtaining first call on the latter's next script.

In other cases, the producer might want to keep the show running simply as a front, for psychological window-dressing while raising finances for another producer. Still another angle, especially if a show is on the verge of paying off, could be the promotion of a film sale, from which the producer would get half of the show's 40% share (but if the deal were not to go through, the backers would have to stand the operating loss for the unnecessary weeks played).

Many backers feel that accountants' statements they receive are not sufficiently explicit, occasionally slanted, sometimes too infrequent and often tardy. Most common complaint in this connection is that such reports are not detailed enough—sometimes perhaps by intention. For example, it's felt that there's occasionally "water" in such items as "rentals" and "wardrobe expense." In both categories, backers in the trade claim, the figures should be broken down.

Under rentals, for instance, it's known that in some cases the management uses its own scenic items, costumes, props and equipment to a show and collects a fee without indicating such a thing on the statement. Also, according to informed observers, there may be occasional or minor sources of income pocketed by the management and not even reported on the statement. That would include any possible share in "free" the payoff from scalpers.

'Exorbitant' Deals

There are various complaints from backers about "exorbitant" royalties to authors, directors and stars. Similar squawks are occasionally heard against deals for creative talent to share in the profits, the argument being advanced that in such cases the management should absorb this cut rather than ask the backers to share it. However, some investors argue that such sharing deals are actually a break for them, as the arrangement is customarily in lieu of a percentage of the gross, so the effect is to reduce operating costs and thereby recoup the investment more quickly.

Royalties during tryout tours have also brought beefs from backers. However, some investors within the trade point out that the "abuse" in this case may be purely a matter of bookkeeping, as a major portion of the tryout losses may result from abnormal costs in connection with revisions, extra rehearsals, etc., which some managements consider chargeable to production rather than operating.

Also, it's noted, the matter of royalties during tryout tours is now pretty much taken care of by the optional setup for authors, as provided in the new agreement with the Dramatists Guild, and voluntary arrangements frequently worked out with directors and, in some cases, even stars. Finally, since the tryout is limited to a few weeks, gripes on this point are figured relatively minor.

As indicated before, there are rarely complaints about shows that pay substantial profits. Also, some managements are meticulous about operating methods and financial practices. As one established producer remarked recently, expenses absorbed by the management don't show up on the accountant's statements, and are thus not apparent to the backers.

Notable Exceptions

Also, as exemplified in the case of Richard Rodgers-Oscar Hammerstein 2d productions, the investors get a break from the fact that the management owns various equipments, items, which it rents to the shows at nominal rates. Another edge for the backers is that R&H have a blanket union bond on deposit and thus save that much financing.

In regard to financial practices, there's widespread investor resentment on two general grounds. First is certain policies in more or less common use. Second relates to various innovations in the capitalization of new shows. Latter has aroused especial gripes recently.

Although all investment coin for a proposed production is supposed to be held in escrow until the entire capitalization is raised, it's claimed that in some cases the initial funds are spent and that if the show is later abandoned it's sometimes impossible for a backer to obtain repayment, short of going to court. Another frequent beef is that producers are too prone to excercise the overcall privilege, sometimes even before a show goes into rehearsal or in more extreme cases merely in order to cover losses on losing weeks of an unreasonably prolonged run.

That 'Office Expense'

There's considerable kicking these days about the general tendency to increase "office expense." This item has gone from $150 or $200 a week to $300 and $350, for straight plays and from $250 to $400 for musicals. Moreover, backers complain, the amount is multiplied for each road company, which obviously adds "water" to the budget and also tends to act as an inducement to the producer to send out additional troupes.

Investors also object to the new practice of producers taking a salary in the form of a percentage off the top or as a flat amount for "managerial" services. As in the case of other gripes, such grievances are overlooked, or at least not stressed, when it applies to managements with impressive hit records. And, as in other gripes, most backers who seriously object are inclined merely to turn down the particular show, but rarely voice their complaints directly to the management involved.

Among other new financial angles that are arousing investor beefs are various clauses inserted in some recent partnership contracts. Particular squawk is heard over such gimmick that gives the producer the right to send out additional companies of a show without approval by the backers, but provides for all losses on such troupes to be borne entirely by the backers. In other words, the management has the right to form an unlimited number of additional companies, the cost of which is borne by the backers, but on which profits will be evenly shared.

Moreover, this same clause gives the management the right to "recapture" any profits previously distributed on the original production to cover losses on the road companies. And, as modified by some producers, one vital phrase in the amended agreement is eliminated to give the producer the right to use the partnership funds for any purpose whatsoever.

As always in such circumstances, one of the backer grievances arousing the most resentment is relatively trifling. That is the matter of house seats, particularly for opening nights. Most backers who mention the matter admit that it's a petty issue, but they insist that it's an irritating one. In any case, they generally tend to burn up at being seated somewhere in left field on opening nights while various agents, second-string critics, editorial brasshats and socially prominent non-investors occupy the choice locations.

For example, one prolific backer points out that a well-known New York couple, whose sole distinction is attending every opening and occupying first-row, center locations, have never invested in a show and have no professional reason for getting seats.

He explains, "I, on the other hand, who am a frequent backer and I might add, loser, am expected to consider myself privileged to sit with my guests back in the corner in earshot of the hatcheck and soft-drink attendants. Only the theatre would expect stockholders to put up with it."

Play Out of Town

Kismet

Los Angeles, Aug. 17.

Edwin Lester production of a musical romance in two acts (13 scenes), with music by Alexander Borodin, adapted and with lyrics by Robert Wright and George Forrest, book by Charles Lederer and Luther Davis, based on the play by Edward Knoblock. Stars Alfred Drake; features Doretta Morrow, Joan Diener, Glenn Burris, Henry Calvin, Philip Coolidge, Beatrice Kraft, Truman Gaige, Florence Lessing, Earle MacVeigh, Tom Charlesworth, Hal Hackett. Directed by Albert Marre; dances and musical numbers staged by Jack Cole; settings and costumes, Lemuel Ayers; lighting, Peggy Clark; orchestral and choral arrangements and musical direction, Arthur Kay; additional orchestrations, Heinz Roemheld, Frank Perkins. Assistant to the director, Eugene Loring. At Philharmonic Aud, Los Angeles, Aug. 17, '53; $4.80 top.

Doorkeeper ..... Richard Oneto
Muezzins ..... Kirby Smith, Ralph Strane, Talmadge Russell, Louis Vask
Beggar ..... Earle MacVeigh
Beggar ..... Robert Lamont
Omar ..... Philip Coolidge
Old Hajj ..... Tom Charlesworth
Hajj ..... Alfred Drake
Merchant ..... Kirby Smith
Marsinah ..... Doretta Morrow
Hassan-Ben ..... Hal Hackett
Jawan ..... Truman Gaige
Bangle Man ..... Richard Oneto
Chief Policeman ..... Tom Charlesworth
Policeman ..... Hal Hackett
Wazir of Police ..... Henry Calvin
Lalume ..... Joan Diener
Princesses of Ababu ..... Patricia Dunn, Bonnie Evans, Reiko Sato
The Caliph ..... Glenn Burris
Baker ..... Richard Vine
Prosecutor ..... Earle MacVeigh
Widow ..... Barbara Slate
Zubbediya of Damascus ..... Florence Lessing
Ayah of Zubbediya ..... Lucy Andonian
Samaris of Aden ..... Beatrice Kraft

Singers: Gerald Cardoni, Eugene Dorian, Robert Grandin, Robert Lamont, Richard Oneto, Harold Piper, John Reyes, Talmadge Russell, Ralph Strane, Charles Taylor, Louis Vask, Richard Vine, Thelma Dare, Lida Jackson, Ruthe Miller, Jo Ann O'Connell, Barbara Slate, Sandra Stahl, Lynne Stuart, Erica Twiford.

Dancers: Neile Adams, Betty Carr, Patricia Dale, Patricia Dunn, Bonnie Evans, Ana Romaine, Reiko Sato, Vida Ann Solomon, Roberta Stevenson.

Others: Pat Blake, Carolea Cole, Vicki Lane, Marion Ross, Stephen Ferry, Ric Martel, Steve Reeves, Rodolfo Silva, John Weldemann.

Musical version of Edward Knoblock's "Kismet," the Otis Skinner starrer of some 40 years ago, has been a dream of producer Edwin Lester for years. He postponed it repeatedly until he could find a suitable star, finally launching it this year only after securing Alfred Drake for the role of the poet-beggar around whom the action springboards.

It's a good thing he waited. With Drake and a notable assist from Doretta Morrow, "Kismet" is a possibility. The four weeks in Los Angeles and the four in San Francisco will tell the story. Without the star, however, there might not even be much value in using these vital eight weeks to make the necessary revisions.

In the Lester tradition of opulent production, "Kismet" is a smash visual treat—colorful, intriguing and sensuous. It could well be the artistic triumph of the season when it hits Broadway in the fall. Its commercial possibilities are limited, however, by a tedious first act, a lack of humor and a score that, despite the classic richness of ts original from the works of Alexander Borodin, has only one popular possibility, "Stranger in Paradise."

Lyrics by Robert Wright and George Forrest never create a pattern of interest and their comedy numbers all too frequently border on the gruesome which will distress if not offend at least a segment of the audience.

Some of the shortcomings may be overcome in the Coast tryout period, for the potential is there. But "Kismet" is, at best, nowhere near an even money favorite at this point to recoup its more than $225,000 production cost.

Lester has assembled a standout pair of leads, given them fine support and peak production values in the musical Arabian Night adventure. Charles Lederer and Luther Davis, in rewriting the original play, have been somewhat heavy-handed in dealing with the story of the beggar poet who achieves greatness in a memorable 24 hours in which he triumphs over the evil Wazir of Police, sees his daughter married to the Caliph and rides away over the sands with the lady of his choice.

Drake is excellent in the role, sometimes carrying the brunt of the entire piece in a skilled characterization that ranges from Braggadocio to tenderness. Miss Morrow, as the daughter, complements him in a beautifully acted and sung portrayal, and Joan Diener scores as the sultry siren wed to the Wazir and willing to be rid of him.

There's effective but not unusual support from Glenn Burris as the Caliph, Philip Coolidge as Omar Khayam, Henry Calvin as the Wazir and Patricia Dunn, Bonnie Evans and Reiko Sato in subordinate parts. There's also a good near-finale dance by Beatrice Kraft and some ensemble work in Jack Cole's familiar Middle East genre. Overall impression at present, however, is a dull proceeding.

Top credits go to the Lemuel Ayers scenery and costumes, which more than measure up to the expectations of the locale. Orchestral and choral arrangements and musical direction by Arthur Kay are frequently overdone, producing a welter of noise rather than a musical melange in many of the numbers.

Lester hopes "Kismet" will repeat the New York success of his "Song of Norway" of some years ago. The potential appears to be there, but can only be realized by intense, expert work in the next eight weeks. *Kap.*

Two-Year Understudy To Play 'Gigi' in Barn

New Hope, Pa., Aug. 18.

Betty Bendyk, who understudied Audrey Hepburn in the Broadway and road productions of "Gigi," will finally get to play the title role in the Anita Loos comedy for the first time at the Bucks County Playhouse here the week of Aug. 31. Also in the cast will be Doris Patston, who appeared with show both on Broadway and on the road; Margaret Bannerman, who toured with the Gilbert Miller production and resident actor Ronald Telfer, who had also been associated with the road presentation. Rounding out the seven-character cast will be resident players Edith Fisk, Sara Seegar and Carl White.

Playhouse will wind up its season the following week with "Our Town."

Joe Moss has taken over as manager of Washington's Carter Barron Amphitheatre, succeeding **Diana Green**, upped to executive associate to producer **Constance Bennett** . . . **Jeannette Kamins**, production assistant to **Cheryl Crawford**, to Pittsburgh last week to o.o. Civic Light Opera talent for **Marc Blitzstein's** "Reuben, Reuben".

Literati

Billy Rose's Outlets

Bell Syndicate lists 93 papers set to resume Billy Rose's "Pitching Horseshoes" when he starts pitchin' again Aug. 31. N.Y. Mirror and L.A. Mirror are the Broadway-Hollywood outlets; no Chi paper yet listed but some good ones included all over the map such as the Washington Times Herald, Dallas Times Herald, Cincy Times Star, Boston Globe, Spokane Spokesman-Review, Pittsburgh Post Gazette, Newark News, Nashville Tennessean, Miami Herald, Minneapolis Star & Tribune, Kansas City Star, Cleveland Plain Dealer and others.

Faye Emerson's Column

Faye Emerson has signed with United Features Syndicate to do a thrice-weekly column on radio and television which United will syndicate nationwide. First column, titled "Faye Emerson on TV and Radio," is set for publication on Sept. 7.

Actress currently has her own daily network radio show on NBC, and is a panel member on CBS-TV's "I've Got A Secret." Some 15 years ago, she wrote a theatrical column for a San Diego daily.

Edinburgh Fest's Boff Press

Four magazine editors from Japan (one is a son of the present Japanese prime minister) will join the growing host of scribes covering this fall's International Drama & Music Festival in Edinburgh which tees off Aug. 23. Six editors from German newspapers will also attend. Bill Nicholson, ace press spokesman for the Festival Office, expects the 1952 record of 15,000,000 words in the world press will be beaten. Last fall 238 journals from 28 countries, o.o.d the annual arts junket.

Nicholson, ex-staffer of the London Daily Mail, with his assistant Graham Cowie, has sent out over 500,000 leaflets, brochures, posters, souvenir programs, at cost of $30,000.

N. H. Conclave Kicks Off

Seventy-five writers from 16 states and Canada were on hand when the University of New Hampshire's midsummer Writers' Conference opened in Durham, N. H., last week, with a lecture by Betty Finnin, fiction editor of Women's Day magazine. Prof. Carroll Towle, of UNH, is the conference director.

The opening of the conference was also marked by a lecture on "Sympathetic Ink" by Elizabeth Yates, Newberry Medal winner, and a discussion on "Editors, Writers, People," by Charles Angoff, editor, critic and author.

Sousa Tuning-In On Cornbelt

Gray-haired John Philip Sousa III, 39, and his Time Mag retinue of four aides are visiting five Nebraska county fairs and the State Fair in Lincoln this year to publicize the mag and hear people's likes and dislikes. Sousa, Time's "development director," will set up booths at York, North Platte, Valentine, Kearney and Albion, as well as the big fair in Lincoln.

CHATTER

Henry Hart wrote "Preserving the Film Past" for Films in Review, of which he is editor.

Sara Taylor sold three-part story to the Ladies' Home Journal about her daughter Elizabeth, screen star.

Anthology of "Esquire Etiquette," from the mag of the same name, due for November publication under Lippincott imprint.

Jay Mallin, John Johnson and John Young are co-editors of Cuban Carousel, new weekly amusement guide to Havana and adjacent fun and beach spots.

James B. Wheelwright, L. A. newspaper scribe, sold his first novel, "The Hard Way," to Little Brown, for publication under his pen name, Robert Banning.

The Rodgers & Hammerstein biog, "Some Enchanted Evening," authored by Deems Taylor, will be published Oct. 14 by Harper's; not Simon & Schuster as erratumed.

Wall Streeter Jay Richard Kennedy, author of "Prince Bart," a bestseller earlier this year and due to be filmed, is now winding up a new novel, "Short Term," at Lake Placid, N.Y., where he has been spending the summer.

Paul Denis, who's leaving for the Coast tomorrow (Thurs.) for a two-week gathering of material for tele articles, sold four Sid Caesar pieces in a week. Mags were Television Life, TV People, TV World, and Radio-Television Mirror.

Dale Evans Rogers' "Angel Unaware," published by the Fleming H. Revell Co., now in its fifth printing with 147,500 copies sold in five months. All the author's royalties go to the National Association for Retarded Children.

Charles W. Caldwell, Princeton '25 and its head coach since 1945 (voted the "coach of the year" in 1950), has followed up his book on "Modern Single Wing Football" with "Modern Football for the Spectator," which Lippincott's is bringing out in time for the grids season.

Maurice Edelman, Welsh-born MP, authored "Who Goes Go Home" which Lippincott is publishing in America. It's the Book Society's Choice in England, and the Franco-British Book Selection Committee's book-of-the-month in Paris. The London Times' foreign editor, Michael Burn, is also on Lippincott's list with "The Midnight Diary," a World War II novel.

Jonathan Daniels, editor of the Raleigh (N. C.) News & Observer and FDR's press secretary, will have his "The End of Innocence" published by Lippincott next January. Same firm is publishing Eugene Walter's "The Untidy Pilgrim," fiction prizewinner for young novelists. Author, while having a theatre background in acting and designing (he has also had a one-man painting exhibit) is not related to the playwright of the same name.

No-Name Switch

Continued from page 56

ping anything in the Playhouse history. Shaw's "Arms and the Man" opened last night (Mon.) to a good advance, although lacking in smash marquee names. Joseph Wiseman, Larry Gates, Mary Welch and Patricia Wheel are featured.

Gerald Savory leaves as director after this week, with Martin Ritt coming in to do Sidney Kingsley's "Detective Story" next week. When "Springtime for Henry" comes the week of Aug. 31, Edward Everett Horton will stage his own starrer. Playhouse management hasn't yet announced who will direct the season's last play, "The Country Girl," with Uta Hagen and Herbert Berghof.

Cox $16,400, Framingham

Boston, Aug. 18.

Wally Cox in "Three Men on a Horse" set an all-time high at the Falk-Capp operated County Playhouse, Framingham, last week with a lusty $16,400. House, scaled at $3 top, is a 1,430-seater and was a virtual sellout the entire week. Matinees were also reportedly strong. "Gentlemen Prefer Blondes" is current.

Margaret O'Brien in "Peg O' My Heart" was only fair at the Boston Summer Theatre, drawing $7,500 into the 917-seater. Cedric Hardwicke and Lili Darvas in "Island Visit" is current.

'Annie' $4,800, A.C.

Atlantic City, Aug. 18.

"Annie Get Your Gun," featuring Jo Hurt, drew $4,800 at the Gateway Musical Playhouse last week, the big storm knocking business on Friday night (14). Earl Redding was co-star, with Max Fischer directing, in the 1,500 seat air-cooled spot. Suburban Somers Point house has "Song of Norway" this week with Peggy Kinard, Karl Redding and Walter Born as leads.

Albert Dekker in "Lo and Behold" grossed $2,700 at the Quarterdeck Theatre here last week, also hit by storm Friday. Ken Walken opened last night (Mon.) in "The Winslow Boy," directed by George Ebeling.

'Tonight' Clicks, Montreal

Montreal, Aug. 18.

Mountain Playhouse atop Mount Royal here moves into its final offering this week with Noel Coward's "Tonight at 8.30." The 200-seater, with a $2.50 top, has played to near-capacity biz throughout the summer, drawing on the tourist trade and the regular payees it has established in the past four years.

Co-producers Norma Springford and Bruce Raymond have presented three other offerings, "Butter and Egg Man," "While the Sun Shines" and "Lo and Behold," each for three-week showings. Success of the theatre again this year assures Montrealers of an other strawhat season for next summer.

'Aunt' $1,800, Reading

Reading, Pa., Aug. 18.

First week of "Charley's Aunt" presented by the Berks Players at the 355-seat Green Hills Theatre here racked up a hot $1,800 for five performances. Comedy continues through next Saturday (22), with a good advance sale. Many were turned away last Saturday (15), and a new record would have been set except for a slow early week.

"Summer and Smoke," with Francine Toll and Charles Schulte, opens next Tuesday (25).

Southbury, Conn., Healthy

Southbury, Conn., Aug. 18.

Jack Quinn's Southbury Playhouse is on the way to its most profitable season in several years. Although grosses have not been exceptional in this 358-seat, non-name setup, each of the seven weeks to date has shown a profit.

In addition to the standard list of plays going the strawhat rounds this season, such as "Moon Is Blue," "Affairs of State" and "Bell, Book and Candle," Southbury also tackled the first American showing of an English import tagged "Love in a Mist" last week, with okay b.o.

Waters'-'Wedding' SRO

Chicago, Aug. 18.

Advance for Ethel Waters' "Member of the Wedding," current at the Salt Creek summer theatre, has sold nearly every seat for its single-week run, and SRO is expected at each performance. Gross should be biggest since Billie Burke did capacity the kickoff week in "Life With Mother." Last week's "Affairs of State," June Havoc starrer, grossed a fine $9,000.

Showcase Theatre in Evanston ends a successful season this week with "Madwoman of Chaillot," Cavada Humphrey starring, after 40 weeks of continuous legit stock operation. Hope Summers, producer of the year-round theatre, will open fall season Oct. 6 with "Green Grow the Lilacs."

Play Abroad

Aren't We All?

London, Aug. 7.

Tennent Productions, Ltd., presentation of drama in three acts by Frederick Lonsdale. Directed by Roland Culver. Decor by Cecil Beaton. At Haymarket, London, Aug. 6, '53; $2.20 top.

Lady Frinton ..... Marie Lohr
Lord Grenham ..... Ronald Squire
Mrs. Willie Tatham ..... Jane Baxter
Willie Tatham ..... Ronald Howard
Angela Lynton ..... Marjorie Fielding
Rev. Ernest Lynton ..... George Howe
Kitty Lake ..... Ann Robinson
John Willcocks ..... Peter Williams
Arthur Wells ..... George Baker
Martin Steele ..... David Geary
Morton ..... Vincent Holman
Roberts ..... Edward Jewesbury

In an effort to cash in on the current vogue for period revivals H. M. Tennent, Ltd., has resuscitated Frederick Lonsdale's "Aren't We All?" Although first presented in 1923, the atmosphere and costuming is dated back a decade, possibly to give it a stronger likeness to a museum piece. Story is flimsy, and its appeal strictly limited to theatregoers who yearn nostalgically for the good old days of wit and drawingroom scandal. It would stand no chance on Broadway.

The slender plot hinges on a single incident, that of a lonely husband suddenly giving way to the tempting embrace of a provocative dance partner. His wife, back suddenly from a lengthy stay in Egypt, witnesses the amorous scene, promptly believes the worst and refuses to hear any explanation. Her wily old father-in-law, a widower, brings her to time by confronting her with a stalwart Australian whom he suspects of having made love to her in Cairo.

The tables are turned, and the couple become reconciled, acknowledging that human nature is vulnerable when young folks are separated for any length of time.

Main prop of this shallow structure is Ronald Squire, whose raffish old aristocrat is a joy to see. Every syllable is clearly enunciated and every action timed with the veteran's skill. Marie Lohr, as the designing widow, is another old-timer with a gracious manner and the gift of audability which sets an example to the modern players.

Jane Baxter is charming as the unforgiving wife while Ronald Howard suitably sheepish and repentant as her erring spouse. Marjorie Fielding and George Howe are excellent as boring relations, and Ann Robinson flutters archly as the vamp. Peter Williams brings forthright realism to his portrayal of the Australian wooer.

Sets and costumes are in Cecil Beaton's own inimitable style. Roland Culver's direction keeps the players and tempo strictly within the artificiality of the age. *Clem.*

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

It is rare that a roadside peon can look up from his back-breaking task of cultivating words and see two historical characters going in opposite directions and both of them likely to achieve their laudable objectives. But the other day such a literate peasant (myself, no less) saw two such personalities pass each other at Hollywood and Vine.

One was Huntington Hartford, A. & P heir, who was taking over CBS' radio theatre with the intention of returning it to legit. The other was Regina Villaudy, une belle emigree, who had in the back of her beautiful head an idea similar to one that occurred to Hartford's ancestors a century ago when they decided to dot the country with grocery stores. She was planning to embroider key cities with faithful copies of her highly successful Bar of Music, a nitery on Beverly Blvd. not far from the CBS-TV City, Hollywood.

Just what this could mean to layoffs pining for the return of vaude is easy to imagine. Forty such niteries could mean a season of 40 weeks for them. As in addition to the talent about 50 persons are hired to handle all the festive problems of such a club, that would mean work for 2,000 more persons on the fringe of show biz. This in turn would support 8,000 men, women and children.

The payroll for such an operation would run about $150,000 a week. That would bring the nationwide nut up to about $6,000,000 per annum, but the annual overall gross would come close to $20,000,000—all of them nice, round, comforting numbers.

Compared to the boxcar figures of Vegas, these figures of course are strictly Gus Sun circuit stuff but, short of a revolution in American thinking about gambling, Vegas cannot be duplicated anywhere else except in other areas of Nevada. The Villaudy vaude would cater to acts asking from $300 to $1,200 a week and to people who like to dine and dance for $3 per capita.

Actually, except for Friday and Saturday nights, the Bar of Music has no minimums and even on those nights it is set at $2.50. For that price you get a nice dinner and plenty of dancing and at least two good acts.

Regina, Queen of Club, Has Rhythm

Unlike most niteries Regina, the Queen of Clubs, does not make you sit around and drink for two hours till the attractions come out of their sleeping bags. She has two stages, one at the right behind the dance floor and one behind the bar. From one, a half hour of dancing emanates. It is then followed by a half hour of entertainment. Then the emphasis shuffles back to the dance band. She keeps this rhythm going till closing time.

In other words, you don't have to spend more than two hours at any time to see it all. This gives her a healthy turnover and gets early birds home early and latecomers home late. It's the holding of those who dine at 6:30 for the attractions at midnight that has been the bane of nite life everywhere.

Gloria Swanson has called Regina the "most beautiful woman in Los Angeles." This is a fair appraisal of her charms, which are definitely Old World. Tallulah Bankhead, Bette Davis, Ginger Rogers, Joan Crawford, Carmen Miranda and George Jessel have described her in glowing terms, too. This is unusual in Jessel's case because Regina confesses to being 39.

That figure is easily checked through the Bureau of Immigration. She is just as old as she says she is. Though of French descent she was born in Russia in 1914, a terrible year to start life anywhere, and most of all in Russia. By the time she was 17 her whole family had been starved to death and rather than join them as the most beautiful corpse in USSR, she decided to make a break for it. She had no money but she paid her way by swallowing the diamonds of a more solvent member of a caravan. This was figured as a service worth $1,000, or what it would cost to get forged passports and pay for her keep on the long trek to Vladivostok and across the frontier into Manchuria.

Her migration had added hazards. Guides took this human contraband in bunches of five and six, but there was a strict embargo on minors. The reason for this was if the guides were caught sneaking adults across the border they got a stiff jail sentence, but if minors were involved the penalty was death. So a counterfeiter had to forge her papers and step her up from 17 to 21.

Dreaming of a White Freedom

Nearing the frontier the fugitives had to dress in white. This was not out of respect for the dead in China but to make it harder to discover them as they crawled across the snow. They were not allowed to stop once the crawling began because that meant they'd die of frost bite and exposure. No matter how tired or sleepy they felt, they had to keep crawling.

Regina finally could crawl no more. It looked as if the money invested in her would be a dead loss. But since she had a fortune of diamonds in her innards, the owner of them yanked a branch from a tree, told her to hang on and dragged her the rest of the way. Then he gave her castor oil and got back his diamonds. He counted them. She had swallowed five. The magnate recovered five. He must have been a rich surgeon, used to counting sponges.

All of them eventually crawled into the French quarter of Shanghai. Several of them are on her payroll in Hollywood today. The theory that gentlemen may prefer blondes but marry brunets got a great boost when Regina decided to show gold-diggers they were hix from the stix at that game. In fact in Shanghai she married a gold bar broker named Eugene Hotimsky. Whether he was the man who got her to smuggle hot diamonds out of Russia I can't say. Anyway she and Hotimsky were married six years and had one son.

Then she married Vitold Wysocki. A Pole really, he had been raised in France and considered himself a Frenchman. He was on the staff of the British consulate in Hong Kong.

He died after they were married a year. He left her an estate in France which included 22 houses. Regina took what salary was due him from the British Foreign Office and left for France by way of America. She never got east of L. A.

There in 1943 she married Albert Villaudy, a Frenchman with a hankering to get into the nitery biz. She went to Mexico and came in on a quota and is now an American citizen. Then she tried to get her son in, but he was killed in the final hour on the last day of the Battle of Manila.

She and her husband tried their hand at pumping life into a dying nightclub in L. A. He went to Florida to see how they did things there and met Bill Jordan who ran the Bar of Music. He prevailed on Jordan to come to L. A., hoping that Jordan would like the idea of running their club summers and his own winters, both under the name of Bar of Music.

It was a solid idea, but shortly after they put the deal in operation Jordan's number came up and he found himself in the Armed Forces. It was here that Regina made her valiant stand to join the flower of modern American womanhood. They had a manager who got $80 a week and nevertheless blossomed out with high-priced cars, silver mines and other by-products of high living.

This Venus of Voyageurs was beautiful but not dumb. If he could do that on $80 a week, she could certainly do it on nothing. She took over the management, got the kickbacks for herself booked her own acts and grossed $100,000 the first year. That was 10 years ago. She has never done less. In fact last year her total take was $490,000. In 1952 she paid out $60,000 for talent. This year it will run to $75,000.

Broadway

Nanette Fabray due from the Coast Saturday (23).

Restaurateur Bob Olin inked a 16-year lease with the Mayflower Hotel, which houses his eatery.

Loew veepee Joe Vogel and his wife robbed of $44,000 in jewelry, missing from their 888 Park Ave., home.

Actor Bill Gaxton, now a Stamford (Conn.) resident, elected chairman of the Merritt Parkway Commission.

Metro star Elaine Stewart in Gotham for a week before heading on a 16-city tour to plug "Take the High Ground."

Metro eastern publicity manager Dan S. Terrell back Monday (17) from two weeks of studio confabs on plans for upcoming releases.

Oscar Homolka and Joan Tetzel (Mrs. Homolka), currently filming in Vienna, return to New York in January. They have no U.S. commitments, however.

Radio City Music Hall prexy Russ Downing cocktail-partying Audrey Hepburn, following a screening of Par's "Roman Holiday" in which she costars with Gregory Peck.

Joe Magee, on leave from the William Morris office with Radio Free Europe in Munich, returns to the agency end of September, probably be in TV and legit departments, as formerly.

Manie Sacks, just elected NBC veepee and aide to RCA-NBC board chairman David Sarnoff, flew to Nantucket for weekend conferences with the topper where Sarnoff is vacationing for two weeks.

Metro producer Arthur Freed and director Vincente Minnelli due in from the Coast Monday (24) to confer with Alan Jay Lerner about filmization of latter's musical, "Brigadoon." Pic will star Gene Kelly and Cyd Charisse.

Ellin and Irving Berlin's youngest daughter, Elizabeth, visiting her oldest sister, Mary Ellin, and her husband in Austria, where they are holidaying. Latter (Mrs. Marvin Barrett) and her ex-Time mag staffer-husband will make the Berlins first-time grandparents around Xmas. The third sister, Linda, is currently strawhatting with Miriam Hopkins' "Hay Fever."

Philadelphia

Andy Arcari will be soloist with the Ocean City Symphony (26).

Toni Ross, a last-minute replacement (12) for ailing chirper Helen Phillips, at Big Bill's.

Roger Courtland, former p.a. for Musician's Union (Local 77), joined the Red Cross Staff.

Milt Shapiro, local flack, to Miami for promotion work on BBS Records new songbird, Ruth Rydell.

Ciro's Pin-Up Room to get new decor and name. Spot to be called the Balinese Room and will open Sept. 3.

Mac Lerner, of Lou's Moravian, impressed with Christine Jorgensen at the Copa (Pittsburgh), put up $3,500 per frame, highest price ever paid for talent at this spot.

Atlantic City

By Joe W. Walker

Don Cornell into Yacht club.

Charlie Spivak band opens at Marine Ballroom Aug. 21.

Louis Prima followed Gaylords and Buddy Greco into Dude ranch.

Louis Prima orch held over for second week by Ben Cotey at Dude ranch.

Michael Rabin, violinist, featured at suburban Ventnor's summer Music Festival.

Louis Armstrong into Steel Pier Aug. 16 with Johnny Long orch in Marine Ballroom (14-20).

Will Mastin Trio with Sammy Davis, Jr., into 500 Club Monday (16), replacing Frances Faye, Jack Durant and Tommy Wonder.

Ted Weems welcomed by Mayor Altman on his return after years of absence to Steel Pier ballroom—made special detective. Frankie Laine back in vaudeville house where he did hoff business last summer.

Houston

By Jerry Doyle

"Guys and Dolls" here Sept. 21-Oct. 10 at the Music Hall.

Another in-the-round, "The Alley," is now sold out for the next two weeks with "Elizabeth the Great."

Chuck Cabot's orchestra a Balinese Room, Galveston, click, and Buddy Moreno jamming Marine Room on the Pleasure Pier.

Carl Ravazza due here to film 13-week TV special job for Kamin Ads. Ravazza inked with local outfit following Shamrock appearance with Ray Noble band.

"Ice Cycles of 1954" booked for seven-day stand at the Coliseum starting Sept. 24, with the Milk Fund promoting and benefiting. Advance ducat sales indicate SRO.

Frank Briggs, Shamrock boniface, puts that hostelry back in the name bracket after a year of so-so bookings with a fall lineup comprising Dick Haymes, Gene Austin, Jan Garber, Willie Shore, Carmen Miranda.

Old style rehearsal will preface Sophie Tucker charity dinner at Shamrock Aug. 20. More moola for La Tucker's charities. Other fundraising gimmicks include 20 local models hawking raffle tickets on two top bracket cars and a sure sellout at the $50 plate dinner make the affair an almost $75,000 cinch.

"Mister Roberts" winds up eight-week engagement at Playhouse, professional theatre-in-the round, and although seating limited to 300, better than 19,000 will have seen it before closing. This is a Houston record for stage plays, both in duration and attendance and is believed to be a national record for theatre-in-the-round. "Roberts" to be followed by a musical, "Walk Tall," said to be getting a pre-Broadway tryout here.

Rio de Janeiro

Two new intime bars opened in Copacabana recently.

"Thief of Venice" (20th) and Italian pic, "Hawk of the Nile," recent newcomers.

"Greatest Show" (Par) playing an unprecedented fourth week in eight-theatre circuit.

"Gallant Emperor," latest play by author-councilman and scriptwriter Raymundo Magalhaes, Jr., opened at the Teatro Dulcina.

Nelly Lujon, formerly with Dunham dance troupe, now singing at Ciro's, Copacabana bar. She also is appearing on TV and radio here.

Recently inaugurated Texas Theatre features single-feature showings of old actioners. House was formerly the Parisiense of the Castro Circuit.

Lisbon

By Lewis Gary o

Spanish tenor Manuel Paredes appearing in niteries here.

Erasto and his 12 dancers off to North Africa to work in niteries there.

Crooner Abillo Herlander and singer Fernanda Peres on a tour of summer resorts.

Italian pianist Victor Alloggio a hit at Hotel Palacio Estoril and Wonder Bar nitery.

Carmen Mendes, chantoosie of Teatro Apolo, in Madrid and Barcelona for nitery dates.

Maestro Rafael Kubelik and pianist Sergio Varela Cid appearing with Portuguese National Orch.

Ernesto Halfter and cellist Gaspar Cassado off on concert tour of Portuguese Africa for the Circulo Cultura Musical.

Americo Covoes and his manager, Azevedo Pereira, off to Madrid to make arrangements for next season at their Teatro Coliseu.

Minneapolis

By Les Rees

Dozier Boys top Augie's show.

"Dream Girl" on tap at Edyth Bush Little Theatre.

Horace G. McNabb here ahead of "Maid of Ozarks," Lyceum underline.

Hotel Radisson Flame Room has song stylist Judy Johnson and her two Dates.

Royal American Shows again to have midway at Minnesota State Fair Aug. 29-Sept. 7.

Spanish dancers and musicians Teresita & Elmilio Osta, brother and sister, here in concert.

Minnesota's July federal cabaret tax collections from niteries fell in July to $77,000 from $82,000 a year ago.

Composer Alec Wilder here for Minnesota U. Summer Orchestra's presentation of his one-act opera, "Sunday Excursion."

Local iceshow owner Morris Chalfon to accompany his "Holiday on Ice" starring Sonja Henie, on its American tour next fall and winter.

Genoa

By R. F. Hawkins

Ernest Hemingway off to Mombasa for African onceover.

Greta Garbo yachting along local coastline, for once not dodging cameras.

Noel Sherman's "Aqua Parade" into local Luigi Ferraris Stadium for 10-day stay.

The Rex Harrisons (Lilli Palmer) back at their Portofino summer home after an Italian tour.

Ferruccio Tagliavini, Pia Tassinari and Fedora Barbieri off to South America on the Augustus. Plan series of operatic concerts in Brazil.

London

Stacey Hunter came over from N. Y. to marry Tom Hedi in London last week. Groom is in "Guys and Dolls" at the Coliseum.

The Ulster Group Theatre brought "Dust Under Our Feet," a first play by Michael Murphy, to the Arts Theatre Club for two weeks.

Frances Day announced she is going into theatre management, her first production being a new play by Denis Johnston, titled "Blind Man's Buff."

The Royal Danish Ballet made its first visit outside of Scandinavia by presenting a triple bill at Covent Garden last week, receiving universal praise.

Yolande Donlan announced her resignation from directorship of Conquest Productions having decided to confine her activities to stage and film acting.

Emlyn Williams included a Welsh translation of a Dickens reading at Rhyl when he appeared at a special performance to aid the National Eisteddfod fund.

John Loder back after 15 years to rehearse for a new play, "Down Came a Blackbird," in which he will co-star with Betty Paul next month. Show will have a pre-London tryout at the "Q" Theatre.

Sol Hurok signed up a company of Japanese Dancers for a tour of the U. S. and Canada, also contracted for Roland Petit and his Ballets de Paris for an American tour while on his trip to London.

Albert Broccoli, one of the producers for Warwick Productions planing from Paris to Hollywood via N. Y. next Monday (24). Then goes to Canada to consult with Alan Ladd on his next pic for the company.

Portland, Ore.

Four inflated-price films in town this week.

Tex Beneke orch at Jantzen Beach Ballroom for one-nighter.

Spike Jones and his Revue of 1954 inked into Auditorium Aug. 23.

Jerry Owen, comic and emcee, joined the Consuela Theatrical agency.

Jack Marshall, Wanda Curtis, and Rita Rehm were held for second week at Clover Club.

The Cinema Bums completed 11 weeks at the VFW Club in Pasco, Wash.; opened at Lake Tahoe this session.

"Goodnight Ladies" set to open at Hamrick's Playhouse Theatre next month. First legiter for Playhouse.

Arthur Lee Simpkins and The Glenns held over a third frame at Amato's Supper Club, with Delta Rhythm Boys to follow.

Scotland

By Gordon Irving

Tom Arnold's "Coronation Ice Cavalcade" has Glasgow opening at Alhambra, Oct. 13.

Maple Leaf Four, Canadian vocal team, joining summer show for one week at Troon, Clyde coast resort.

Deep River Boys to Empire, Glasgow. Lee Lawrence, British singer, follows for one week starting Aug. 31.

Gateway Theatre, Edinburgh, holds world preem Aug. 22 of "Heart Is Highland," new play by Robert Kemp.

New T. M. Watson play, "Johnnie Jouk the Gibbet," teed off at Perth Theatre on tuneup tour before Edinburgh Festival.

Tom Arnold switched pantomime at Glasgow Alhambra from "Old King Cole," as first planned, to "Babes in the Wood," with same cast.

Berlin

Hazel Scott appeared at Columbia Theatre for U.S. forces here.

Capitol, local film unit, prepping Egyptian-German co-production.

Peter van Eyck pacted for Ideal pic, "Chase After Rommel Treasure."

"Miracle of Milan" chosen as August Film by German Protestant Film Guild.

Victor Vicas, an American, directing "Way Without Retour," a German film, with an international cast.

U.S. Air Force Band will appear at opening of Berlin's Cultural Festival, Aug. 30, at Olympic Stadium.

Members of the U.S. community organizing shows for performances at local East German refugee camps in West Berlin.

Carl Esmond returned to Berlin after an absence of 15 years. He will star in "Dawn of Love," local film produced by Algefa.

Three U. S. screen directors currently in city, Victor Vicas ("Way Without Retour" Steve Szekely ("Empress of China") and Curtis Bernhardt.

U.S. pix currently running at local preem houses include "Fabulous Texan" (Rep.), "Bells of San Fernando" (Lip), "Garden of Allah" (Selznick), "A Tale of Two Cities" (M-G), "Mutiny" (UA) and "Black Castle" (U).

More Stars

Continued from page 1

cies feel that they've got to go out with the top people and make a visit to a city a community project.

The William Morris Agency's Martin Jurow, who returned to New York from the Coast last week, is working on the first of the Morris office projects to get the customers to the boxoffice. Jurow is working out details for the production of "The Trial of Pontius Pilate," by Robert E. Sherwood, to be done in the manner of "Don Juan in Hell" and "John Brown's Body." Jurow says that it isn't an original project, of course, the path having been pioneered by Paul Gregory, who toured these dramas.

Jurow says that the pixters are now more willing than ever to go out with a venture of that kind. This kind of proposition, according to Jurow, appeals to the actor, for several reasons, one being that it provides a possibility for large earnings, and a hit in a venture of this kind puts the performer in a better bargaining position with studios and might even bolster his film values.

At the same time, according to Jurow, the nature of the production, which would be sans scenery and sans orchestra, would put the actor in a position to do well, especially with percentage arrangements.

According to Jurow, he'll be devoting most of his time to projects that will necessitate a community tieup, with the sceneryless dramats comprising most of the efforts from that office.

However, the major project of the office is to continue to exploit the filmster's "will to work." Should sufficient number of pix players respond to various stimuli extended by the talent agencies, then they can shift many of them into vaude and cafes.

The film companies themselves have unconsciously encouraged Coast players' speculation on advisability of personal appearances. By sending out their stars to exploit top pictures, many of those that have made the trek have been approached by agents about the possibility of making appearances for their own benefit instead of the studios. The proposition is striking home, according to the percenters.

Russian Emigres

Continued from page 1

life inside the Iron Curtain to the American people.

The group approached Sussan, who had directed the Freedom Foundation award-winning documentaries on the Old Ken Murray TVer on CBS and had also done the Helen Hayes starring Red Cross film, and asked him to package the series. Sussan, whose current TV work is directing the Eddie Fisher show on NBC-TV, jumped at the chance.

The emigres, who speak little English—that's the reason the scripts were written in Russian—are former scientists, playwrights and members of the Moscow Art Theatre who have come to the U. S. within the past few years via the underground and who are now active in anti-Communist causes. Head of the group is geologist Leonid Smirnov, now a geologist with Standard Oil of New Jersey and author of several Collier's articles on life in Russia. Another is Anatolij Sergeev, a playwright and editor of a Russian newspaper in New York. A third is Sergei Oslovsky, who was registrar of the Moscow Art Theatre and now is with WWRL, a foreign-language station in N. Y.

Several members of the group are with the State Dept. and others are with the Voice of America. Some are currently writing and publishing anti-Communist periodicals and publications that are said to be smuggled inside the Iron Curtain by underground sources. All feel, however, that the real story of life under the Communists hasn't been told, and they feel that a dramatized story of daily life in the Soviet Union is the way to tell it.

Hollywood

Cecil B. DeMille celebrated 72d birthday.

Irene Dunne recovering after minor surgery.

Donald O'Connor laid up with virus infection.

Jose Iturbi to Mexico City for a benefit concert.

Dan Osborne recovering from major surgery in Burbank.

Kathryn Grayson opens her concert tour Oct. 1 in Wichita.

Ginny Simms returned from tour of service camps and hospitals.

Joan Fontaine returned to work at Paramount after an attack of virus.

Rock Hudson broke his collar bone while swimming at Laguna Beach.

Edmund Lowe out of the hospital after a long siege with pneumonia.

Maury King in from Munich where he produced "The Carnival Story."

Jack Jacobs of National Screen Service recuperating after eye operation.

Mischa Elman suffered an injury in a motor collision near Hollister, Cal.

Neil Agnew and C. Bruce Newbery in from N. Y. for week of sales huddles at Republic.

Gov. Frank Clement of Tennessee cited WB for its portrayal of Grace Moore in "So This Is Love."

Miami Beach

By Lary Solloway

Al Bernie a hit at Nautilus Hotel.

Willie Shore into the Sans Souci Hotel last week.

Pat Morrisey heading up new show at the Clover Club.

Duke Stewart, manager of Roney Plaza for many years, resigned.

St. John Terrell won't reopen the Music Tent here next winter.

Joe Lieber, former exec-secretary for Pennsylvania cafe owners group, named to same position by Florida Cafe Owners Ass'n.

Former N. Y. sports announcer-disk jockey Steve Ellis newest midnight-air addition locally from Vanderbilt Hotel's Pago Pago Room via indie WINZ.

Norman Schuyler, 5 O'Clock and Beachcomber owner, named Florida chairman for Sophie Tucker 50th Jubilee Dinner. She'll work for him this season at the Beachcomber.

Chicago

Ethel Waters here for "Member of Wedding" at Salt Creek strawhatter.

Christine Tary, associate flack of Max Cooper, has left job for trip to Europe.

Marty O'Shaughnessy, former VARIETY mugg, to edit and publish Boulevard, weekly newsletter directed at radio and TV execs in Chi area.

Ballerina Martha Ann Bentley, current at Palmer House, is working with an invisible plastic cast on her wrist, which she broke three days before show's opening.

Frances Langford filling in at Edgewater Beach this week for Marguerite Piazza, who missed opening because of throat ailment. Miss Piazza's bow next Friday is contingent upon her recovery.

Madrid

By Geeno Garr

Dancer Pepita Marco back after six years' tour of Latino countries, working in niteries and revues.

Comedian Pepe Barcenas left revue company, Morell & Pepe Blanco, to head cast of new revue at Lope de Vega.

Irene Lopez Heredia, doyenne of Spanish legit stars, will appear with her company at the Teatro Espanol this month.

Singer Miguel de Molina, popular here before the civil war, will come back to work in Spain after 17 years in South America.

South American impresario Enrique Robles del Monte here to look for fresh local talent to introduce in Latino countries.

Havana

By Jay Mallin

Singer Pedro Vargas scheduled to return to Montmartre Aug. 24.

Third International Tourist Congress to convene in Havana Sept. 7.

CinemaScope slated to be installed in at least three theatres of the Carrera circuit by the end of the year.

A British concern, Silver City Airways, has asked the Cuban government for permission to establish a route between Key West and Havana to fly tourists and their cars in huge air transports.

OBITUARIES

RYSZARD ORDYNSKI

Ryszard Ordynski, 75, legit producer, died Aug. 13, according to a Warsaw radio announcement. A native of Poland, Ordynski worked for a number of years with Max Reinnardt, during which time he produced shows in Berlin, London, Leningrad, Boston and New York. Prior to 1920 he was stage manager at New York's Metropolitan Opera House for three seasons. In 1912 he was sent to the U. S. by Reinhardt to stage and direct "Sumurun" at the Casino Theatre, N. Y. Ordynski also performed in the production. He had been a drama critic in Poland at one time and in 1914 had been in charge of two playhouses in Warsaw. Ordynski spent some time in Hollywood where he once wrote a film for Theda Bara tagged "The Rose of Blood."

In 1920, after having been in the U. S. for a few years, he returned to Poland to build a national theatre in Warsaw. He continued producing bothplays and films. After Poland's fall to the Nazis, Ordynski escaped to Paris and later came to America during the German invasion of France. He returned to Poland in 1949, where he continued as a producer until his death.

FRIEDRICH SCHORR

Friedrich Schorr, 64, former baritone at the Metropolitan Opera for 20 years, died Aug. 14 at his home in Farmington, Conn. Born in Hungary, Schorr joined the Philadelphia-Chicago Opera Co. of Andres Dippel in 1912. In 1923 he became a member of the Berlin State Opera and during that year made his first N. Y. appearance with a touring German opera company. He was also signed by the Met that year and made his debut in 1924 in "Die Valkyrie." From 1923 to 1932 he was a leading baritone of the Berlin State Opera. In 1938 he was made vocal advisor of the Wagnerian wing of the Met. A former head of the Manhattan School of Music, Schorr had also headed the vocal department of the Julius Hartt School of Music in Hartford, Conn. He retired from the Met at the end of the 1942-43 season.

Wife and two brothers survive.

ROWLAND G. EDWARDS

Rowland G. Edwards, veteran actor, director and producer of stage and screen plays, died Aug. 10 in Glendale, Cal., after a five-month siege of heart trouble. Born of a theatrical family, he wrote and produced more than 50 one-act plays over a period of 20 years before he joined the film industry.

One of his plays was "The Man From Yesterday," which was subsequently produced on film with Charles Boyer and Claudette Colbert starring. For eight years he was general stage manager for B. F. Keith and later production manager of the east coast studios for Famous Players. He also helped organize Tiffany Pictures.

His widow, known professionally as Doris Paxter, survives.

HENRY M. STEVENS

Henry M. Stevens, 53, a senior veepee and director of the J. Walter Thompson ad agency, died Aug. 11 while vacationing at Ingonish Beach, Nova Scotia. Stevens joined the Chicago office of the advertising agency 30 years ago and was one of the original members of the company's San Francisco office.

In 1936, while heading the St. Louis office, he was made a v.p. and was transferred to the agency's N.Y. headquarters. At the time of his death, he was chairman of the board of the American Assn. of Advertising Agencies and of the National Outdoor Advertising Bureau.

Wife, two daughters, a son, his father and a twin brother survive.

WILLIAM H. GREENOP

William H. Greenop, 85, retired flutist, piccolo and saxophone player, died Aug. 17 at his home in North Pelham, N. Y. Greenop had at one time accompanied Enrico Caruso and had played under the baton of Sir Arthur Sullivan. He had played for a number of years at the Palace, N. Y., when it was a top vaude showcase and had also been associated with many legit orchs. Greenop had traveled with John Philip Sousa's band and from 1910-1930 played at Newport, R. I., as a member of the Henry Conrad orch.

Wife, three daughters and two sons survive.

E. J. SCHULTE

E. J. Schulte, 67, president of Rialto Theatre Corp., Casper, Wyo., with houses in Colorado and Wyoming, died Aug. 11 in Chicago following an operation. Starting in the theatre business in 1921 when he bought the Rialto, Casper, Schulte was also vice-president and a director in Gibraltar Enterprises, a theatre company headquartering in Denver; a director in the Casper National Bank, chairman of the board of the Riverton, Wyo., First National Bank, and president of two real estate companies in Casper.

Survived by his wife, daughter, son, a sister and two brothers.

WILLIAM (LOU) PAYNE

William L. (Lou) Payne, 80, character actor, died Aug. 14 at the Motion-Picture Country Home in Hollywood. He was the husband of the late legit actress, Mrs. Leslie Carter. Payne had been a leading man in his wife's company when he married her in 1906. In later years he acted as her business manager.

He had appeared in a number of legit productions and played leading roles in such plays as "Eben Holden," "Her Majesty," "An American Citizen," "Ambition," "David Garrick," "Mr. Pickwick," "Nazareth," "Bird Center" and "Mrs. Leffengwell's Boots." He was a member of The Lambs.

A daughter survives.

MIKE GORE

Mike Gore, 77, pioneer theatre exhibitor in Los Angeles, died Aug. 16 at his L.A. home of a heart attack. With his brother, the late A. L. (Abe) Gore, he had founded the West Coast theatre chain, which later became Fox West Coast. They built 400 theatres.

The Gore brothers came here from San Francisco following the 1906 quake and opened nickelodeons. Mike Gore once was co-owner of First National Studio and also owned property along film row.

Surviving is daughter, and three grandchildren.

JOHN REINHARDT

John Reinhardt, 52, screen director, died Aug. 6 of a heart attack in Berlin. He was stricken while directing "Mailman Mueller." Heinz Ruehmann, star of this film, is continuing the directing job.

Reinhardt, son of the Veinnese composer Heinrich Reinhardt, emigrated to the U. S. in the late 1920s, where he worked as actor, author and director in more than 40 pix. He returned to Germany early this year. He made "One Calls It Love" for Oska-Film, Munich, before tackling "Mailman Mueller."

W. H. HITZELBERGER

William H. (Bill) Hitzelberger, 59, former executive veepee-general manager of the State Fair of Texas, died of a heart attack Aug. 15 in Dallas. He managed the expo from 1946 to 1950, resigning to become veepee of Republic National Bank, Dallas, where he was in charge of construction of that firm's new 40-story skyscraper, now being built. Hitzelberger, since leaving active management of the Texas fair, continued as a member of the board of directors.

Survived by his wife and two sons.

MRS. INA HAMMER HARDS

Mrs. Ina Hammer Hards, former actress and widow of legit producer Ira A. Hards, died Aug. 9 in Brattleboro, Vt. Mrs. Hards had toured with Lionel Barrymore, Henrietta Crossman and Guy Standing. In 1895, after graduating from the American Academy of Dramatic Arts, she joined one of Charles Frohman's theatrical companies. She later appeared with the late Maude Adams in several roles.

A daughter survives.

SANDY MacKAY

Sandy MacKay, 79, vet Scot comedian, died at Blackpool, Eng., Aug. 1. He was a brother-in-law of the late Will Fyffe, noted Scotch comic and character actor. He toured the U.S.A., in the English "Mumming Birds" show, presented in America under title of "A Night in an English Music-Hall."

On retiring from show biz, he had been in commerce at Blackpool.

PROF. CARLO FIORE

Prof. Carlo Fiore, 75, musician who taught Jimmy Durante to play the piano, died Aug. 7 in El Monte, Cal., after a long illness. Former resident of New York, he was a lifelong friend of the comedian, who always called him The Professor. In recent years he conducted a music studio in El Monte.

He leaves his wife and two daughters.

LEON J. LEVENSON

Leon J. Levenson, 47, manager of concession department for American Theatre Corp., died of a heart attack in his Boston home Aug. 11. He joined the concession department of M&P Theatres in 1932, switching to ATC when the M&P circuit split in 1949. He was national chairman of the Concession Committee of Theatre Owners of America, and a member of the Variety Club of New England.

Survived by his wife, mother and brother.

IRVING GAGNON

Irving Gagnon, 51, former vaudeville dancer, died Aug. 13 in Chicago. He and his ex-wife, Ruth Broughton, were featured dancers 20 years ago, billed as "Gagnon & Broughton, Aristocrats of the Dance."

Team had played at the Italian Cafe at the Chicago World's Fair and were well-known on the cafe circuit.

Wife and brother survive.

Nelson G. Trowbridge, 73, retired veteran theatre manager for the Shuberts, died Aug. 17 at his home in Cincinnati. An ailment required a leg amputation several years ago and forced his retirement after he managed Shubert houses in Cincinnati. Previously he managed Murat Theatre, Indianapolis, for 10 years after being an usher and treasurer at theatres in his native Toledo. He was a charter member of the Variety Club Cincinnati tent. Daughter and two sons survive.

John Edwin Welch, 87, owner of one of the first film houses in Youngstown, died Aug. 11 at his home in that city. He opened his first theatre in 1908, offering films only on weekends. Then he opened the Lyric Theatre in downtown Youngstown. In 1913, The Lyric was razed in 1920 and Welch retired soon after. A daughter and a son survive.

Adolph Kornspan, 55, orchestra conductor and musical arranger, died Aug. 15 in Philadelphia. A native of Austria, Kornspan had directed the orch at the Fox Theatre, Philly, when it opened in 1923. He had also done musical arrangements for film scores and had conducted theatre orchs in Washington, Detroit, St. Louis and Birmingham.

Lawrence J. McCormack, former manager of the Buckingham and St. Moritz hotels in New York, died Aug. 15 in Woodside, Queens, after an illness of several months. He had been resident manager of the St. Moritz for 20 years until 1950. At the time of his recent retirement, he had been resident manager of the Buckingham. Wife, a brother and a sister survive.

Samuel L. Kelly, 50, former sales staffer with RKO, died at the Saranac, N.Y. general hospital last week following an emergency operation. He was a patient at the Variety Clubs-Will Rogers hospital for nearly a year. Son and a daughter survive.

Albert R. Blocher, 49, film buyer for Y & W Management Corp., was found shot to death with pistol in hand after screening of "The Assassin" at U-I exchange, Indianapolis, Aug. 11. Note to family left at home indicated suicide because of financial troubles. Widow and son survive.

Gretta Palmer, 46, author, newspaperwoman and onetime radio commentator, died Aug. 15 in her New York apartment. Mrs. Palmer, who began her writing career with the New Yorker mag in 1926, had been a radio commentator in 1936.

Stanley Mann, 69, pioneer film actor, died Aug. 10 at his home in Los Angeles after a short illness. He started his motion picture in silent films and remained an actor until his last role in "The Robe."

John J. Hesse, New Haven district manager of Warner Bros., died of a heart attack Aug. 16 in that city. He once managed a number of theatres in New England.

Edwin Ideler, 60, concertmaster of the Louisville (Ky.) Orch, died Aug. 16 in Louisville. He was first violinist of the Louisville String Quartet.

Edward Isaacs, 72, pianist and composer, died in Manchester, Eng., July 29. Blind for 29 years, he was director of mid-day concerts in that city for 30 years.

Mother, 91, of Jack Overall, Mutual Broadcasting System's eastern sales manager, died Aug. 10 in Murfreesboro, Tenn. Survived by five children.

Fannie Simmons, 63, legit actress, died Aug. 12 at her home in Hollywood. She leaves her husband, son and daughter.

Mrs. Harry M. Nornabell, 65, playwright and author, died Aug. 11 in Point Pleasant, N.J.

Wife of Tommy France, London exhib, died in Scotland after fall aboard holiday ship.

Father, 90, of Edward Kook, head of the Century Lighting Co., died Aug. 14 in New York.

Mother of Harry Kuh, advance man for "Ice Capades," died in Hollywood, Aug. 7.

MARRIAGES

Stacey Hunter to Tom Pedi, London, about two weeks ago. Bride is a U. S. showgirl; he's a Broadway actor currently in "Guys and Dolls" there.

Paula George to Rudy Pisce, Stonybrook, L. I., Aug. 15. Bride is with General Artists Corp.; he's a musician.

Mari Aldon to Tay Garnett, London, Aug. 13. Bride is an actress; he's a film director.

Rhea Kows to Werner Wolff, Aug. 9, Chicago. Groom is production assistant at Filmack Trailers, Inc.

Helene Schmahl to Lon Saxon, Chicago, Aug. 6. Bride is WBBM personnel dept. assistant; groom is staff musician and vocalist at same station.

Muriel Royston to Sydney Barnard, Birmingham, Eng., Aug. 14. She's member of British touring company of "Oklahoma!"

BIRTHS

Mr. and Mrs. Fred Gough, daughter, Hollywood, Aug. 7. Father is a CBS-TV cameraman.

Mr. and Mrs. Dan Miller, son, Los Angeles, Aug. 7. Father is with KLAC-TV sales service.

Mr. and Mrs. Patric Rastall, son, Chicago, Aug. 5. Father is account executive with ABC radio here.

Mr. and Mrs. Paul Osgood, son, Chicago, Aug. 11. Father is staffer in WBBM-TV news room.

Mr. and Mrs. Eddie Joy, daughter, New York, Aug. 13. Mother is singer, Mindy Carson; father is exec with Santly-Joy Music and her personal manager.

Mr. and Mrs. Ralph E. Donnelly, daughter, Aug. 9, Bellmore, L. I. Father was amusement editor of the recently folded Nassau Review-Star, Long Island daily.

Mr. and Mrs. Jack Wyatt, son, N.Y., Aug. 10. Mother is Frances Wyatt, soprano soloist with Fred Waring's Pennsylvanians.

Mr. and Mrs. Charlie Naylor, daughter, N.Y., Aug. 8. Father is arranger-pianist with Fred Waring's Pennsylvanians.

Mr. and Mrs. Robert Schiffer, son, Hollywood, Aug. 10. Father is makeup man at Columbia.

Mr. and Mrs. John McCurry, daughter, N.Y., Aug. 3. Mother is Dorothy Van Kirk, secretary to Robert Breen, "Porgy and Bess" director and co-producer; father plays Crown in the folk opera.

Mr. and Mrs. Herb Steinberg, daughter, N. Y., Aug. 12. Father is Paramount publicity director.

Mr. and Mrs. Ben Hendricks, son, Los Angeles, Aug. 12. Father is a sound editor at Universal-International.

Mr. and Mrs. Robert Spencer, son, Hollywood, Aug. 1. Father is a TV actor.

Mr. and Mrs. Walter Eismann, daughter, Philadelphia, Aug. 9. He's accordionist with the Tommy Ferguson Trio.

Mr. and Mrs. Tom Goldie, daughter, Glasgow, July 24. He's film critic of Glasgow Evening Times.

Mr. and Mrs. Wyatt Dickerson, Jr., daughter, July 28, Myrtle Beach, S. C. Father is producer of the Carolina Circle Theatre there.

Mr. and Mrs. Edgar Kloten, son, Aug. 7, Buffalo. Father is resident director at the Grand Island (N.Y.) Playhouse.

Mr. and Mrs. Jonathon Dwight, son, Aug. 6, Atlantic City. Father is producer of the Quarterdeck Theatre there.

Frances Starr added to cast of "Ladies of the Corridor," for which **Edna Best, Betty Field** and **Walter Matthau** already set . . . **Blevins Davis**, co-producer of "Porgy and Bess," back from Europe . . . **Elorida Friebus** set for "Tea and Sympathy," rehearsing this week with **Deborah Kerr** and **Leif Erickson** costarred.

Distribs Cold

Continued from page 3

24 go, personally produced the film record of the last Marciano-Joe-Walcott fight although it was presented on home TV. Halpern filmed the fight in 3-D, hoping that the added dimension would lend novelty appeal. However the one-round knockout left him with sparse footage and exhib apathy, resulting in a substantial loss to Halpern and United Artists, which distributed the film in a partnership arrangement with the TNT topper.

Halpern's interest in filming the fight may carry over, leading to his obtaining the film, as well as the theatre TV rights. He can't, however, handle the distribution phase of the operation unless a releasing organization is willing to take part on a partnership basis.

TNT Seeks Insurance Vs. Mechanical Failure

As protection against any possible breakdown in equipment or any other emergency that might interfere with the reception or presentation of the Sept. 24 Rocky Marciano-Roland La Starza heavyweight championship fight over theatre TV, Nate Halpern's Theatre Network Television is seeking to insure the potential profits the event might bring. An insurance company, reportedly Lloyd's, is investigating the possibility of granting such protection.

Theatres, which have carried closed-circuit events, have succeeded in obtaining such insurance in the past. The Stanley Warner circuit carried such insurance previously and if it signs up for the upcoming attraction, it will take out a policy, an SW spokesman indicated. Skouras' Academy of Music in N. Y. reportedly collected last year when its equipment broke down during the telecast of the Marciano-Walcott fight. Halpern reportedly feels that the insurance is particularly needed this year since he is making a strong pitch to drive-ins to install temporary portable equipment.

Whether TNT gets the insurance is still problematical. Rates for such protection from Lloyd's have been so high that TV networks have considered it uneconomical to insure major special events.

Meanwhile, Halpern has started his pitch to circuits and indie theatres for the event. He still hasn't said what his terms will be, but indications are that he'll ask for a 90c per seat guarantee, the same as he requested for last September's Marciano-Walcott tiff. TNT topper declared this week that he's making good progress in obtaining American Telephone & Telegraph Co. clearances for lines to theatres having closed-circuit equipment.

Dog Fancier

Continued from page 2

neighbors' flocks and piling them up four deep on Lauritzen's back step.

"Not only did he bring home the bacon," says Lau, "but all those ducks, too."

The canine cemetery has its second generation aspect. Don, an English hunting dog, drew 2,800,000 kroner ($400,000) in four opuses. His son, Jim, a onetimer, drew 700,000 kroner ($100,000) for his venture into films, and both are in the plot.

Lauritzen even got away with Sinut in a picture, it being the inappropriate name for an inoffensive Pekinese. Didi, another Peke, rounds out the five.

"First, we let the business go to the dogs," Lau contends, "and they made money. Second, we have done what exhibitors the world over said should be done with the dogs of this business—we buried them, and in style."

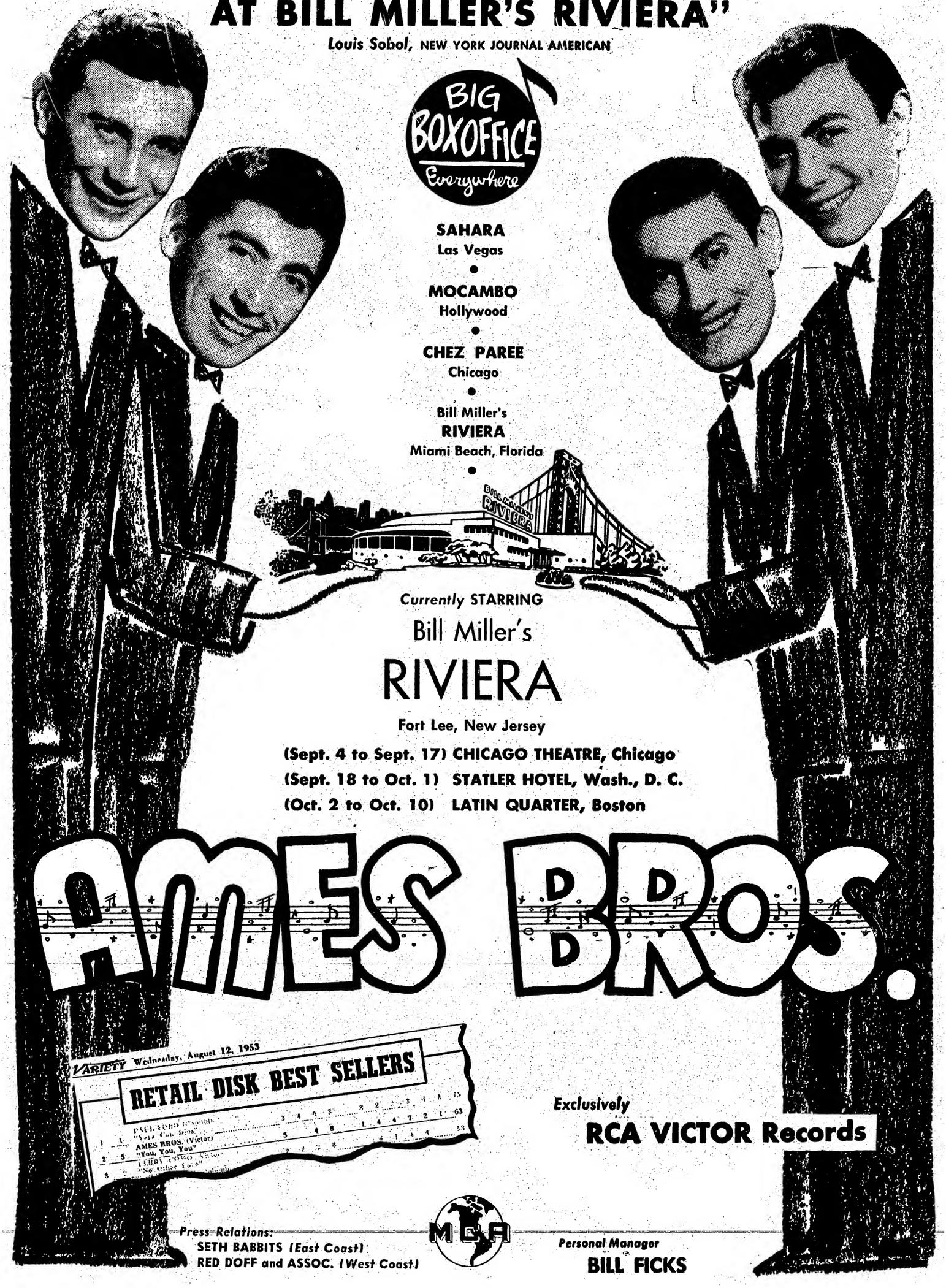
Danish actors Paul Reichhert, Bodil Kjer, Lisbeth Movin, Osa Massen and Lauritzen, himself, have all appeared with the canines, and Reichhert is currently using his own collie, Biff, with him. They've done four so far.

Each time before they start a picture, he takes the collie out behind the studio to the five little graves.

"Be a good actor," he counsels, "and you might get buried here some day."

"FOUR YOUNG GIANTS WHO ARE LIFTING THE ROOF WITH THEIR MIGHTY CHANTS AT BILL MILLER'S RIVIERA"

Louis Sobol, NEW YORK JOURNAL AMERICAN



FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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FILM BIZ '53: FEAST OR FAMINE

BBC Adaptatoin of Chaucer Tale Blasted as 'Viciously Anti-Semitic'

Minneapolis, Aug. 25.

Following its presentation over U. of Minnesota non-commercial radio station KUOM as one of a weekly series, Samuel L. Scheiner, Minnesota Jewish Council executive secretary, has called upon the Anti-Defamation League of the Jewish fraternal and philanthropic B'nai B'rith order to use its offices to induce the BBC to cease distribution of the dramatization of the "Prioress' Tale" from Chaucer's "Canterbury Tales."

Scheiner also requested the Anti-Defamation League to notify all of the nation's radio stations of "the violently and viciously anti-Semitism" of this particular drama and the likely harm which its broadcasting would do to human relations in their areas.

"The Prioress' Tale," it's charged, dramatizes in bloodcurdling fashion and with stress on shocking, gruesome, harrowing and lurid details, the hiring of a murderer by ghetto Jews in an Asian town to slit the throat of a small Christian boy, a widow's son, who unwittingly sang a song to the Christ mother while passing their homes. In dramatic form and modern English and over the radio, its anti-Semitic impact is intensified, Scheiner points out.

The drama relates how the "accursed Jews" cast the body into a "privy drain" as part of the "cursed deed." The "wretched mother's" tragic grief is depicted as "with a p'eous cry" she views the body. Dialog describes the Jews

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Lanza Raps Ex-Manager With Accounting Suit, Alleges 150G Withheld

Santa Monica, Aug. 25.

Mario Lanza was in the court arena again today via the filing of a suit against his former personal and business manager, Samuel Weiler, charging the latter with illegal uses and "appropriations" of the tenor's funds.

Plaintiff's complaint, as filed by Gang, Kopp & Tyre, Lanza's Hollywood attorneys, asks for a full accounting of Weiler's books and adds that a preliminary inspection allegedly shows that Weiler "wrongfully withheld the sum of $150,000."

In addition to the full accounting and return of the allegedly withheld coin, Lanza is seeking cancellation of another existing contract with Weiler which gives the latter 5% of Lanza's gross earnings for the next 15 years.

According to background material given the press by Lanza's reps, the singer entered a deal with Weiler in February, 1946. Under this, Weiler advanced Lanza and his wife, Betty, $70 weekly as living expenses in turn for inking of a contract giving Weiler 5% of

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Hatchick Renee Carroll's Career as TV Biog Series

Renee Carroll, ex-Sardi Restaurant, N.Y., hatcheck girl and now wife of legit ticket broker Louis Schonceit, returned to N.Y. over the weekend from the Coast where she huddle with Sig Herzig on a half-hour TV series titled "Here's Your Hat."

It would be a series of drama vignettes of "stories behind the hats" based on Miss Carroll's career. She would serve in a consulting capacity, with a film actress portraying Miss Carroll. Whether it would be done live or on film is still to be resolved. Several scripts have already been prepared.

Martin-Pinza And Evans' Bard Rep NBC's TV Specs

Two major NBC television "spectaculars" are on the agenda for the 1953-54 season. Both are slated for Sunday afternoon showcasing. One will bring back Maurice Evans in a Shakespearean production, similar to his "Hamlet" presentation last April. However, instead of repeating "Hamlet," Evans will do another of the Shakespeare dramas. It will either be 90 minutes or a full two-hour production and will be put on shortly after the first of the year.

As with "Hamlet," the new Evans production will be sponsored by Hallmark, which is taking over the Sunday 5 to 6 hour for its weekly Sarah Churchill

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Diamonds May Become 3-D's Best Friend

Chicago, Aug. 25.

First tri-dimensional pix of major league baseball were shot last week at Wrigley Field by Academy Film Productions, Chicago. Films, showing pre-game practice as well as part of the actual contest, were produced in 16m for exhibition at the Wisconsin State Fair in Milwaukee.

Bernard Howard, Academy Films prexy, stated that 3-D films can enable the players to study the game as no other method of filming can, because the pix are able to show the depth relationship between objects realistically. Scenes were shot in full color with the

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BOFFO OR BUSTO, NO BETWEENERS

How's the picture business?

Phenomenal, but it should pick up in some areas.

If this sounds like double talk, it's because there's no distinct pattern in the current boxoffice trends across the country. The upbeat which was first noted about last mid-April picked up further momentum with the release of a flock of strong moneymakers beginning early July. But largely this appears to apply to key first-run houses and the better subsequent spots.

Leonard Goldenson, American Broadcasting-Paramount Theatres prez, reports Par grosses generally "holding up very well." Sol Schwartz, RKO Theatres chief exec, finds the business ranging from good to levels above last year in some areas and "off" in other situations.

Fabian Theatres' admissions are running about 10% over the 1952 revenue. But reflecting the erratic nature of today's business, some pix, such as "House of Wax," were unusually strong in first dates and then fell off abnormally in the lesser Fabian locations. Other chains had similar experiences with the earlier 3-D entries.

When the pic is big, it's really phenomenal. Columbia's "From Here to Eternity" in a combined

(Continued on page 63)

Strange Doings On Sartre Pic

Friends of Jean-Paul Sartre, once a violent anti-Communist but of late a pronounced Red sympathizer, are trying their best to get their hands on a picture which when released, will prove an embarrassing reminder of Sartre's prior political leanings. Film involved is the French "Les Mains Sales," starring Pierre Brasseur, Dan Gelin, Monique Artur and Claude Nollier. It's based on the Sartre bestseller, "Crime Passionnelle," which ran on Broadway in 1949 as the play, "Red Gloves," and starred Charles Boyer. Commie groups screamed in protest then.

Now that B. R. Schrift, prexy of MacDonald Pictures, has acquired "Les Mains Sales" from Regent Pictures in Britain and plans to release it under the title "Dirty Hands," he has been approached by various individuals with strong, large offers for rights to the pic. "They never will tell me who's backing them, but I have been offered three and four times my original investment in the film," Schrift said. "Someone is certainly anxious to get their hands on the picture." He remarked, parenthetically, that he had no intention of giving up his rights to the film.

General Upswing in Barn B.O.; Recent B'way Plays Plus Factor

Summer theatre managers have had a shot in the arm this season. Strawhat biz took a general upswing, with a number of sitos hitting new highs in gross receipts.

Rustic operators, however, are unable to pinpoint cause of the hypo, though some attribute it to the crop of recent Broadway plays which were made available for stock production this summer. Profits, in most cases, haven't shot as far ahead as the grosses, since rising costs have dented the takes. Nevertheless, of 10 barn managers just queried by VARIETY, covering a total of 14 operations, nine were bullish over the upward course biz has taken so far this season.

There's also almost unanimous agreement that the seersucker trade is showing concern over the quality of the plays being offered and that a star performer alone is not enough to draw in the customers. Parlaying of a name personality and a top vehicle is almost sure to pay off at the b. o. Warm-weather producers are also discovering that good plays, put on without top stars, can also do business.

Some barn operators, such as John Huntington of the Spa Summer Theatre, Saratoga, N. Y., and Lewis Harmon of the Clinton (Conn.) Playhouse, feel that not enough stars are hitting the rustic trail. In Huntington's case he claims that because of the dearth of stars he has to pad out his 10-week season with four musical packages. Huntington, as do a few of the other operators, feels that the musicals are becoming too expensive. Heavy bookings of the

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Fisher Gets 2d Gold Platter for 'Walking'

Eddie Fisher, RCA Victor's best-selling pop artist for over two years, will get his second gold platter this year for "I'm Walking Behind You," which hit the 1,000,000 sales mark last week.

Fisher was given a gold disk recently for his slice of "Anytime," which was released last year but climbed into the golden circle early this year.

Everybody Wants Sinatra for TV; 6G Berle Guest

In the wake of the Frank Sinatra click in the Columbia "From Here To Eternity" pic, the "get Sinatra" TV cry is apparently already under way. At a reported $6,000 guest fee, Sinatra will help kick off the new Buick-sponsored Milton Berle show on NBC-TV next month (Coincidentally, Burt Lancaster, one of the Sinatra costars in "Eternity," will ditto for Jackie Gleason on CBS-TV when the latter returns for the '53-'54 season.)

Meanwhile it's reported NBC is already making overtures via Jaffe & Jaffe lawfirm to move in on a Sinatra TV exclusivity, taking up where it left off a year ago when contractual talks fell through. That was after Sinatra had terminated relations with CBS-TV after two unsuccessful program tries on Saturday night and opposite Berle on Tuesday. His "Eternity" click

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According to Par Admen Sex Not Here to Stay?

Is Hollywood, long known for its extravagant use of superlatives, going conservative? And getting a little away from the stress on sex in selling pix to the public? Some trend spotters think yes.

At least one outfit, Paramount, is switching from the conventional blurbs. Also, the artwork in advertising insertions is being toned down to the extent that in one new layout the two leads are sketched holding hands instead of in the usual romantic clinch.

Jerry Pickman, Par ad-pub v.p., states the company is "going off beat in rebuilding the line of communication with the public. The conventional ads have ceased to pack potency. So we have been

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R&H's Alltime Mark With 4-Show B'way Takeover; Some Famed Precedents

When "Oklahoma" returns to the N. Y. City Center next Monday (31), for five weeks, at $3 top, it will be still another new mark in the reign of Rodgers & Hammerstein over Broadway. It will give them four smash musicals concurrently on Broadway and probably set an alltime mark for author-managers to shoot at. There have been precedential occasions when Max Gordon, for instance, had four shows on Broadway in the same season, and librettist Otto Harbach even had five shows overlapping their runs from one season into another, but R&H are individualistic in (1) being the sole creative team of their shows, and (2) the producers as well.

Need it be said that "South Pacific" (Broadway Theatre), "King and I" (St. James) and "Me and Juliet" (Majestic) are the other three? It's for this reason that New York's Mayor Vincent R. Im-

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Venice Pix Fete Preems With Par Film; Redtape Irks U.S. Majors

By R. F. HAWKINS

Venice, Aug. 25.

The 14th Venice Festival opened last Thursday (20) to a sellout crowd, with "Roman Holiday" (Par), opening item, enthusiastically received by the preem crowd. Among the notables were John B. Nathan, Paramount topper on the Continent; director-producer William Wyler and brother Robert Wyler with Cathy O'Donnell (Mrs. Robert Wyler), Eugene Van Dee, MPAA rep; festival authorities minus its director, Antonio Petrucci, whose illness prevented his attending the opening; three ambassadors, James C. Dunn, U.S. Ambassador to Spain; Manlio Brosio, Italo rep in Russia; and Michail Kostyllev, Soviet Ambassador in Rome.

In addition there were many film stars. Thespians were repped by Bruce Cabot, Jap actresses Kinuyu Tanaka and Aiko Kawaguchi, Russo stars Alla Larionova, Natalia Medvedeva, Lilia Grizenko and Grigor Belov; Italo stars Elena Giusti, Antonela Lualdi, Tanja Weber, Franca Marzi and Teddy Reno plus official delegations, officials, government reps and others. Premiere was given the full glamor treatment, and was followed by a large-scale reception at the Excelsior Hotel, the festival hosting.

Extended Period of Bickering

Opening ended an extended period of bickering among participating nations, all carried on behind the scenes, mostly dealing with the choice and number of features participating at the fete. The Yank position was the most complicated, with the MPAA and the majors burning over the treatment received, and threatening to pull out of the Venice affair. Metro was annoyed at the refusal of the fete to accept "Julius Caesar" but eventually consenting to send "Bad and The Beautiful," which the festival wanted.

Of the nine features submitted

(Continued on page 61)

'New Optimism' In H'wood: Krasna

Playwright Norman Krasna and his wife, the former Mrs. Al Jolson, are in New York for a month preparatory to his new play, "Kind Sir," starring Mary Martin, Charles Boyer, Margalo Gilmore and Bob Ross, opening Sept. 26 in New Orleans.

Krasna reports a "new optimism" in Hollywood, reborn via the sounder business which certain pictures—"in all dimensions"—are doing. Result is that creative deals are cooking once again and, he adds, "strangely enough at fancier setups and participations, especially with independents, than when every major had a big stable of stars and other talents."

Metro writer-director Sidney Sheldon is back from a European chore; John Huston ditto; and another Metro producer - director team, Arthur Freed and Vincente Minnelli, are east from Hollywood huddling with Arthur Schwartz and Alan Jay Lerner on their next filmusical chore at Culver City, among other matters.

Hildegarde Re TV: 'I Don't Want to Be Push-Button Artist'

Saratoga, N. Y., Aug. 25.

Hildegarde has no plans for TV during the coming season, although she does not rule out the possibility at some future time.

"I don't want to be a push-button artist; I want to continue as a live personality," Hildegarde told VARIETY at the Spa Summer Theatre in Saratoga Springs last week. She explained that she prefers the stage and night clubs, because there she has direct contact with the audience.

As a "spontaneous" artist, she doubted that television is the best medium for her type. Hildegarde commented that she does what she feels and senses in entertaining live audiences.

Asked whether TV would not expand her audience, Hildegarde replied that people might be more anxious to see her in person if she remained off the home screens.

The singer said that she had made only two "accidental" TV appearances: one in an Easter parade, near St. Patrick's Cathedral, and the other when she was photographed by roving television cameras, at Gertrude Lawrence's funeral.

Vote Tax Refund For NBC, Others

Washington, Aug. 25.

NBC has won a $518,590 excess profits tax refund for the three calendar years 1943-44-45 according to the Bureau of Internal Revenue. NBC appealed the base on which its excess profits were paid and was awarded a broader base. However, on the basis of the increased income, the corporation must pay higher income taxes aggregating $223,000 for the three years.

Other entertainment corporations whose bases were broadened won excess profits tax refunds as follows:

Interstate Circuit of Film Theatres, Dallas, $166,205, for the years 1942-45 inclusive; Ernst Lubitsch Production Inc., of Los Angeles, transferred to the Lubitsch estate, $4,677 for 1951; St. Louis Amusement Co., theatre circuit, $125,526 for four fiscal years ending August 31, 1946; Studio Theatre, Inc., of Phoenix, $3,970 for three years ending Dec. 31, 1945; Jefferson Amusement Co., of Beaumont Tex., theatres, $43,370 for the year 1942; East Texas Theatres, Inc., of Beaumont, $18,173 for the years 1941 through 1945 inclusive; Buffalo 20th Century, Inc., of Buffalo, a theatre, $7,431 for the fiscal year ending June 30, 1946.

Polaroid Corp., of Cambridge, Mass., $304,829, for the years 1942-43; Wilding Picture Sales Corp., of Chicago, sales agents for motion and slide pictures, $41,461, for the years 1944-45.

Colonial Network of Boston, broadcasting, $58,462, for the years 1941-42; the WFMJ Broadcasting Co., of Youngstown, O., $1,994, for the years 1943-44.

Del Mar Claims Only Restful (?) Racetrack in U.S.

By DON FREEMAN

Del Mar, Cal., Aug. 25.

It's a typical summer at Del Mar. You can't beat the horses and you can't beat the weather. The sun is warm but never too hot. Always need a blanket in old California tradition. Also traditional, area is magnet for celebs and free-spending, party-giving oil money from Texas and Oklahoma.

Celebs also enjoy another tradition: in these parts it's rated bad form to be an autograph pest. Tourists catch on to the local custom promptly and satisfy their curiosity with carefuly timed stares. Privacy is respected. Dark goggles are worn only as a shield against the afternoon sun. Desi Arnaz and Lucille Ball, who rented a beach house in Del Mar for the summer, aren't plagued by the sign-this-please set, and Betty Grable ankles down La Jolla streets daily and gets only glances, admiring, but never inquisitive.

Celebs are here to gamble and relax, because Del Mar is a "vacation" track. Financially, it's a major oval but, traditionally, Del Mar is without the usual frenzy of the horse park. For example, the 2 o'clock post-time is the latest in the country, so even horse players find time to do their picking while lolling in the sand of a summer morning. The ocean is only a few

(Continued on page 61)

Berlin Wants O'Connor For 'Show Biz'; Kaye Gets 200G Plus 10% of 'Xmas'

Hollywood, Aug. 25.

Irving Berlin, Bing Crosby and Paramount, three-way partners on "White Christmas," each gave up 3⅓% out of their equal 33⅓% shares of the film's net revenue to Danny Kaye, who was a last-minute substitution for the ailing Donald O'Connor. Kaye, who usually gets $250,000 per pic, against a percentage, is being guaranteed $200,000 plus 10% of "Christmas," and shooting goes forward immediately even though O'Connor has just been discharged from Cedars of Lebanon hospital.

Berlin is as much disappointed as O'Connor because of the latter's physical debacle—he had what is called "Q fever"—and is talking to Darryl Zanuck right now to spot O'Connor into his (Berlin's) next 20th-Fox committment, "There's No Business Like Show Business." This is the Ethel Merman-Dan Dailey-Johnnie Ray picture, and Berlin plans writing in a fat role for O'Connor.

O'Connor, while just discharged from the hosp, will be hors d'combat physically until October, and both Crosby and Paramount figured that any further delays in waiting around for O'Connor would have cost around $190,000, close enough to Kaye's 200G basic guarantee to make it a standoff either way. Furthermore, with Kaye, plus Crosby, Rosemary Clooney and Vera-Ellen on the marquee, that removes any

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'53 Bayreuth Fete Winds to Big B.O. U.S. Performers Take Chief Laurels

By JOSEF ISRAELS II

Bayreuth, Germany, Aug. 19.

As the third postwar Bayreuth Wagner Festival rolls to a close Aug. 23 its operators are more than satisfied with the 1953 box-office. Not only have the massive spectacle productions in the ancient Festspielhaus played to absolute SRO at highest prices ever ($10 top), but the crowds also attracted to this remote Franconian town close to the Iron Curtain at the Czech border have reached record proportions. Best of all, from local standpoint, is the fact that festival visitors have represented a more moneyed and fashionable strata than ever before.

The soirees at the Opera House this year have been dressed to the teeth. White ties on the male side and expensive evening dress with plenty of jewels for the females look strange at the 4 p.m. kickoff time as the August sun burns down. But by the time the second of the customary one-hour intermissions has rolled around, the customers buying $2 cold plates and 50c-a-cup coffee in the elaborate garden restaurant on the opera house grounds look like creme de la creme. Patrons have numbered many big names from social, business and music worlds on both sides of the Atlantic. There's no question that this year Bayreuth really had folding money in town and kept plenty of it in local kicks despite the comparative paucity of non-operatic entertainment or even firstclass accommodations in town area.

Unlike the Salzburg Festival or the Cannes and Venice film sessions, the Bayreuth crowds actually come to hear opera. True they do their share of ogling, too. But it's too long and dull a trip unless the visitors really want to enjoy a musical experience. Against a background of ancient aristocracy of the mothball and

(Continued on page 20)

Jackson Lauds H'wood Cooperation and Zeal In Rooting Out Reds

Hollywood, Aug. 25.

Motion picture industry drew a pat on the back from Congressman Donald L. Jackson (R. Cal.) for its zeal in rooting out Red infiltration. Speaking as a member of the House Committee on Un-American Activities, Jackson declared that no other great industry has done as well in that direction as the film business. His remarks were occasioned by Larry Parks' recent elaboration of his testimony in the Communist investigation.

"Parks' testimony," he said, "was a valuable contribution to the fight against Communism in Hollywood. It contributed the first factual information to come out of Hollywood and the film industry respecting the suspected but unproved facts of Red infiltration."

Strike Sloughs Paris Show Biz

Paris, Aug. 25.

The paralyzing strike, now nearing its end after nearly four weeks, has given Paris a lethargic, waiting air. Its adverse effect on tourism has made severe indents into show biz. The bailing-wire economics which prevail here for nearly a month tied up the transportation, mail, phone and daily services. On Aug. 17 every newspaper published here, except the Paris Herald Tribune, was out for a day.

Return of strikers in many industries is rated a hopeful sign just when American films at the boxoffice were getting badly hurt. Cinema attendance here was in a bad slump and the traditionally big Sunday trade also was way off. Ordinary pix are played to almost empty houses while the good films just managed to get by. French distribs did not release their top films as is a usual practice in August here.

The tourist runaway to other climes, when the strike settled down for a long siege, created a great gaposis in St. Germain Des Pres and Champs-Elysees sidewalk cafes. Even the French did not congregate in their traditional gab spots which attested to the seriousness of the goings-on.

Nitery biz was down to a walk with the minor clubs and Pigalle fleshpots painting for biz. Lido just held its own. The only taxis that ran were never empty and the military pressed a mass of two-ton trucks into bus duty. Lack of transportation and tenseness of the situation kept patrons at home waiting for the culmination of this huge walkout.

Watchful waiting here also put the Indian sign on the legit attractions still running here, and even the perennial Folies-Bergere had begun to show empty seats.

U.S. Decision Due Today On Dick Haymes Matter

Washington, Aug. 25.

The Government should act tomorrow (Wed.) to deport Dick Haymes at the singer's hearing in L.A., Senator Pat McCarran told newsmen yesterday (Mon.).

"The information I have," said McCarran, "is that Haymes refused to sign up for military service. If that is so, he is not entitled to be here, no matter how great his talents are." McCarran added that several groups are rallying to Haymes' support in an effort to discredit the McCarran-Walter Act, under which the crooner would be forced to leave this country.

'Rommel' Stirs Rows in Berlin

Berlin, Aug. 18.

Showing of "That Was Our Rommel," West German documentary film made up of German and British newsreels, with narration, has created several incidents and protests among Berliners. In most cinemas where the pic was shown patrons threw various articles at the screen or caused other disturbances.

First report was that only the Communists from East Berlin were the demonstrators. It was discovered, however, that also non-Communist West Berliners were in the group. The latter object to the film's narration which proudly talks about German heroism in Africa. Scenes in which the German soldiers are decorated with Nazi brass stirred protests.

Some object to the title. "That Was Our Rommel," and want authorities to skip that "our."

"This film is extremely dangerous since it glorifies the war," one newspaper held. Others blamed the censorship board, which, they said, should not have given it an okay as long as films narration is not revised. This narration might further militaristic tendencies in Germany, it was claimed.

Local exhibitors find it surprising that this film was granted considerable tax relief. "We have been trying in vain to get tax relief for artistically valuable pix; hence, we can't understand why this film got it," is their attitude.

Russells End Team

Los Angeles, Aug. 25.

Andy and Della Russell begin their last date as a team tomorrow (26) at the Cocoanut Grove of the Ambassador Hotel. Marital duo has been paired professionally for four years.

After the upcoming fortnight Russell will continue as a solo [illegible] and vaude-nitery performer. Mrs. Russell will concentrate on her show biz activities, including dress designing and the opening of a new dress shop.

AWAIT VERDICT ON WIDESCREEN

"Hollywood Will Rise or Fall On Success of 'The Robe'"—Zanuck

Hollywood, Aug. 25.

Hollywood has turned out some 20,000 features since cameras began grinding in converted orange fields, but one picture will determine the industry's future. That's the belief of Darryl F. Zanuck, who says flatly that "Hollywood will rise or fall on the success of 'The Robe'." The 20th-Fox production chief has frankly placed all of his eggs in the CinemaScope basket. But, he believes, the rest of the industry has too, whether it knows it or not.

"The industry cannot go on as it has," Zanuck says in preparing for the Sept. 16 debut of "The Robe" at the Roxy, New York, where it will be shown with a no-stage-show policy.

"There is no in-between in today's product," the production executive points out. "Pictures are either terrific hits or they are flops. And the few hits that emerge each year cannot continue to carry an entire studio's annual output."

CinemaScope, Zanuck feels, is synonymous with showmanship. The 20th-Fox lensing and projection process will mean hits for producers. It will mean, too, a change in the entire business of film production, with the traditional flat picture disappearing.

'Double Profits'

Zanuck doesn't minimize the success of "From Here to Eternity," which was made without gimmicks, color or added features. But, he asks, "How Many 'Eternities' can Columbia make in one

(Continued on page 20)

Cinerama (Sans Filming Plans) Weighs Status Of L. B. Mayer, Cooper

Future status of both board chairman Louis B. Mayer and production chief Merian C. Cooper were the principal subjects of discussion at a board meeting of Cinerama Productions which continued until late yesterday (Tues.) at the company's New York office. Both Mayer and Cooper attended the confabs, but their positions have not been resolved.

With Cinerama now in the position of a "watchdog" outfit since its exhibition and production rights have been turned over to the Stanley Warner theatre chain, the company no longer requires the services of top film men such as Mayer and Cooper. Both may retain their stock interest and board posts with Cinerama, but neither is expected to take an active part in management. Job of keeping an eye on Cinerama's interest in relation to SW has been turned over to a

(Continued on page 18)

RCA Stereo Sound Units In $4,800-$9,500 Range

RCA is offering six basic four-track, single film stereophonic sound units in a price range from $4,800 to $9,500, the cost depending on the size and power of the equipment, it's understood. Totals include none of the items on the pictorial side, such as screen and lens, or the auditorium speakers. The less than $5,000 deals are strictly for small houses from 750 to 1,000 seats.

Sound package, which goes with 20th-Fox's CinemaScope pix, includes two "Button-on" type soundheads for reproducing the four-track magnetic sound. There is no cost for adapting the units to Brenkert projectors, but a nominal charge is made by RCA Victor for adaptor plates for competitive projectors. Overall price also takes in three backstage sound systems powered by four 15-watt amplifiers, racks for the pre-emps and the power amps, etc.

Higher priced units include the same items; only powered by up to eight 35-watt amplifiers for theatres up to 3,500 seats.

Tarzan Stalled By New RKO Release Policy

Hollywood, Aug. 25.

Tarzan will have to wait until next March before he resumes his tree-climbing adventures. Originally slated to start in October, the next of the series has been postponed by its producer, Sol Lesser. Reason is that RKO, distributor, has adopted a policy of releasing Tarzans in July, when schoolkids are on vacation.

Meanwhile, Lesser is assembling a documentary, "Quest for a Lost City," and is readying "The Firebird," filmed in Sweden, for early winter release by United Artists.

66 U.S. Info Group Pix Now in Com'l Distrib Abroad

Films branch of the U. S. Information Agency has 66 of its subjects in commercial distribution in some of the 18 European countries serviced through the European regional service centre in Paris, according to Nils C. Nilson, branch topper. Some of the pix are in distribution in all of the 18 countries.

Circulation, aided in certain instances by the fact that the documentaries have been picked up by the major American distribs who handle them on a cash basis, is considerable. Nilson estimates that during the first quarter of '53, U. S. Information Agency pix were seen by a non-theatrical audience of about 2,500,000 and a theatrical audience of more than 6,000,000.

In Britain, three of the documentaries were picked up and telecast by the British Broadcasting

(Continued on page 18)

PAR, METRO HOT AFTER MICHENER'S LATEST

Paramount and Metro are hot on the trail of James Michener's latest, "Sayorana," described as a yarn with a Mme. Butterfly theme. Story is skedded for publication in McCall's mag later this year and will come out in three installments. Random House will publish in the spring of 1954.

Par and M-G, which appear to have an inside track on the Michener output, are the only companies that have had a gander at the galley proofs so far. It's understood that neither Michener nor his agents, the William Morris Agency, are particularly anxious to push a sale or have named a figure.

For one, Michener this year already has sold two of his yarns to the studios. For another, he is said to be considering possible dramatization of his latest novel. Michener's most recent film sale was "The Bridges at Toko-Ri," for which Par shelled out $100,000. Earlier this year, a Michener yarn about the war in the Pacific was snapped up by M-G.

N.Y. 'Lost' Preem May Net 20G for O'Seas Press Club

Overseas Press Club is figuring on a net of $20,000 from the preem next month of Paramount's "Little Boy Lost," Bing Crosby starrer, at N. Y.'s Rivoli Theatre. OPC receives the entire gate, which it estimates at $17,000 on the basis of $10 per ticket, and a $3,000 net from ad revenue from a preem program book. Len Smith is chairman of arrangements for OPC.

Tiein deal gives Par the obvious

(Continued on page 22)

SEE 'ROBE' GIVING SYSTEMS BIG PUSH

Shortlived boom in 3-D pix, cost factors and a general re-evaluation of what will draw people into the theatres have made exhibs apprehensive over the future of the wide screen. Result has been a disappointing lag in actual orders for CinemaScope equipment as theatre ops play a waiting game.

That CinemaScope hasn't caught on the way 20th-Fox execs had hoped it would was made clear recently when they met with equipment manufacturers in general briefing sessions on the new medium. It's felt that once "The Robe" bows at the Roxy in N. Y., Sept. 16, there will be a rush to jump on the bandwagon.

Meanwhile, the Warner Bros. announcement of its lens deal with Zeiss-Opton in Germany has further muddled exhibitor thinking. It's indicated that the full Warner story hasn't been told as yet and that, when it is, the WarnerSuperScope lenses will be available to theatres at less than the CinemaScope lenses, which now cost $1,800 a pair.

Exhibs are seen influenced also by the apparent determination of

(Continued on page 22)

ANGEL NABS 6 FILMS FOR TV, PROD.'S REP SEZ

Hollywood, Aug. 25.

Seizure of six films produced for theatres by Jack Broder has been reported by a spokesman for the producer. He said the pix were grabbed by Si Lipson, N. Y. financier, who bankrolled them and in turn has sold them to television.

It was said Lipson nabbed the pix because sufficient coin was not coming in via theatrical release. Screen Actors Guild has been looking into the situation to see if the August, 1948, cutoff date has been violated since none of the thespers has been paid for television release.

Broder spokesman said he told SAG the films now are out of the producer's control. Pix are "Bride of the Gorilla," "Basketball Fix," "$2 Bettor," "Bushwackers," "Kid Monk Maroney," and "Bela Lugosi Meets the Brooklyn Gorilla."

Metro, NBC Huddling on Deal for Pix Stars to Be Worked Into TV Formats

With the use of film clips already set, continuing negotiations between Metro and NBC relating to the appearance of M-G footage and players on the network's TV shows now center around the proper integration of both pix and stars into established NBC programs. Unlike the Ed Sullivan "Toast of the Town" show over CBS which offered clips of upcoming pictures and presented players for just a bow, the NBC plan, it's understood, is to work the film stars into the format of the telecast, presenting them either in a sketch or a musical number. M-G players, it's indicated, will not only appear on the "Colgate Comedy Hour" but on other NBC shows as well.

Talks between the filmery and the network resume today (Wed.), with Charles (Bud) Barry, NBC veepee in charge of TV programming, set to confer with Howard Dietz, M-G pub-ad chief. Barry returned from the Coast over the weekend following confabs with Metro studio exec L. K. Sidney. Problems still to be worked out in the TV-pix "mutual aid" program

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Same Script

(From VARIETY, 1917)

"Exhibs are stewing over the proposal to tax pictures by the State of New York. Theatre owners are wondering if the solons knew that 90% of the theatres were not netting profits, and that there has been a drop in number from 1914.

"This condition is blamed on higher film rentals. Many houses were built when $60-$70 was scale for a picture; it has since risen to $200-$300, and still upping."

See Roy Brewer Joining AA After Surprise IA Exit

Hollywood, Aug. 25.

In one of the most surprising moves in Hollywood labor history, International Alliance of Theatrical Stage Employees prexy Richard F. Walsh and Hollywood rep Roy M. Brewer have come to the parting of the ways. Brewer on Sunday (23) confirmed he would soon be leaving his post as IATSE international rep here, adding the exact date of departure was up to Walsh.

Roy Brewer may join Allied Artists in an executive capacity, it was reported here today (25). Brewer and AA veepee Ralph G. Branton are close friends and, it's understood, discussions along this line have taken place.

Brewer, in the post since 1945, has wielded extraordinary powers on the local scene, not only on the labor job, but as prexy of the Motion Picture Alliance, head of the AFL Hollywood Film Council, and leader of the Motion Picture

(Continued on page 20)

Studios Still Deluged With Bids for Footage To Be Aired on Vidshows

Despite the dropping of film clips by Ed Sullivan's "Toast of the Town" CBS TVer and difficulties with James C. Petrillo's musicians union, tele programs continue to bombard filmeries with requests for film footage for airings on video shows. Demands have been so frequent that studios are weighing the preparation of footage specially geared for TV presentation.

Plan, contemplated by several companies, is to establish a regular service to TV outlets. Special scenes or specially-prepared interview programs would be filmed

(Continued on page 18)

National Boxoffice Survey

New Films Help Biz; 'Blondes' Again the Champ, 'Wagon' 2d, 'Moon' 3d, 'Cinerama' 4th, 'Jury' 5th

In contrast with last week, there is a varied array of new product being unveiled this session in key cities covered by VARIETY. Bulk of new pix shape strong to sock, indicating a big early fall season in the nation's cinemas. Return of hot weather hurt some this week but did not cause as much harm as ordinarily would have been expected.

"Gentlemen Prefer Blondes" (20th), champ last stanza, again is holding on to No. 1 position despite the fact that it is not being launched on many new dates. "Band Wagon" (M-G), in first position a couple of weeks ago again is second as it was last round.

"Moon Is Blue" (UA) is retaining its grip on third place where it wound up a week ago. Additional launchings in the next few weeks are counted on to push this even higher. "Cinerama" (Indie), holding uniformly big to record, continues in fourth slot.

"I, the Jury" (UA), just getting started, is pushing up to fifth spot while "Stalag 17" (Par) is finishing sixth as compared with ninth of last week. "Return To Paradise" (UA) is copping seventh money just as last session.

"War of Worlds" (Par), out for first time this stanza, is capturing eighth place, with "Shane," another from Paramount, in ninth. "Stranger Wore a Gun" (Col) rounds out the Big 10 this week. "Master of Ballantrae" (WB), eighth a week ago; and "Thunder Bay" (U) are runner-up films.

"Devil's Canyon" (RKO) shows some promise among newcomers currently. "Caddy" (Par) looks a winner based on sock slowings in Cincy and Cleveland. "Mr. Scoutmaster" (20th), also new, fair in Portland, is mostly fair this round. "Sword and Rose" (RKO) ranges mostly nice to fancy. "So This Is Love" (WB), also just getting started, looks nice in Louisville and great in N.Y.

"Martin Luther" (Indie), being launched on a bigger scale, is repeating its earlier sock showing in Minneapolis with a terrific stanza in K.C. and nice takings in Cincy. "Cruel Sea" (U) continues smash in N. Y. after a record opening round. "Plunder of Sun" (WB), also a newcomer, is okay in Buffalo, nice in Cleveland and fairish in Balto.

"Arrowhead" (Par) looms okay in Cincy and fair in Washington. "Latin Lovers" (M-G) shapes trim in Philly. "Glory Brigade" (20th) looks mild in Balto.

"Houdini" (Par) is okay in Toronto and N. Y. "All I Desire" (U) shapes fancy in Chi and okay in Washington.

"Abbott-Costello Meet Jekyll and Hyde" (U) is socko in Chi. "Dream Wife" (20th) looks fine in Louisville and Toronto and good in Chi.

(Complete Boxoffice Reports on Pages 10-11).

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Pix Cool to Proposed TV-Film Centre On Flushing Meadows (N.Y.) Fair Site

Film industry participation in New York's proposed TV-Motion Picture Center was dumped into the laps of the company prexies this week when the Motion Picture Assn. of America officially broached the subject to them.

MPAA didn't add any recommendations of its own, restricting itself to a summary of details on the project which is being pushed by Frank J. Connaughton, N. Y. City deputy commissioner of the Department of Commerce. Prexies also got a sketch repping an artist's conception of the layout which would go up on the former World's Fair grounds at Flushing Meadows, Queens.

As far as the pic biz is concerned, it's not believed that the project holds much of an appeal even though it might serve some of the indies who periodically come to N. Y. to do local lensing. Majors might be interested if and when they go in for TV film production to any extent. Meanwhile, they've got studio overhead on the Coast to worry about.

According to MPAA, Connaughton feels that if as few as 5% of the industry's pix are shot in N. Y., it would be worthwhile to consider renting space and utilizing the central facilities which would be available. What interest there is in the Center so far has come primarily from the TV nets. Indi-

(Continued on page 18)

Accent to Be on Color In Upcoming Productions; Black-&-Whites Sluffed

With the jury still out on which new angles and dimensions will form the uniform pattern for the future, it's becoming more of a certainty that upcoming production programs will further accent the use of color. Situation now appears nearing the point where black-&-white entries will be running a poor second to tinters in overall volume.

Nearly all studios which have revealed new plans are slating a major portion of their pix for the dyeworks treatment. Striking example of the virtually all-out rainbow binge is Metro. Of a total of 20 new M-G pix, either finished and awaiting release the beginning of October, or now in production, only two are b-&-w.

SEEK TO BAR ATTORNEY IN N.Y. ANTITRUST SUIT

Move to disqualify attorney Dave Isaacson and his firm, Malkan & Isaacson, from repping Fisher Studio, Inc., and Robert V. Fisher in a N.Y. antitrust action against Loew's, et al., gained momentum last week (19) when referee Dr. Harold F. McNiece upheld the defendants' motion.

Argument was that Isaacson, in working for Sargoy & Stein some time back, had had access to confidential information about the companies and that he was using that knowledge in trying the case.

McNiece's report, which goes along with that contention, has been submitted to Federal Judge Matthew T. Abruzzo, who hasn't yet set a hearing on the case. Isaacson has 10 days to file objections. Whole suit is concerned with the majors' 16m distribution activities.

'C' Rating for 'Deadly Sins'; 'Deception' Tagged With 'B'

Arlan Pictures' "Seven Deadly Sins," French-Italian import now playing the Paris Theatre, N. Y., has been given a Class "C" (condemned) rating by th National Legion of Decency.

Catholic reviewing group said the film contains certain sequences "which gravely offend Christian and traditional standards of morality and decency through the presentation of gross suggestiveness, together with highly offensive portrayals and references to religion and religious persons."

"Strange Deception," an Italian import, was given a "B" rating by the Legion.

Par Buys Up 20,900 More Shares for Retirement

Paramount last week bought up an additional 20,900 shares of its own common stock on the open market, bringing to 36,800 shares the total now held in the company's treasury and earmarked for retirement under the company capitalization shrinkage policy.

Par shelled out about $1,000,000 for the 36,800 shares, it is understood.

Budget Cut Lames O'Seas Service

Washington, Aug. 25.

The overseas motion picture service of the U. S. Information Agency is figured to get probably the deepest cut under the reduced budget of $75,000,000 voted by Congress. The motion picture section is headed by J. Cheever Cowdin, who was understood to have plans for considerably expanded service, including substantially more production of films, for the current fiscal year.

The budget, of which at least $5,000,000 must go toward liquidating certain activities and providing terminal pay for personnel being dropped, means that the overall cut in activities will be 40%, below the fiscal year ending June 30 last, it was learned. It would even be 30 to 35% under the agency's original requests for operations this year.

However, the cuts will not be spread uniformly. The motion picture unit, according to reports here, will be cut by more than the 40% average. The USIA is currently working on the budget and the figures should be available in the near future.

Since motion pictures had $7,006,250 to spend last year, Cowdin will probably receive only about $4,000,000 to work with, including production of films and salaries.

This might not allow anything for new production, and compel the unit to press the distribution of older pix all year.

Voice of America, the international broadcasting service, had a $20,585,000 budget for the last fiscal year. Should it receive a 40% slash, it would be down to something under $13,000,000 for operations in the current fiscal year.

MAJORS DROP APPEAL IN MPLS. ANTITRUST SUIT

Minneapolis, Aug. 25.

Major distributors and the Paramount circuit here are dropping an appeal which they took to the Federal circuit court from Federal Judge G. H. Nordbye's $138,000 judgment against them and in favor of local theatre circuit owners S. G. and Martin Lebedoff in an antitrust conspiracy suit.

The Lebedoffs brought the action, charging that the defendants had conspired to deprive their neighborhood Homewood Theatre of its area first-run availability and give it to a competing exhibitor, who threupon abandoned his own antitrust suit against the film companies.

Non-jury trial took several months to complete and was followed by Judge Nordbye's decision in the plaintiffs' favor and the judgment. Lee Loevenger, counsel for the Lebedoffs, had sought $500,000 triple damages. The appeal notice was filed early this year. "We're in the process of negotiating a settlement," said Mandt Torrison of counsel for the defendants.

Payment of the judgment will mark the first time in this territory that the film companies have had to fork over any antitrust coin to an exhibitor. However, four other such suits, involving alleged damages of more than $3,000,000, are on the Federal court calendar awaiting trial.

Latin Angle

Quick to latch on to the clamor resulting from issuance of the Kinsey report on femmes, Metro ad chief Si Seadler inserted the following ad in the New York dailies last Thursday (20):

"But Wait 'Till Dr. Kinsey Sees M-G-M's 'Latin Lovers.'"

Distribs Frown At Tricky Come-Ons By Chi Drive-Ins

Chicago, Aug. 25.

Three drive-ins, all competing on the southwest side of the Windy City, are resorting to trick bookings and sleight of titles in newspaper ads to gain advantage. None of this is sitting well with other exhibitors, who deem the drive-in stratagem unethical and bound to promote ill-will for the industry. Distribs in this territory are also voicing general displeasure with the tactics, but none has indicated that they will discontinue servicing the ozoners.

Advertising battle has been going on for many months but has of late been intensified. Most recent stunt is the Starlite's booking of the oldie, "Pickup," apparently in hopes that it would be mistaken for "Pickup on South St.," now on first sub run at the Twin Drive-In. Both advertisements label their pix "sizzling" and "raw."

On June 19, when the Twin was featuring "Invaders from Mars" in its first outlying session, the competing Starlite's newspaper display showed "Invaders' Flight From Mars," with the title out of quotes. This, of course, was a revival of an older film called "Flight from Mars." Two weeks later the Dou-

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All Com'l Properties Hurt By Theatre Closings, Real Estate Assn. Check Shows

National Assn. of Real Estate Boards, via a survey conducted among local realtor groups in 264 communities, has determined what the Council of Motion Picture Organizations has been contending right along, i.e., theatre closings have a deteriorating influence on the economics of entire neighborhoods.

Statements made this week by H. P. Holmes, chairman of the NAREB's economic committee, made it clear that real estate operators, whose interest lies in commercial properties near by theatres, have cause for moaning when the film houses do a foldo.

Point made by Holmes is that a theatre shuttering reduces pedestrian traffic in a given area, consequently hurts the "walk by, walk in" trade at adjacent commercial enterprises. COMPO has been stressing this in its campaign to kill off the 20% Federal admissions tax.

Commenting on many theatres' present business adversities, Holmes takes a partially optimistic view. He sees the new filming techniques, reduced property assessments and elimination of the 20% tax as possibilities which could provide relief. He concludes: "The (theatre) industry has weathered other storms. With community understanding, it will revive and continue its function as a segment of neighborhood life and as an important means of cultural communication."

Europe to N. Y.

Robert S. Benjamin
Geraldine Brooks
Constance Carpenter
Gail Davis
Robert Goldstein
Samuel Goldwyn
Sol Hurok
Louis Jordan
Dave Lewis
Joshua Logan
James Mulvey
Cathleen Nesbitt
Lily Pons
Sol C. Siegel
Maurice Silverstein
Clifton Webb

Lee Hat Color Preview Seen Hypo To Large-Screen Theatre Telecasts

First step toward solving the biggest obstacle leading to regular theatre telecasting of commercial and business meetings will be attempted by Theatre Network Television in conjunction with the Frank Lee Co., Danbury, Conn., one of the largest manufacturers of men's hats, when it stages a closed-circuit color telecast of a fashion preview on a large screen. Show, which will present Lee's spring line of hats, will be presented in the grand ballroom of New York's Plaza Hotel Sept. 30. Color system will beb the non-compatible field sequential process.

At the inception of theatre television several years ago, high hopes were held by exhibs that the closed-circuit installations could be used regularly during theatre off-hours for business shows.

Halpern's TNT staged a closed-circuit sales presentation for Lees Carpets a little over a year ago. While the event brought the carpet company reams of publicity, the actual show left a great deal to be desired. Demonstration of the outfit's products in black-&-white failed, to a large extent, to reveal the true value of the merchandise. As a result of the reports of the Lees event, Bendix cancelled a similar show which had been arranged through Tele-Conference, a closed-circuit firm

(Continued on page 20)

Kilbride Wants a Rest; 'Kettle' Stops Steaming

Hollywood, Aug. 25.

Pa Kettle, otherwise known as Percy Kilbride, is tired of traipsing around the world and is going to stick to his own fireside. As a result, the Ma and Pa series costarring himself at UI appears to be at an end.

Series started with "The Egg and I" and was followed by seven sequels, five of which have been released. Of the two remaining films, "Ma and Pa Kettle Hit the Road Back Home" is slated for release next year and "Ma and Pa Kettle in Waikiki" in 1955.

Indie Sees 3-D As Home of 'B's'

Hal E. Chester, indie producer who made "Beast of 20,000 Fathoms" in a teamup with Jack Dietz, sees 3-D's biggest future in the action market. "The modestly budgeted adventure pic, which is too difficult to sell in conventional form, picks up strong box-office value with that extra dimension," he states.

Chester contends the action and melodrama ticket-buyers "actually get a thrill out of simply wearing the glasses. 3-D and action are a natural combination. Most of the 3-D films made so far would have been doubtful grossers in straight 2-D. They were made in 3-D and this probably meant the difference of at least $1,000,000 for each of them."

Chester revealed he has a deal with Milton Gunzburg to use the latter's Natural Vision equipment in the first NV 3-D'er to be made abroad. The property isn't fully set as yet. Film-maker also said he has an option to do one to four features in the British Stereo Techniques process.

In any event, Chester is planning two pix in Italy in co-production arrangements with Italo interests.

PUBLICISTS PICKETING 9 N.Y. KEY RKO HOUSES

Hassle between RKO Theatres and homeoffice publicists over a wage hike has resulted in the picketing of nine key houses of the circuit in the N. Y. metropolitan area. Flacks, represented by the Sign, Pictorial and Display Union, Local 230, AFL, are seeking a $10 across-the-board hike. However, RKO, which has been dickering with the union since December, has countered with a $5 offer, which the union has nixed.

Picketing, which got underway Saturday (22), is not part of a strike or a walkout. Staffers have remained on the job, limiting their protest activities to evenings and Saturdays. Union has indicated that picketing will continue until a settlement is reached, and has threatened a spread of the picketing to other houses in the chain after Labor Day if no agreement is reached by that time. Labor outfit reps 10 staffers at RKO, including publicists and artists.

N. Y. to Europe

Casey Adams
Walter Bibo
Morris Helprin
George R. Marek
Dennis O'Keefe
Abe Olman
Elizabeth Taylor
Michael Wilding

N. Y. to L. A.

Barry Sisters
Jim Conkling
Larry Golob
Helen Gould
Burt Lancaster
Dorothea L. McEvoy
Edward O'Conner
Charles Ruggles
Sidney Sheldon
Richard Todd

New Sales Realignments Stressed by Schwalberg; Promotions in Key Spots

Proper selling, booking and merchandising of pix have taken on "greater dimensions of importance than in any period during the history of the industry," A. W. Schwalberg, president of Paramount Film Distributing Corp., declared this week in announcing a series of promotions in key sales spots. Citing upbeat quality production and higher negative costs, the exec stated that the manpower realignment "will insure (sales) concentration of an individual picture basis."

Three branch managers were upped to assistant division managers, which are newly created posts. John G. Moore of the Boston office now takes supervision over Boston, New Haven, Albany and Buffalo. W. Gordon Bradley, of Atlanta, takes over Atlanta, Charlotte, Jacksonville and New Orleans. Both will operate under Hugh Owen, eastern-southern division chief.

H. Neal East was upped from the

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L. A. to N. Y.

Casey Adams
William Berke
Joseph Bernhard
Herman Boxer
Charles Boyer
Steven R. Carlin
Merian C. Cooper
Joseph Cotten
Bill Doll
Joseph N. Dubin
Al Durante
Nanette Fabray
Victor Francen
Arthur Freed
Joanne Gilbert
L. Wolfe Gilbert
Lena Horne
Paul Jones
Howard W. Koch
Norman Krasna
Frances Langford
Aleen Leslie
Louis B. Mayer
Kenneth McKenna
Vincent Minelli
Jack Mintz
Harold Mirish
Robert Pirosh
Mickey Rooney
Jack Rose
Frank Ross
Mel Shavelson
Red Skelton
Ann Sothern
Mark Stevens
Elaine Stewart
Norman Taurog
David Wayne
Laurence Weingarten
Fred Wile, Jr.
Al Zimbalist

RENTAL RELIEF FOR EXHIBS

Revised Rate Sked Aiding Lineup Of Theatres for TNT Champ Fight

Under a revised rate schedule, Nate Halpern's Theatre Network Television is experiencing less difficulty than for previous theatre TV events in signing up large circuits for the Sept. 24 Rocky Marciano-Roland La Starza heavyweight championship bout. Halpern reportedly has inked the closed-circuit units in both the Stanley Warner and United Paramount Theatres chains. New terms call for a 90c per seat guarantee against a flat $1.30 for every admission sold. For last September's Marciano-Joe Walcott fight, which saw the circuits hold out to the last minute in a battle over terms, Halpern asked a 90c guarantee against $1.15 for up to 1,000 seats, $1.25 for 1,000 to 2,000, and $1.35 for over 2,000.

Although the $1.30 flat rate holds for most areas, Halpern is asking $1.20 top in several territories. These include zones where theatres, carrying previous fight telecasts, charged lower admissions or experienced so-so sales results. It's understood that $1 out of every admission goes to the International Boxing Club, promoters of the fight, 19c for TV production costs (camera crew and equipment rental) and for long line charges of the American Telephone & Telegraph Co., and 11c to TNT for overhead costs and profit.

Exhib per seat guarantees will partly make up TNT's guarantee to the IBC, understood to be $125,000, and which Halpern has already deposited with the fight promoters. From the theatre standpoint, the 90c per guarantee in the past has been meaningless, since all houses that pacted for the bouts

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'Outrageous' Percentage Demands On 'Luther' Pic Denounced by NCA Head

Minneapolis, Aug. 25.

Regular film companies' alleged greed on film deals now looks less black in the territory's independent exhibitors' eyes, as a church organization, Lutheran Productions, Inc., comprising six church groups, lends itself to what Bennie Berger, North Central Allied president, calls "outrageous" percentage demands for its boxoffice smash but inexpensively produced picture, "Martin Luther."

"Luther" terms in the territory are 70-30, the largest split ever exacted for any pictures excepting the very expensively produced "Quo Vadis" and "Gone With the Wind." Berger now admits that in view of this some exhibitors might doubt whether the film companies are as bad as he has been painting them.

While the Louis de Rochemont organization is commercially marketing the picture and has chosen Frank Mantzke, head of a large local buying-booking group and independent theatre circuit, as its sales representative for this territory, the print is owned by Lutheran Productions, which will share the profits with de Rochemont.

This church connection makes the terms all the more "reprehen-

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See Kingsberg in Treas. Spot for Loew's Theatres

Malcolm Kingsberg, former RKO Theatres president, who joined Loew's last week, appears headed for the treasurer's spot when Loew's Theatres is separated from production-distribution next March.

Exec has an extensive background in industry economics and already has taken over some of the fiscal duties at the Loew's chain which had been handled by the late Benjamin Fielding.

Kingsberg's appointment ties in with Loew's present program of readjusting its personnel setup in advance of the theatre separation.

O'Donnell Denies COMPO Is Floundering in Texas

Hollywood, Aug. 25.

COMPO is still alive and solvent in Texas, according to Robert J. O'Donnell, leading exhibitor of that state. In an address before the Motion Picture Industry Council, he said the organization, of which he is one of the founders, still has funds and will continue to operate, regardless of reports to the contrary. (Texas exec director Kyle Rorex announced last week that the org would fold).

O'Donnell also took Hollywood to task for its "apathy and indecision" regarding 3-D films. He declared there is a healthy market for three-dimensional product and urged the industry to turn out more of it. Every studio, he added, should include 3-D pictures in its production program.

Music Hall: MG's Favored Spot

With "The Band Wagon" winding up a seven-week stand at the Radio City Music Hall, N. Y., today (Wed.), Metro will have chalked up 343 weeks, or about six-and-a-half years of playing time for its pictures over a 15-year span at the N. Y. showplace. Seven-week run will likely top $1,040,000, one of big takes there. Since "Young Dr. Kildare" launched the M-G romance with the Hall in 1938, a total of 76 Metro films have appeared on the MH screen, the most for any single film house.

Company's "Random Harvest," which played the Hall in 1943, shares the record with Paramount's "Greatest Show On Earth" for the longest run, both playing for 11 weeks. Money high is held by "Great Caruso," another Metro pic, with $1,391,000.

A breakdown of the Metro runs reveals that two pix played for 10 weeks, two for nine, three for eight, seven for seven, 12 for six, six for five, 16 for four, 11 for three, 12 for two and five for one week.

The Metro playing time is set for a boost, since two more pictures are slated for the showcase this year. "Mogambo" will succeed Paramount's "Roman Holiday," which follows "The Band Wagon," and "Easy to Love" is pencilled in as the Hall's Christmas picture.

NORD SINGLE STRIP 3-D GETS TRYOUT ON COAST

Hollywood, Aug. 25.

New contrivance called the Nord 3-D single strip extended area process was given its first Coast demonstration to show that 3-D projection on one strip of film is possible. Process, according to its manufacturer, will be of great advantage to theatres not equipped for 3-D screenings.

An optical unit, attached to an ordinary projection lens, gives three-dimensional projection to two separate images, one corresponding to the right eye and one to the left, both printed on one strip of film.

Powell Preps Six

Hollywood, Aug. 25.

Addition of "Tasker Martin" to Dick Powell's production at RKO makes a total of six features. "Tasker" is based on a novel by Diana Gaines.

Others on Powell's schedule are "Bullet for O'Brien," "The Conquerer," "The Big Play," "Notorious Lady" and "The Gibson Girl."

METRO OFFER TO PREVENT FOLDOS

What in essence amounts to bargain film rental rates to theatres in distress has been offered by Metro to exhibs who are on the verge of closing down because of the Government's failure to repeal the 20% admission tax. Stressing the importance of keeping theatres open, especially in communities and towns with only one film outlet, M-G has indicated it will do everything possible to keep the houses operating "even at sacrifice to ourselves in our none-too-easy problem of keeping our books balanced, and still furnishing good entertainment to the American public."

While Metro is the first to renew a pledge to aid exhibs in trouble, the policy, in general, has been followed by all distribs in the past. United Artists' sales chief William Heineman, for example, declared: "We've always had a policy of helping exhibitors in real distress." Heineman noted that the case was first investigated by an "outside committee" and is then followed up by UA's own probe. UA's position, he noted, was slightly different than that of other distribs, in that the company has to go to the indie producer whose picture is involved. "If the case is worthy, I have found, in all instances, that the producers have cooperated," Heineman said. UA sales chief further noted that he didn't think there was a company that was unwilling to aid a theatre man in trouble.

Metro's offer is contained in a letter from sales chief Charles Reagan to exhibitor leaders. Letter, mailed Friday (21), urges exhib toppers to notify their member units as well as individual theatre-owners to contact the M-G local

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RKO Hit by 4th Stockholder Suit

RKO Pictures and officers and directors in the past week were hit with their fourth derivative stockholders action, filed in N. Y. Supreme Court. Similar to previous actions, the new complaint asks that the film company be placed in the hands of a receiver.

Plaintiffs in the new suit are Jacob Sacks and Louis Schiff, minority shareowners, who base the action on allegations of mismanagement. Of three suits filed earlier, one is pending in N. Y., another in Las Vegas and a third in Los Angeles, has been dismissed. But effort is being made by the plaintiff to have it reinstated.

While the various complaints cite RKO's losses, sources aligned with the dissident stockholders themselves point up that the corporation still is in strong financial shape. As one observer put it this week, "RKO is solvent by $25,000,000."

He explained that the last annual report showed total current and working assets of $33,705,000, against total liabilities of $8,768,000. For the first six months of this year RKO reported a loss of $3,490,737, compared with a deficit of $3,712,834 for the first half of 1952.

In contrast with the losses of past, RKO is now in the black, according to William H. Clark, treasurer of the corporation. He said: "The RKO companies are at present operating on a profitable basis. The current trend indicates that this condition will continue."

Clark made the statement in a deposition filed in court yesterday (Tues.) in connection with RKO's move for postponement of a hearing on the new receivership motion. Plaintiff's counsel said that at the next court session Monday (31) he'll agree to a "reasonable" postponement.

Only $1,400,000 Blocked by Sept. 22, MPEA Sees 'Tough Brit. Demands'

Start of the talks for a new Anglo-American remittance agreement in Washington Sept. 22 will see the major U. S. distribs in the unique position of having worked out such a high percentage of unremittable sterling that, in addition to authorized tranfers, fewer than a half million pounds ($1,400,000) will be left blocked in Britain by the time discussions get underway.

Last available figures on unremittable sterling balances accrued to the eight American companies in Britain, compiled by the Motion Picture Export Assn., show them stuck with only 660,000 pounds $1,848,000) for the year ended June, '53. Showing is considered extremely good i. the light of prevailing restrictions.

Even though Britain's economic position has improved since the last deal was worked out in Washington in '52, MPEA prexy Eric Johnston appears to anticipate a tough slate of British demands. British delegation wil be fairly large and will be led by Sir Morris Dean and the Board of Trade's Sidney Golt. Treasury experts are expected to be included among the group.

While nothing is officially known about the extent of the British demands, American execs are convinced that a determined effort will be made to reduce the amount of film dollars flowing out of Britain plus an attempt to alter the Americans' relation to the Eady Plan. Specifically, it's believed that the British will seek to drop prior provisions guaranteeing the companies a maximum of convertibility of $6,000,000 in Eady revenue which they receive as dis-

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Exhibs Delay Widescreen Info Sought by SMPTE

Society of Motion Picture & Television Engineers is concerned over the lack of response from exhibs to its mailed questionnaires aimed at establishing theatre auditorium limitations in connection with widescreen installations.

Spokesman for the Society said Monday (24) that the engineers were most anxious to get in the results. "If exhibitors want us to find out what's what they'd better get going and give us the needed information," he said.

One of the reasons cited for the lagging response is that the questionnaires were mailed out with the monthly Theatre Owners of America bulletins. Latter were delayed to include the President's action on the Mason admissions tax repeal bill.

UA Meet to Weigh 'New Era' Product

Hoping to come up with new clues anent the future welfare of new production and exhibition techniques, United Artists has a survey underway on the extent of theatremen's conversion for the "new era" pix and their commercial success so far.

Distrib has a two-day sales meeting set for New York Sept. 3-4 at which all district managers will report on findings in their respective local territories. Statistics they're compiling for the session will cover the number of theatres with 3-D and widescreen installations already set, plus estimates on expected additional conversions. Also, figures will be given on the box office behavior in varying local areas of the 3-D, widescreen and stereophonic sound films which already have been played off.

UA plan is to crystalize the overall film situation as much as possible on the basis of the local territorial analyses. Distrib outlit feels it thereupon will be in a better position to shape its own future distribution plans. Results of the sizeup also could serve as a guide for UA in its new production-distribution deals.

Sales meeting also will focus on plans for the release of 20 new pix skedded for the next six months. Sitting in with the field men will be Arthur B. Krim, president; Robert S. Benjamin, board chairman; William J. Heineman, distribution v.p.; Max E. Youngstein, v.p.; B. G. Kranze, general sales manager; Milton E. Cohen, eastern division manager, and James Velde, western division head.

WATT SUCCEEDS GROSS AS REP FLACK TOPPER

Hollywood, Aug. 25.

Herbert J. Yates signed Mill Watt as publicity director at Republic to succeed Mickey Gross, who resigned last week.

Watt had been assistant to Gross for the past three years. He was formerly associated with Paramount, 20th-Fox, Columbia, David O. Selznick and United Artists.

Par's 'Morgan Week'

Paramount has designated Oct. 25-31 as "Oscar Morgan Week," in honor of the company's short subjects and newsreel sales manager.

Extra push will be made in that period to set bookings of the briefie pix and reels.

COMPO Compiling Data On Tax Repeal Comment; Eye 'Unfriendly' Friends

The Council of Motion Picture Organizations, continuing its campaign for elimination of the 20% admission tax despite the recent setback, is compiling a complete record and file of the published comment, both for and against the tax repeal campaign, which appeared locally in newspapers and on radio and TV.

Purpose of compiling this record, it's indicated, is twofold: (1) to respond accurately to the critics and try to make them understand the industry's position, or more specifically to "make friends of those who may now be unfriendly," and (2) to acknowledge and thank those who gave theatres an assist in the campaign.

Exhibs throughout the country are being requested to assemble clippings of news stories and editorials which have appeared in the different cities.

Furthermore the COMPO national U. S. repeal campaign committe is requesting local exhibs to furnish lists of newspaper editors, film and drama critics, editorial writers and local radio and TV commentators.

Par Pep Talks Waxed For Upcoming Sales Drive

Paramount execs are doing a series of recording turns in conjunction with the company's upcoming sales drive.

Barney Balaban, president, A. W. Schwalberg, distribution chief, E. K. (Ted) O'Shea, asst. sales topper and other homeoffice officials are cutting the platters, with talks on new product, merchandising plans, etc. They're emphasizing that each pic demands individualized selling and will be well backed with ad-pub campaigns, as set by v.p. Jerry Pickman.

Waxed messages are to be sent to each branch across the country where managers will spin them at local sales huddles.

The Golden Blade
(COLOR)

Good costumed escapist fare in Technicolor, with Rock Hudson, Piper Laurie. Okay general market prospects.

Hollywood, Aug. 21.

Universal release of Richard Wilson production. Stars Rock Hudson, Piper Laurie; features Gene Evans, George Macready, Kathleen Hughes, Steven Geray, Edgar Barrier, Alice Kelley. Directed by Nathan Juran. Story and screenplay, John Rich; camera (Technicolor), Maury Gertsman; editor, Ted J. Kent. Previewed Aug. 14, '53. Running time, **80 MINS.**

Hassan	Rock Hudson
Khamurzan	Piper Laurie
Hadi	Gene Evans
Jafar	George Macready
Bakhtiyan	Kathleen Hughes
Barous	Steven Geray
Caliph	Edgar Barrier
Persian Girl	Alice Kelley
Handmaiden	Anita Ekberg
Handmaiden	Erika Nordin
Handmaiden	Valerie Jackson
Sherkan	Vic Romito

This costumed adventure feature shapes as a good piece of escapism for regular market playdates. Names of its youthful stars, Rock Hudson and Piper Laurie, the Technicolor cloaking and the "sand and sex" plot are plus factors for its intended release.

Universal has almost made a speciality of this type offering—exotic swashbuckling against an Oriental setting—and when not taken too seriously they provide good fun for ticket buyers. "The Golden Blade" fits into the category neatly, swaggering along for 80 minutes of lighthearted, actionful amusement as directed by Nathan Juran from the story and screenplay by John Rich.

Yarn draws a clear line between good and evil. Rock Hudson is the hero out to end evil exploitation of his people. Miss Laurie is the beautiful princess of Bagdad who must be rescued from the villainy schemed by the wicked grand vizier, George Macready, and his equally sanguinary son, Gene Evans. While Hudson performs like he could do it all without help, actually it is the magic Sword of Damascus, which guards him from his enemies, that enables him to come through a triumphant hero.

Hudson and Miss Laurie form a good team for the romantic didoes and he is a virile hero in having at the heavies. The Richard Wilson production, on which Leonard Goldstein was co-producer, works in plenty of action scenes, even to a joust that Hudson loses because he has been tricked out of his magic helpmeet. Evans and Macready portray sneering villains expertly and Steven Geray brightens his scenes as a comical merchant who backs Hudson's fight. Edgar Barrier, the caliph, is good also, and femme charms to complement those displayed by Miss Laurie are furnished by Kathleen Hughes, Alice Kelley, Anita Ekberg, Erika Nordin and Valerie Jackson, all of whom look good in harem scanties.

On the technical side, the production gets expert help from Maury Gertsman's camera work, the editing, decorations and other contributions. *Brog.*

Conquest of Cochise
(COLOR)

Sympathetic treatment of Indians with John Hodiak as chief; moderate prospects.

Columbia release of Sam Katzman production. Stars John Hodiak, Robert Stack, Joy Page; features Rico Alaniz, Fortunio Bonanova. Directed by William Castle. Screenplay, Arthur Lewis. DeVitt Scott story; Scott camera (Technicolor), Henry Freulich; editor, Al Clark; music, Mischa Bakaleinikoff. Previewed Aug. 14, '53 in N.Y. Running time, **70 MINS.**

Cochise	John Hodiak
Major Burke	Robert Stack
Consuelo de Cordova	Joy Page
Feliche	Rico Alaniz
Mexican Minister	Fortunio Bonanova
Don Francisco de Cardova	Edward Colmans
Garcia	Alex Montoya
Tuklwah	Steven Ritch
Terna	Carol Thurston
Red Knife	Rod Redwing
Sam Maddock	Robert F. Griffin
Senora de Cordova	Pappy del Verde
Bull Lawson	John Crawford
Running Cougar	Joseph Wren
General Gadsden	Guy Edward Hearn

Columbia has taken over where Universal left off on the Cochise series and has put John Hodiak into U's Jeff Chandler role as the Apache chief. This sympathetic treatment of the problems of the Indians emerges as a routine entry that's short on action and long on talk. Co-star treatment boosts its chances for moderate b.o.

This time Hodiak, whose Apaches together with the Comanches, have been raiding Mexicans in the Southwest, run into a problem on completion of the Gadsden Purchase of territory from Mexico. With American troops under Robert Stack moving in to protect the Mexicans, Hodiak wants to call it quits but the Comanches won't let him. Meanwhile, there's a love affair between him and Joy Page, a Mexican aristocrat whom he's taken hostage until Stack can prove it wasn't a soldier who killed Hodiak's wife in an ambush. Everything's cleaned up in the end as the cavalry and the Apaches defeat the Comanches.

Hodiak does an okay thesping job as Cochise, and Stack is good as the American major. Miss Page handles the role of the girl with assurance. Supporting roles are ably handled, especially Rico Alaniz as a bitter Mexican seeking revenge. William Castle's direction however, doesn't get too much life into the Arthur Lewis-DeValon Scott screenplay. All-round production values okay, and Henry Freulich's color camera takes in some nice scenery. *Chan.*

Sky Commando

Fair warplane actioner for the program market.

Columbia release of Sam Katzman production. Stars Dan Duryea, Frances Gifford, Touch Conners; features Michael Fox, William H. Klein, Freeman Morse. Directed by Fred F. Sears. Screenplay, Samuel Newman, from story by William Sackheim, Arthur Orloff and Newman; camera, Lester H. White; editor, Edwin Bryant; music, Ross Di Maggio. Tradeshown, N.Y., Aug. 17, '53. Running time, **69 MINS.**

Co. Ed Wyatt	Dan Duryea
Jo McWethy	Frances Gifford
Lt. Robson Lee	Touch Conners
Major Scott	Michael Fox
Lt. John Willard	William H. Klein
Benny Nelson	Freeman Morse
Capt. Frank Willard	Dick Paxton
General Carson	Selmer Jackson
Sorgy	Dick Lerner
General Combs	Morris Ankrum
Major Doty	Paul McGuire

With most of its action taking place during World War II, "Sky Commando" unreels a tale of Air Force heroics that shapes as a fair entry for the general program market. Dan Duryea, in the top role, may help as a marquee lure but supporting players aren't too well known as far the the average filmgoer is concerned.

The Samuel Newman screenplay, from a story by William Sackheim, Arthur Orloff and himself, is a routine treatment of the stress, strain and anxiety suffered by U.S. airmen in the line of duty. But while the plot may be hackneyed, the footage gets somewhat of a lift due to generous use of actual combat clips.

Opening sequence of a jet fighter pilot returning to his Korean base from a mission provides a topical twist. Bitter over the presumed loss of his brother on the mission, the airman blames commanding officer Duryea for issuing unreasonable orders. Whereupon a lengthy flashback of the c.o.'s service career follows to prove he's a "right guy."

Flashback, which consumes most of the 69 minutes running time, shows Duryea as a disliked leader of a photo reconnaissance squadron. He's particularly at odds with co-pilot Touch Conners. However, after a mission to Rumania's Ploesti oil fields the boys are convinced of his personal bravery and integrity.

Development of the yarn is strictly along conventional lines under Fred F. Sears' direction. For that matter, the stereotyped characterizations in the script are too formidable a hurdle for any director to overcome. Duryea appears miscast as the veteran officer while Conners is so-so as the co-pilot and Frances Gifford has little to do as a femme war correspondent. Other players are adequate.

Camerawork of Lester H. White is firstrate as are special effects contributed by Jack Erickson. Editing of Edwin Bryant is smooth and his insertion of the combat clips blends nicely in the overall footage. Producer Sam Katzman's physical mantling is in keeping with the obviously low budget. Ross Di Maggio's musical direction and other technical credits are okay. *Gilb.*

China Venture

Overlong programmer with fair chances in the twin-bill market.

Columbia release of Anson Bond production. Stars Edmond O'Brien, Barry Sullivan, Jocelyn Brando; features Leo Gordon, Richard Loo, Dayton Lummis. Directed by Don Siegel. Screenplay, George Worthing Yates and Richard Collins, from story by Bond; camera, Sam Leavitt; editor, Jerome Thoms; music, Ross Di Maggio. Tradeshown, N.Y., Aug. 14, '53. Running time, **83 MINS.**

Capt. Matt Reardon	Edmond O'Brien
Cpl. Bert Thompson	Barry Sullivan
Lt. Ellen Wilkins	Jocelyn Brando
Sgt. Hank Janowicz	Leo Gordon
Chang Sung	Richard Loo
Dr. Masterson	Dayton Lummis
Wu King	Leon Askin
Giuppo	Philippe Gaspar
Carlson	Alvy Moore
Lucien Wong	Wong Artarne
Admiral Amara	Philip Ahn
Schomen	Guy Way
Cpl. Dryden	Frank Wilcox
Corp. Walters	James Anderson
Lt. Cross	Rex Reason
Lt. March	Todd Karns

A U. S. naval intelligence mission late in World War II is the story peg on which "China Venture" is hung. There's a fair amount of action and suspense in the Anson Bond production but its 83 minutes running time is overlong by about 10 minutes. Edmond O'Brien, Barry Sullivan and Jocelyn Brando give the picture a lift from the marquee standpoint. Another sales facet is the public's current appetite for war pix.

Bond's story, as screenplayed by George Worthing Yates and Richard Collins, recounts the efforts of a small band of U. S. marines and naval personnel to spirit an injured Japanese admiral from the China coast for questioning by top intelligence officers. Mission takes the group through the rainy jungle, several skirmishes with both Jap and Chinese guerrillas, as well as a variety of other hazards before it's successfully carried out.

Script has a familiar ring to it in that O'Brien is a tough, wily Marine captain well versed in jungle warfare. When news filters through that Jap admiral Philip Ahn has been hurt via a plane crash inland, O'Brien is forced to take orders from his tenderfoot naval superior, Barry Sullivan. Thus a conflict develops between them which isn't resolved until Sullivan sacrifices himself fighting off the Japs. Jocelyn Brando is tossed in as a Navy nurse for some romantic interest.

Conventional story is accompanied by conventional acting; O'Brien and Sullivan seldom rise above the limited demands of their respective roles. Likewise, Miss Brando is only fair in the film's only femme part. Long supporting cast provides stock characterizations of such types as Chinese warlords and lesser military ratings.

Direction of Don Siegel is fine in the action sequences while producer Bond furnishes okay physical mantling. Sam Leavitt's lensing is competent and Ross Di Maggio's score fits nicely with the picture's general mood. Had editor Jerome Thoms wielded his scissors more judiciously the yarn could have been unreeled at a much faster pace. *Gilb.*

Saginaw Trail

Gene Autry starrer with not as much ballading or riding; okay for western houses.

Columbia release of Gene Autry production, starring Autry. Directed by George Archainbaud. Story, screenplay by Dorothy Yost, Dwight Cummins; camera, William Bradford; editor, James Sweeney. Tradeshown in N.Y., Aug. 21, '53. Running time, **56 MINS.**

Gene Autry	Gene Autry
Smiley Burnette	Smiley Burnette
Flora Tourney	Connie Marshall
Jules Brissac	Eugene Borden
Raddy Lane	Ralph Reed
Phillip Brissac	Henry Blair
Miller Webb	Myron Healey
Jean Leblanc	Mickey Simpson
Red Bird	John War Eagle
The Huron	Rod Red Wing
The Fox	Billy Wilkerson
Lin Oakes	Greg Barton
Walt Curry	John Parrish

Gene Autry rides again in "Saginaw Trail," and also sings. But the crooning cowboy does very little of either in this latest oatuner, this pic being wapped up in plot, counterplot and surplus skullduggery. Oddly, the net result is better than many Autry starrers. "Trail" is next to the last film Autry is doing for Columbia prior to switching to TV pic production. This one is par for the Autry outdoor course, being a strongie for western film houses.

Here Autry is supposed to be a captain of Hamilton's Rangers, back in the Michigan woods of 1827. Yarn concerns a French fur-trapping king, Eugene Borden, who resents intrusion of settlers on his wild game territory by hiring renegade redskins to attack all parties trying to settle. He heads this Indian group with his right-hand man, who disguises himself as an Injun. Autry comes to the rescue but with a minimum of gunfights and barroom brawls.

There are numerous closeups and many indoor sequences—all unusual for an Autry pic. The cowboy ballader only sings twice, neither particularly distinguished tunes. Best is "Beautiful Dreamer," which Autry does at a funeral. Smiley Burnett, again his comrade-in-arms, sings "Learn I Love You" for comic effect and manages a few chuckles with his humorous routines.

Plot has Autry searching many desks and drawers, searching for evidence that Borden is back of the attacks on new settlers. A counterplot brings in a conflict between Ralph Reed, Autry's protege, and the son of the furtrapping king, mainly over Connie Marshall. Latter is a cute, diminutive femme who does well enough especially in view of her obvious newness to films. Borden is excellent as king of the fur-trading region.

George Archainbaud does a standard directorial job, but William Bradford contributes some superb lensing. *Wear.*

The Beggar's Opera

"The Beggar's Opera," a British import tradeshown in New York Monday (24), was reviewed from London by VARIETY June 17, 1953. *Myro* rated the Herbert Wilcox production as a "bold experiment which does not come off." Critic added that "although handsomely mounted, the film rarely compares in quality with some of the more noted stage versions."

Reviewer opined that the Sir Laurence Olivier starrer "lends itself more to roadshowing than general distribution, and on this basis may do in art houses both in Britain and the U. S." Olivier, who is cast in his first singing role, was praised for a "robust and lively" performance. Direction of Peter Brook has an "obviously arty approach" and he "uses Technicolor with restraint against effective backgrounds." Warners is distributing in the U. S.

So Little Time
(BRITISH)

Well-made British drama p'ayed against the background of occupied Belgium during World War II.

Macdonald Pictures release of an Associated British-Mayflower (Aubrey Baring-Maxwell Setton) production. Stars Maria Schell and Marius Goring; features Barbara Mullen, John Bailey, David Hurst, Gabrielle Dorziat, Oscar Quitak, Lucie Mannheim. Directed by Compton Bennett. Screenplay, John Cresswell; based on novel "Je Ne Suit Pas Une Heroine" by Noell Henry; music, Louis Levy; piano soloist, Shura Cherkassky. At Little Carnegie, N.Y., Aug. 14, '53. Running time, **88 MINS.**

Nicole	Maria Schell
Hohensee	Marius Goring
Anna	Barbara Mullen
Phillipe	John Bailey
Blumel	David Hurst
Madame de Malvines	Gabrielle Dorziat
Gerard	Oscar Quitak
Lottie Schonberg	Lucie Mannheim

A difficult theme has been treated sensitively and with a great deal of understanding in this low-key British drama about a hopeless love between a German officer and the daughter of an aristocratic Belgian family during the dark days when German troops occupied the country. "So Little Time," without being morbid, manages to compress a lot of deep emotion and a dash of irony in the expert handling of a story which, in itself, is a tough one to put across.

That it comes off believably and with strong impact is due primarily to the virtuoso performance of Maria Schell, a charming, shy personality who registers so strongly one is tempted to forget that, if analyzed carefully, the film might well be construed as an apologia for the German military.

"So Little Time," ably directed by Compton Bennett, tells the story of a Belgian family whose chateau is taken over by the German military commandant played by Marius Goring. He is a concert pianist. Miss Schell is studying the piano. Although she has all reason to hate the Germans, who killed her father and drove her cousin into hiding, she is attracted by Goring's playing. He begins to teach her. Gradually, they fall in love. Inevitably, there is a tragic ending.

Goring as the stiff, arrogant Junker makes the colonel come to life, if along somewhat conventional lines. Miss Schell's love for him is a thing of beauty. Her utter simplicity in acting and reacting establishes her as a first-rate screen star. Again, there will be some who will resent the whole pattern of her behavior in the picture and who will argue—with justification—that "So Little Time" romanticizes an essentially unromantic situation and does a disservice to those who have reason to remember how easy it is to mistake German sentimentality for a show of decency.

Supporting cast headed by Barbara Mullen and Gabrielle Dorziat as Marie's mother is very good. Bennett, apart from going out of his way to stress that the colonel wasn't a Nazi and is a musician first and soldier second, wastes no time establishing his mood which is further aided by the excellent piano fingering of Shura Cherkassky. John Cresswell's script provides performers with intelligent lines that ring true.

Film becomes uneven in its portrayal of the Belgian underground which is made to play second fiddle to the hero who is the German colonel. Odd story angle in combo with the excellent performances should make "So Little Time" a potential b.o. winner for the arties. It deserves a break. *Hift.*

Always a Bride
(BRITISH)

Peggy Cummins, Ronald Squire starred in bright farce-comedy; okay for dualers in some countries.

London, Aug. 12.

General Film Distributors release of Peggy Cummins, Terence Morgan, Ronald Squire. Directed by Ralph Smart. Screenplay, Ralph Smart, Peter Jones; co-story, C. Pennington-Richards; editor, Alfred Roome; music, Benjamin Frankel. At Odeon, Leicester Square, London. Running time, **83 MINS.**

Clare	Peggy Cummins
Terence	Terence Morgan
Victor	Ronald Squire
Dutton	Dennis Price
Dowager	Jean Cadell
Teddy	Murray Lynn
Beckstein	George Coulouris
Taxi Driver	Dennis Hoey
Manager (hotel)	Sebastian Cabot
Detective Inspector	Charles Goldner
Cabaret Singer	Jacqueline Ogden
Manager	Jill Day
Italian Magistrate	Jacques Bizet
Dutton's Lawyer	Dino Galvani
Marchioness	Geoffrey Goodheart
Old Gentleman	Mary Hinton
	Eliot Makeham

Neatly contrived and unpretentious little comedy that should make a good second feature in picture houses in some countries. Set in the lovely environs of Monte Carlo, story is woven around a genial bunch of crooks whose fertile imagination enables them to live in spasmodic affluence on the Cote d'Azur. Slow at the start, pic builds to an amazing climax in typical French farce fashion. A group of seasoned players gives an air of credulity to a preposterous situation.

To a class Riviera hotel comes Ronald Squire, a bland aged Englishman leading demure Peggy Cummins (looking about 16) to the bridal suite. They are father and daughter, and he is initiating her into an old racket he has successfully operated before. He leaves by the balcony, pins a note to his pillow and the next morning the staff find a weeping bride stranded by a heartless rogue. A stooge among the guests gets up a subscription which nets the girl quite a hatful and she rejoins "hubby" in another town.

A sudden romance with a snooping British government official on the track of currency defaulters, halts her criminal career. Papa in his turn is swindled by another con man to whom he has sold the hotel for a colossal sum—in phony notes. The young people get married and the chambermaid is scandalized to find a complete stranger in the nuptial bed alongside the "deserted" bride. Papa goes back quite philosophically to his favorite block in the Monte Carlo jail.

The roguish impudence of Ronald Squire is responsible for more than half of the film's success. His scenes with the daughter are delicately handled while Peggy Cummins plays up with filial, if reluctant, sincerity. Terence Morgan enacts her beau with a dashing disregard of his calling. James Hayter has a brief, but highly amusing role as the rival crook and Charles Goldner contributes a gem of characterization as a sentimental hotelier. *Chan.*

Mystery Lake
(COLOR)

Engrossing nature documentary suitable for exploitable supporting fare.

Hollywood, Aug. 21.

Larry Lansburgh production (no release), directed by Lansburgh. Features George Fenneman, Gloria McGough, Boone Bell, R. P. Alexander, Edgar Bergen. Screenplay, Rosalie and John Budreck from original story by Janet Lansburgh; wildlife camera (Ansco-color), Karl Maslowski, W. W. Goodpaster; camera, Ansco-color), Floyd Crosby; editor, William Morgan; music, William Lava. Previewed at KTTV studios, Hollywood, Aug. 17, '53. Running time, **44 MINS.**

Bill Richards	George Fenneman
Lizzie Thorne	Gloria McGough
The Hermit	Boone Bell
Uncle Tobe	R. P. Alexander
Dr. Sorenson	Edgar Bergen

The success of Walt Disney's True-Life Adventure series undoubtedly inspired this 64-minute feature documentary which expertly catches wildlife as it exists on a giant sanctuary at Reelfoot Lake, in Tennessee. Pic, beautifully lensed in Ansco-color, is imbued with considerable interest which makes it a satisfactory entry in the program market, and later will get distribution in the 16mm field. Made without a release, distribution will be set up after several trial runs.

Produced and directed by Larry Lansburgh, formerly with Disney, project was motivated by some fine wildlife sequences supervised and filmed by Karl Maslowski and his field assistant, W. W. Goodpaster. Lansburgh dreamed up a human story to give it substance, and plotted a young college graduate alist being assigned to a field expedition at Reelfoot Lake. Footage follows his arrival at the lake, his first difficulty in finding enough subjects for study, then his gradual

(Continued on page 6)

EXHIBS MULLING DAY CLOSINGS

John Huston Sez He Cannot Cope With Scope But Likes 3-D Medium

John Huston states he can't figure the values in the widescreen way of lensing and projecting pix. The writer-director, just prior to his winging to London, added he particularly can't see how to frame pix in the 20th-Fox CinemaScope process which focuses at a width of two and a half times that of height.

Huston says he'd be "worried about the framing. You can show Christ and the two thieves in the wide expanse of screen (as in C'-Scope's 'The Robe' but how about showing Christ alone?"

Point he makes is that the widened screen would be fine for spectacle; the trouble comes when the camera's attention is to be narrowed down to only one image. "Even at that (the continued) how much spectacle can you have? How much of 'Quo Vadis' was spectacle? I think less than 10%."

Film-maker is less hesitant about the extra dimension: "There's a general feeling in Hollywood that 3-D is going by the boards, but I don't feel it." While he likes the plusses of 3-D, Huston commented he has no immediate plans to give it a whirl because his newly skedded pix don't lend themselves to that treatment.

Press query re the Production Code brought this from Huston: "I am opposed to censorship in any form but the Code is a necessary evil. It has saved us from all the little state censorships and political 'panaceas' which otherwise would be assaulting us. By and large—there have been some exceptions—the Breen Office (Joseph I. Breen, head of the Code Administration) has acted with discrimination. I certainly have no kicks about any of my pictures."

Huston hopped to the British capital to complete editing of "Beat the Devil," United Artists release which he lensed in Italy with Humphrey Bogart and Jennifer Jones in the leads. His future program includes "Moby Dick," for Warner Bros. release, to be followed by "Matador" and then production in the Orient of a Kipling story.

New Zanuck Role: Pic Salesman

Darryl F. Zanuck not only made "The Robe," but he's also selling it. According to 20th, the production topper last week signed a contract with Charles Skouras, National Theatres prexy, making Grauman's Chinese Theatre in Los Angeles the only Southern California house to show the CinemaScope pic for the rest of 1953. "Robe" opens there Sept. 24, a week after its Roxy, N. Y., preem Sept. 16.

Exclusivity provision is written into the contract, which also calls for record advertising expenditures on the part of National Theatres. Al Lichtman, 20th director of sales, left N. Y. for the Coast last week with the announced purpose of talking "Robe" deals with Skouras.

The Chinese will be redecorated and remodeled, with $100,000 set aside for that purpose. House closes Sept. 21 to permit installation of a 73-foot Miracle Mirror screen and stereophonic sound.

First German demonstration of CinemaScope took place in Frankfurt yesterday (Tues.) at the Metro Am Schwan Theatre. Spyros P. Skouras, 20th prexy, was expected to fly to Frankfurt from London to be on hand for the showing.

Tri-lingual 'Bull'

Hollywood, Aug. 25.

Three separate casts will be required for the filming of "The Boy and the Bull," to be made in three languages—English, Spanish and German—by the King Brothers in Barcelona, Spain.

Technicolor film has a Nov. 1 starting date, with Kurt Neumann directing, for RKO release.

Bank Gets Judgment On Prudential 'Stampede'

Los Angeles, Aug. 25.

Bank of America was awarded a default judgment of $173,368 against Prudential Pictures, Inc., by Judge Frank G. Swain in Superior Court.

Plaintiff declared Prudential borrowed $650,000 to produce "Northwest Stampede" in 1947 and still owed $150,000. Judgment included $21,000 interest and $2,000 for attorney fees.

UA Preps 3-Way Expansion of Its Promotion Setup

United Artists has underway a three-way expansion of its promotion setup, including appointment of a fulltime rep in Europe whose job will be coordination of ad-pub activities of indie film-makers releasing through UA and tightening their liaison with the N. Y. homeoffice.

On the two other fronts, v.p. Max E. Youngstein figures on further building of the domestic field tub-thumper staff via several new appointments to be made shortly and, as previously disclosed, the assignment of Leon Roth to Hollywood ad-pubbing for the indies.

Expanded personnel lineup ties in with UA's continuing market gains and its well-heeled status regarding future product.

Promotion post abroad may go to Richard Condon, formerly national ad-pub topper for RKO, who now is v.p. of (Kay) Norton & Condon, public relations outfit. Condon is taking a 90-day assignment for UA—he sails for Europe Sept. 17—to survey all ad-pub exploitation being done on pix produced in Great Britain and the Continent for UA distribution. As part of the job, he'll "seek to develop methods for coordinating information and material from the producers and UA's publicity offices abroad for use by the homeoffice," Youngstein stated.

Whether Condon will stay with UA on a permanent basis upon completion of the 90-day stint, hasn't been decided yet, the publicist's commitments with his own company being among the factors still to be considered. Prior to RKO, Condon was publicity director for Walt Disney, publicity manager for 20th-Fox and was associated with several other major companies and indie film-makers.

That There Landscape Up Canada Way Provides Idyll for Locationers

Quest for "landscapes of suitable splendor" to satisfy and complement widescreen processes now being used by the pix studios is sending an increasing number of Hollywood location crews into Canada.

Taylor Mills, director of the Canadian Cooperation Project at the Motion Picture Assn. of America, reports that U. S. companies this year will leave a record amount of dollars in Canada. Last year, two features—"Niagara" and "I Confess"—were lensed across the border.

MPAA maintains Blake Owensmith as a special rep on the Coast to advise producers on available Canadian locations and to facilitate shooting in those spots. His duties range all the way from picking sites to providing props. Purpose of the Cooperation Project is not

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VANISHING MAT. TRADE FACTOR

Economic pinch in combo with the vanishing matinee trade is giving exhibs second thoughts about the possibility of closing theatres for the entire day and opening them only in time for the evening performances.

Key to the problem, which is largely one that concerns the neighborhood houses in the larger cities, lies with the projectionists unions, which so far have stood pat against okaying any such curtailing moves. Unions' reasoning is that this leaves the door open for more serious measures, such as closing down some nights of the week when biz is slow.

Exhibs, who for the most part have resigned themselves to the fact that the matinee trade has vanished for good, say they're operating at a loss in the afternoons. Some think the time is ripe to take the matter up again with the unions, stressing that where at one time it was possible to write off the unprofitable afternoon hours, it's now no longer so simple to balance the books.

The dropoff in matinee biz has been steady for many years and particularly since the war and the rise of TV. "Our matinees now are big only if it rains," one exhib commented. Others say that that's true, but that pix with big femme appeal or of special interest to the

(Continued on page 17)

Md. Judge Upsets 2 Pic Bannings

Baltimore, Aug. 25.

The banning of two films by the Maryland State Board of Motion Picture Censors was upset here last week by Judge Herman M. Moser of the Baltimore City Court. John Rose, distributor of the Lili St. Cyr feature, "Love Moods," and Floyd Lewis Attractions, Inc., distributor of "Street Corner," had appealed to the court after their films had been banned from exhibition in Maryland by Sidney R. Traub, chairman of the censorship board.

The judge labeled the board's decisions "arbitrary and capricious." He called the St. Cyr film "a rather dull performance" in which he "saw nothing which was obscene or indecent." He stated that the primary "lure to the audience" would lie in its advertising rather than in the film itself.

"Street Corner" raised the ire of the censorship board because it includes three additional medical films dealing with the birth process. In upsetting the board's ban, the judge said that the picture has a "definite, scientific, educational purpose. The addition of those films might attract a larger audience who would be warned of the dangers of illicit acts."

In his 10-page opinion, the judge further attacked the censorship board and reviewed their rights in the light of recent Federal court

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Four Major Italo Pix Acquired for IFE Skeds

Four major Italian pix have been acquired for distribution by Italian Films Export and slotted for fall and winter release, IFE v.p. Bernard Jacon told exhibs and trade press reps at a luncheon in New York yesterday (Tues.) Announcement marks IFE's six month anniversary as a releasing org in the U.S.

Titles of the quartet are "The Golden Coach," Italy's first Technicolor film; "Europa 51," starring Ingrid Bergman; "The White Hell of Pitz Palu" and "Sensualita." All but the last are being released in English versions, "Coach" and "Europa" actually having been made in that language.

Warners Seen Quietly Dropping 3-D As Studio Hops on Scope Wagon

New indication of the trend away from stereopix is pointed up in Warner Bros. quiet deflection from its originally-announced all 3-D program. The tri-dimension appellation is missing from pictures originally slated to be filmed in the medium. Pictures are now announced as set for the WarnerSuperScope treatment. While Warner toppers had stressed that all pictures would be shot in all mediums by its "own developed" all-media camera, present dispatches from the company's flackery omit mention of 3-D for the film announced by production chief Jack L. Warner as set for the dual filming technique.

Company this week revealed that Warner, currently abroad, had formally signed a deal with Zeiss-Opton, German lens manufacturers, for the production and delivery of special filming and projection lenses for Warner's anamorphic systems. No indication was given as to when these lenses would be available for the U. S. market or how much WB would charge exhibs under its lens rental policy.

Company announced that seven pictures would be made in WarnerSuperScope, but gave no indication of the production starting date or when the films would be ready for release. Six of the announced titles were previously slated for the 3D treatment. These include "Helen of Troy," "A Star Is Born," "Lucky Me," "Rear Guard," "Mr. Roberts" and "East of Eden." The seventh film, recently added, is Edna Ferber's "Giant," which will be made on a co production basis with George Stevens and Henry Ginsberg.

For the next six month period, WB has only three stereopix sched-

(Continued on page 20)

Cusick Maps European Prod. of Kurnitz Original

Indie producer Peter Cusick yesterday (Tues.) disclosed plans to lens a pic in England and the Continent next February. Property is "Winter Fury," Harry Kurnitz original, and an American star and director will be used.

Cusick's last pic was "Long Dark Hall," Rex Harrison-Lilli Palmer costarrer, which United Artists released.

'Here' Book Sales To Spur Distrib, Publisher Tieins

Declining interest of book publishers to tiein with film companies on co-op campaigns is due for a complete reversal as a result of Columbia's filmization of James Jones' "From Here to Eternity," Tome, published in February, 1951, by Scribner's, had sold about 400,000 copies and was averaging approximately 500 sales a month up to the time the picture opened on Broadway, three weeks ago. Sock critical reception plus word-of-mouth boosts for the picture skyrocketed the book sales to 4,000 copies per week. In three weeks Scribner's depleted its complete stock of a special $1.98 editlon which had been made possible by a large printing.

Sales, according to Julien Dedman, Scribner's ad chief, were mostly in the New York City area. The Concord Book Shop on Broadway alone sold 1,100 copies in three weeks. With "Eternity" set to open in additional key situations shortly, Dedman expects the sales trend to continue and envisions the tome hitting the bestseller lists again two and a half years following its original publication.

(Continued on page 17)

Metro Seen Switching To Eastman Color On Coast; Techni Problem

Metro this week was reported switching from Ansco to Eastman color at its own Coast lab. Studio, which has several releases coming out in the Ansco tint, is said to feel that the improved Eastman stock provides better performance, particularly on widescreens. M-G's Coast laboratory facilities are currently being adjusted to process Eastman color.

Lab men in N.Y., speculating on the real reason for Technicolor's recent 35c per foot drop in the price of release prints that go through Techni's own dye transfer process, believe that the competition of Eastman color may have had something to do with the reduction. Where Techni formerly was 5.33c per foot on volume orders, some labs reportedly had been able to cut Eastman color release print costs down to 6c per foot. Techni's new charge is 4.98c per foot for all prints handled via the dye transfer method. This doesn't mean they have to be lensed with the Technicolor three-strip cameras.

It's said that, for the time being at least, Eastman color is superior to Technicolor when it comes to spreading the picture over a widescreen. Lab exec said in N.Y. Monday (24) he expected Techni experts to cope with that problem in short order. Warner Bros. widescreen pix, lensed via the WarnerSuperScope anamorphic lens, will

(Continued on page 18)

More Top-Budget U-I Pix for 1954

Hollywood, Aug. 25.

More top-budget pictures without reducing the total number of films is the production policy for 1954 announced by Edward Muhl, veepee in charge of production at Universal - International. Studio will turn out 32 to 36 features, as in 1953, but will increase the number of de luxers.

As for the new processes, Muhl said the company will go slow on 3-D production until a check is made on returns from four films made in that system. Of these, "It Came From Outer Space" is now in release; "Wings of the Hawk" will be sent out next month, and "The Glass Web" and "Son of Cochise" are awaiting distribution. Meanwhile the company is filming all its product for widescreen projection up to the 1.85 ratio. U-I, he said, is not using the anamorphoscope process.

Among the high budgeters slated for 1954 release are "Saskatchewan," "The Far Country," "The Magnificent Obsession" and "Foxfire."

Studio will also expand its present policy of making participation deals with outstanding film names, such as those made with Tyrone Power, James Stewart, Alan Ladd, Jane Wyman and June Allyson.

Wetback Indie

Hollywood, Aug. 25.

Mexican wetbacks, currently frontpage news in the southwest, form the theme of "Human Cargo," to be produced by William Rowland in 3-D and color for the Mexican New World Films.

Story, written by Michel Kraike, Herbert Kline and Irma Berk, deals with aliens crossing the border into the U. S. without permission. Rowland has obtained approval of the script from the Mexican government and the Johnston Office.

A Message from the 1300 Field Employe

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N TESTIMONIAL

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L.A. Holds Up; 'Jury' Hotsy $48,500, 'Plunder' Fair 14G, 'Canyon' Okay 33G, 'Cinerama' Record 40G, 'Wagon' 20G

Los Angeles, Aug. 25.

A pair of 3-D pix plus still another record for "Cinerama" is lifting the Los Angeles first-run total again this frame despite disappointing results from three other newcomers. "I, the Jury" is pacing the city with a wow $48,500 at the two Paramount houses. "Devil's Canyon" shapes okay $33,000 also in two spots.

"Cinerama" is sighting a new high at great $40,000 or better in 16th week as a result of adding extra matinee to catch more of juve trade prior to start of school. "Band Wagon" is leading the holdovers with smash $20,000 or over in second week at Egyptian.

"Gentlemen Prefer Blondes" shapes hot $16,000 at Chinese in fourth round. "Mr. Scoutmaster" is rated fair $22,000 in four sites while "Plunder of Sun" also is mildish $14,000 in two. However, latter is showing nice $33,000 in five ozoners where day-dating.

Estimates for This Week

Egyptian (UATC) (1,538; 90-$1.50)—"Band Wagon" (M-G) (2d wk). Smash $20,000 or better. Last week, with preem coin, $24,200.

Hillstreet, Pantages (RKO) (2,752; 2,812; 60-$1.10)—"Devil's Canyon" (RKO) and "Flame of Calcutta" (Col). Okay $33,000. Last week, "Stand at Apache River" (U) and "Abbott & Costello Meet Jekyll, Hyde" (U), $20,000.

United Artists, Hawaii (UATC-G&S) (2,100; 1,106; 70-$1.10)—"Main St. To Broadway" (M-G) and "Capt. Scarlett" (UA) (2d wk-5 days). Off to $5,800. Last week, fair $6,300.

Fox Wilshire (FWC) (2,296; 80-$1.50)—"Return to Paradise" (UA) (3d wk). Good $7,500. Last week, $10,200.

Orpheum, Fox Hollywood (Metropolitan-FWC) (2,213; 756; 74-$1)—"Shane" (Par) (3d wk). Fine $17,000. Last week, $21,300.

Wiltern, Downtown (SW) (2,344; 1,757; 70-$1.10)—"Plunder of Sun" (WB) and "Homesteaders" (AA). Fair $14,000. Also at five ozoners. Last week, Wiltern "Master of Ballantrae" (WB) and "Big Break" (Indie) (2d wk), $4,000. Downtown, "Ride Vaquero" (M-G) (3d wk-5 days) $4,000.

Los Angeles, Hollywood Paramounts (AB-PT-F&M) (3,300; 1,430)—"I, the Jury" (UA). Wow $48,500. Last week, "Sword and Rose" (RKO) and "Prowlers Everglades" (RKO) (2d wk-5 days), $13,000.

Loew's State, Vogue (UATC-FWC) (2,404; 885; 70-$1.10)—"Affairs Dobie Gillis" (M-G) and "Big Leaguer" (M-G). Mild $10,500. Last week, State, "Man from Alamo" (U) and "Penny Princess" (U) (2d wk-5 days), $5,000. Vogue in another unit.

Chinese (FWC) (2,048; $1-$1.80)—"Gentlemen Prefer Blondes" (20th) (4th wk). Hot $16,000. Last week, $21,700.

Los Angeles, Iris, Uptown, Loyola (FWC) (2,097; 814; 1,715; 1,248; 70-$1.10)—"Mr. Scoutmaster" (20th) and "No Escape" (UA) Fair $22,000. Last week, "White Witch Doctor" (20th) and "Great Jesse James Raid" (Lip) (2d wk), $14,000.

Palace, Ritz (Metropolitan-FWC) (1,212; 1,370; 70-$1.10)—"Thunder Bay" (U) (4th wk). Oke $6,000. Last week, with Vogue, $11,500.

Beverly Hills (SW) (1,612; 80-$1.50)—"Stalag 17" (Par) (6th wk). Solid $9,000. Last week, $10,000.

Four Star, Rialto (UATC-Metropolitan) (900; 839; 80-$1.20)—"Moon Is Blue" (UA) (8th wk). Great $16,000. Last week, $15,600.

Fine Arts (FWC) (631; 80-$1.50)—"Sea Around Us" (RKO) (8th wk). Nice $3,000. Last week, $3,500.

Hollywood (SW) (1,364; $1.20-$2.80)—"Cinerama" (Indie) (16th wk). Record $40,000. Last week, $39,300.

Broadway Grosses

Estimated Total Gross
This Week $743,900
(*Based on 23 theatres*)
Last Year $660,300
(*Based on 20 theatres*)

'Bay' Balmy 14G In Slow Frisco

San Francisco, Aug. 25.

Balmy weekend plus fourth week of Oakland transport strike is holding back Market Street trade this round. "Thunder Bay" shapes trim at the Orpheum while "Devil's Canyon" is rated fair at Paramount. "Gentlemen Prefer Blondes" still is okay in third Fox week. "Band Wagon" at Warfield looms nice in third stanza. "Moon Is Blue" shapes as champ extended-run pic with strong ninth stanza at the United Artists.

Estimates for This Week

Golden Gate (RKO) (2,850; 95-$1.25)—"Devil's Canyon" (RKO) and "Case Of Larceny" (M-G). Fair $15,000. Last week, "Vice Squad" (UA) and "Neanderthal Man" (Indie), $14,500.

Fox (FWC) (4,651; 90-$1.25)—"Gentlemen Prefer Blondes" (20th) (3d wk). Oke $12,500. Last week, $17,000.

Warfield (Loew's) (2,656; 65-95)—"Band Wagon" (M-G) (3d wk). Nice $12,000. Last week, same.

Paramount (Par) (2,646; 65-95)—"Jamaica Run" (Par) and "The Vanquished" (Par). Fair $12,000. Last week, "Master Of Ballantrae" (WB), $14,000.

St. Francis (Par) (1,400; 75-$1)—"Stalag 17" (Par) (3d wk). Big $11,500. Last week, $14,000.

Orpheum (No. Coast) (2,448; 65-95)—"Thunder Bay" (U) and "Bride To Yellow Sky" (RKO). Trim $14,000 or near. Last week, "Mission Over Korea" (Col) and "Sky Commando" (U), $9,000.

United Artists (No. Coast) (1,207; $1-$1.25)—"Moon Is Blue" (UA) (9th wk). Mellow $8,000. Last week, $9,500.

Stagedoor (A-R) (370; $1-$1.50)—"Hans Christian Andersen" (RKO) (27th wk). Trim $3,300. Last week, $2,700.

Clay (Rosener) (400; $1)—"Seven Deadly Sins" (11th wk). Fine $2,900. Last week, $2,800.

Larkin (Rosener) (400; 65-85)—"Mr. Potts To Moscow" (Indie) (4th wk). Oke $2,400. Last week, $2,600.

Vogue (S. F. Theatres) (377; $1-$1.20)—"Forbidden Games" (Indie) (6th wk). Stout $2,400. Last week, same.

'CADDY' ROBUST 20G, CLEVE; 'PLUNDER' 14G

Cleveland, Aug. 25.

"Caddy" proved the big hit of downtown first-runs over the past weekend, with lines at the State. Sock session is resulting to easily pace city. "Plunder of Sun" also looms nice at the Allen. "City of Bad Men" shapes okay at Hipp while "Devil's Canyon" looks fair at Palace.

Estimates for This Week

Allen (S-W) (3,000; 55-85)—"Plunder of Sun" (WB). Nice $14,000, with widescreen helping. Last

(Continued on page 22)

'WIFE' FAST $11,000, TORONTO; 'KEY' BIG 8G

Toronto, Aug. 25.

Only newcomers are "Raiders of Seven Seas," "Turn Key Softly" and "Dream Wife," all okay to big. However, top biz still prevails on such holdovers as "Shane," "Moon Is Blue" and "Houdini." "Band Wagon" continues okay in third session at Loew's.

Estimates for This Week

Crest, Downtown, Glendale, State (Taylor) (863; 1,059; 955; 698; 35-60)—"Raiders Seven Seas" (UA) and "Below Sahara" (RKO). Oke $13,000. Last week, "City That Never Sleeps" (Rep) and "Dakota" (U) (reissue), $14,000.

Eglinton, University (FP) (1,080; 1,558; 40-75)—"Houdini" (Par) (2d wk). Oke $9,500. Last week, $15,000.

Hyland (Rank) (1,250; 40-85)—"Turn Key Softly" (Rank). Big $8,000. Last week, "Titfield Thunderbolt" (Rank) (3d wk), $5,500.

Imperial (FP) (3,373; 40-75)—"Shane" (Par) (2d wk). Holding sock $20,000. Last week, $26,000.

Loew's (Loew) (2,096; 40-75)—"Band Wagon" (M-G) (3d wk). Okay $10,000. Last week, $14,800.

Odeon (Rank) (2,390; 50-90)—"Moon Is Blue" (UA) (3d wk). Smash $14,500. Last week, $19,000.

Shea's (FP) (2,386; 40-75)—"Snows of Kilimanjaro" (20th) (reissue). So-so $7,000. Last week, "Charge Feather River" (WB) (2d wk), $8,000.

Uptown (Loew) (2,743; 40-75)—"Dream Wife" (M-G). Nice $11,000. Last week, "Scandal at Scourie" (M-G), same.

'Jury' Standout In Omaha, $10,500

Omaha, Aug. 26.

Two new bills and a socko holdover are bolstering trade this session. Big news is "Shane," shaping for a hefty $14,000 second stanza after torrid $21,000 opener at the Orpheum. Showcasing of "I, The Jury" at Omaha is landing nifty $10,500. "Stranger Wore a Gun" opened nicely at the State.

Estimates for This Week

Brandeis (RKO) (1,100; 50-76)—"Body and Soul" (RKO) and "Four Faces West" (RKO), 4 days, and "Mighty Joe Young" (RKO) and "Isle of Dead" (RKO) (reissues), 3 days. Modest $4,000. Last week, "Charge at Feather River" (WB) and "Flame of Calcutta" (Col) (3d wk), big $5,000 at 76-$1 scale.

Omaha (Tristates) (2,100; 76-$1)—"I, The Jury" (UA) and "Stolen Face" (Lip). Big $10,500. Last week, "Main St. To Broadway" (M-G) and "Affairs Dobie Gillis" (M-G), $6,500 at 50-76c scale.

Orpheum (Tristates) (3,000; 76-$1)—"Shane" (Par) (2d wk). Solid $14,000. Last week, $21,000.

State (Goldberg) (865; 50-80)—"Stranger Wore a Gun" (Col). Neat $6,500. Last week, "Francis Covers Big Town" (U) and "Marry Me" (Rank), $6,000.

'Blondes' Sock 20G, Indpls; 'Master' Stout $11,000, 'Paradise' Lofty 14G

Indianapolis, Aug. 25.

Biz is on mend here again this stanza, sparked by strong new pix at key spots. "Gentlemen Prefer Blondes" at Indiana is socko, and probably will hold. "Return to Paradise" at Loew's is rated hefty. "Master of Ballantrae" shapes stout at bigger Circle. "Tarzan and She-Devil" looms okay at Lyric.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-76)—"Master of Ballantrae" (WB) and "Sun Shines Bright" (RKO). Stout $11,000. Last week, "Houdini" (Par) and "Count the Hours" (RKO), $10,000.

Indiana (C-D) (3,200; 65-95)—"Gentlemen Prefer Blondes" (20th). Smash $20,000. Last week, "Thunder Bay" (U) and "Alaskan Eskimo" (Indie), $9,000.

Loew's (Loew's) (2,427; 50-76)—"Return to Paradise" (Col) and "Last Posse" (Col). Hefty $14,000. Last week, "Story 3 Loves" (M-G) and "Big Leaguer" (M-G), $8,000.

Lyric (Cockrill-Dolle) (1,600; 50-76)—"Tarzan and She-Devil" (RKO) and "Northern Patrol" (AA). Oke $5,500. Last week, "City That Never Sleeps" (Rep) and "Woman They Almost Lynched" (Rep), $5,000.

'Chance' Sockeroo 20G, L'ville; 'Wife' $10,000

Louisville, Aug. 25.

Wicket trade at downtown houses is healthy tinge this stanza despite usual dog days of August setting in faster than in previous summers. Heftiest entry this week is "Second Chance," socko at Rialto. "Dream Wife" at State is okay.

Estimates for This Week

Kentucky (Switow) (1,200; 50-75)—"Let's Do It Again" (Col) and "Invasion U. S. A." (Col). Good $4,500. Last week, "Powder River" (20th) and "Treasure Golden Condor" (20th), same.

Mary Anderson (People's) (1,200; 50-75)—"So This Is Love" (WB). Nice $6,000. Last week, "Master of Ballantrae" (WB), $5,000.

Rialto (Fourth Avenue) (3,000; 75-99)—"Second Chance" (RKO) and "Below The Sahara" (RKO). This 3-D program bringing 'em in for sock $20,000. Last week, "Gentlemen Prefer Blondes" (20th) (2d wk), $12,000.

State (Loew's) (3,000; 50-75)—"Dream Wife" (M-G) and "Last Posse" (Col). Nice $10,000. Last week, "Three Loves" (M-G) and "Scandal at Scourie" (M-G), $4,000.

'Worlds' Wow $28,000, Philly Ace; 'Master' Mild 13G, 'Blondes' 10G, 5th

Philadelphia, Aug. 25.

Heavy TV campaign is credited with aiding in selling "War of Worlds," which is smash at the Goldman this stanza. Otherwise, most spots are being hit by the seasonal slump. "Blueprint For Murder" is only fair at Fox while "Master of Ballantrae" looms mild at Mastbaum. "Gentlemen Prefer Blondes" shapes very good in fifth Stanley week.

Estimates for This Week

Arcadia (S&S) (625; 85-$1.20)—"Latin Lovers" (M-G) (2d wk). Trim $8,000. Last week, $11,000.

Fox (20th) (2,250; 50-99)—"Blueprint for Murder" (20th). Fair $15,000. Last week, "Thunder Bay" (U) (2d wk), $11,500.

Goldman (Goldman) (1,200; 85-$1.25)—"War of Worlds" (Par). Smash $28,000. Last week, "Kid From Left Field" (20th), $8,000.

Mastbaum (SW) (4,360; 50-99)—"Master of Ballantrae" (WB). Mild $13,000 or near. Last week, "So This Is Love" (WB), $11,000.

Midtown (Goldman) (1,000; 50-99)—"Return to Paradise" (UA) (3d wk). Good $9,500. Last week, $12,000.

Randolph (Goldman) (2,500; 99-$1.30)—"Band Wagon" (M-G) (3d wk). Oke $12,000. Last week, $16,000.

Stanley (SW) (2,900; 99-$1.25)—"Gentlemen Prefer Blondes" (20th) (5th wk). Big $10,000. Last week, $11,500.

Stanton (SW) (1,473; 50-99)—"Cry of Hunted" (M-G) and "Slight Case Larceny" (M-G). Poor $7,000. Last week, "Mighty Joe Young" (RKO) and "Isle of Dead" (RKO) (reissues), $13,000.

Trans-Lux (T-L) (500; 99-$1.50)—"Moulin Rouge" (UA) (25th wk), Bright $6,800. Last week, $6,500.

Key City Grosses

Estimated Total Gross
This Week $2,679,900
(*Based on 23 cities, and 208 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,316,500
(*Based on 23 cities, and 175 theatres.*)

'Worlds' Wham $14,500 in Balto

Baltimore, Aug. 25.

Biz continues at an unexciting clip here this week. "War of Worlds" looks like lone exception to the rule with a sock opening week at Keith's. "Gentlemen Prefer Blondes" is still strong in third week at the Hipp. "Plunder Of Sun" looks fairish at the Stanley while "Main St. To Broadway" is skimpy at the Century.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Main St. To Broadway" (M-G). Meagre $6,500. Last week, "Band Wagon" (M-G) (2d wk), $11,000.

Hippodrome (Rappaport) (2,100; 25-90)—"Gentlemen Prefer Blondes" (20th) (3d wk). Holding big at $13,400 after strong $17,000 last week.

Keith's (Schanberger) (2,400; 35-80)—"War Of Worlds" (Par). Starts second week tomorrow (Wed.) after hotsy $14,500 opener. In ahead, "Blueprint For Murder" (20th), $7,800 in 8 days.

Little (Rappaport) (310; 25-90)—"Juggler" (Col) (3d wk). Okay $4,300 after $4,600 for second week.

Mayfair (Hicks) (980; 20-70)—"Ambush At Tomahawk Gap" (Col). Starts tomorrow (Wed.) after "Sun Shines Bright" (Rep) did mild $4,700.

New (Mechanic) (1,800; 25-70)—"Dangerous Crossing" (20th). Low $6,000. Last week, "Inferno" (20th) (2d wk), $5,500.

Playhouse (Schwaber) (420; 50-$1)—"Lili" (M-G) (6th wk). Off to okay $4,800 after $5,000 for fifth.

Stanley (WB) (3,200; 25-80)—"Plunder Of Sun" (WB). Fairish $8,800. Last week, "So This Is Love" (WB), $9,000.

Town (Rappaport) (1,600; 35-80)—"Glory Brigade" (20th). Moderate $9,200. Last week, "Mighty Joe Young" (RKO) (reissue), $8,000.

'Moon' Best Mpls. Bet, Huge $8,500; 'Canyon' 8G, 'Blondes' 10G, 2d

Minneapolis, Aug. 25.

With a total of only three arrivals, holdovers command major attention currently. But, as in practically every other recent week, there's one giant newcomer. Now it is "The Moon Is Blue," with new record looming at bandbox World. The other fresh entries, "Devil's Canyon" and "Return to Paradise," are not so big, but latter is passable. "Gentlemen Prefer Blondes" continues sock in second Radio City round.

Estimates for This Week

Century (Par) (1,600; 65-85)—"Stalag 17" (Par) (4th wk). Has hit jackpot, but now near end of line here. Good $4,500. Last week, $6,000.

Gopher (Berger) (1,025; 65-85)—"Ride Vaquero" (M-G) (2d wk). Fair $3,000. Last week, $5,200.

Lyric (Par) (1,000; 65-85)—"Shane" (Par) (5th wk). Winding up its prosperous run only because now available in 28-day nabe situations. Hefty $4,500. Last week, $5,500.

Radio City (Par) (4,000; 65-85)—"Gentlemen Prefer Blondes" (20th) (2d wk). Judging from boxoffice response, the public also likes brunette Jane Russell as well as blonde Marilyn Monroe. Hefty $10,000. Last week, terrific $17,500.

RKO-Orpheum (RKO) (2,800; 75-$1)—"Devil's Canyon" (RKO). Still much interest in 3-D, wide screen and stereophonic sound, all on tap here. Modest $8,000. Last week, "Stranger Wore a Gun" (Col), $11,000.

RKO-Pan (RKO) (1,600; 75-$1)—"Stranger Wore a Gun" (Col) (m.o.). Okay $4,000. Last week,

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'Stalag' Sturdy $11,500, Prov; 'Scoutmaster' Lean $5,600, 'Rose' Nice 8G

Providence, Aug. 25.

State's "Story of Three Loves" is town topper in total coin this week but RKO Albee's "Sword and Rose" is making a better showing. Majestic is just fair with "Mr. Scoutmaster." "Stalag 17" wound up initial round with great total at Strand.

Estimates for This Week

Albee (RKO) (2,200; 50-70)—"Sword and Rose" (RKO). Nice $8,000. Last week, "Mighty Joe Young" (RKO) and "Isle of Dead" (RKO) (reissues), $10,000.

Majestic (Fay) (2,200; 50-70)—"Mr. Scoutmaster" (20th) and "Son of Belle Starr" (AA). So-so $5,600. Last week, "Master of Ballantrae" (WB) and "Glory Brigade" (20th), $9,000.

State (Loew) (3,200; 50-70)—"Story of 3 Loves" (M-G) and "One Girl's Confession" (Col). Mild $10,000. Last week, "Band Wagon" (M-G) and "Woman They Almost Lynched" (Rep) (2d wk-5 days), $7,000.

Strand (Silverman) (2,200; 50-70)—"Stalag 17" (Par) (2d wk). Second week opened Monday (24). First week was very nice $11,500.

'Moon' Mighty $18,000, Buff; 'Plunder' OK 10G

Buffalo, Aug. 25.

"Moon Is Blue" is the big news here this round, with smash total at Lafayette. "Plunder of Sun" shapes fine at the Paramount but elsewhere biz is sagging. "Main St. To Broadway" looks slow and stays only five days.

Estimates for This Week

Buffalo (Loew's) (3,000; 40-70)—"Main St. To Broadway" (M-G). Slow $7,500 in 5 days. Last week, "Band Wagon" (M-G) (8 days), $15,000.

Paramount (Par) (3,000; 40-70)—"Plunder of Sun" (WB) and "Sun Shines Bright" (Indie). Fine $10,000. Last week, "Arrowhead" (Par) and "Blueprint for Murder" (20th), $12,000.

Center (Par) (2,100; 40-70)—"So This is Love" (WB) (2d wk). Mild $5,500. Last week, $7,500.

Lafayette (Basil) (3,000; 40-80)—"Moon Is Blue" (UA) and "Ghost Ship" (Lip). Smash $18,000. Last week, "Stranger Wore Gun" (Col) and "Bandit Island" (Indie), $11,500.

Century (20th Cent) (3,000; 50-85)—"Gentlemen Prefer Blondes" (20th) (3d wk). Holding at $8,000. Last week, torrid $13,000.

Chi Brisk; 'Witch'-Stageshow Boff $65,000, 'Gun' Bangup 27G, 'Desire' 13G, 'A&C' 26G; 'Cinerama' 47G, 4th

Chicago, Aug. 25.

Array of four new entries is giving Loop traffic a brisk pace with strong assistance from the holdovers currently. "White Witch Doctor," coupled with big stageshow at the Chicago, headed by Jimmy Nelson looks sock $65,000 in first frame. "Stranger Wore a Gun," in all-3-D package, shapes splendid $27,000 at the United Artists. "All I Desire" is brisk $13,000 at Monroe while McVickers should hit sock $26,000 for "Man from Alamo" plus "Abbott & Costello Meet Jekyll and Hyde."

Of the second-weekers, Roosevelt shapes fancy with "South Sea Woman" and "Glory Brigade" while Grand is mild with "Dream Wife."

"Cinerama" still is capacity for fourth straight week. "Gentlemen Prefer Blondes" continues terrific at the Oriental in fourth round. Fifth frame of "Return to Paradise" at State-Lake looms great. Pic closes earlier than planned to make room for "Stalag 17," which bows this weekend. "Moon Is Blue" still is brilliant in ninth Woods week to top last stanza.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.25) —"White Witch Doctor" (20th) with Jimmy Nelson topping stageshow. Smash $65,000. Last week, "Thunder Bay" (U) (2d wk) with Les Paul-Mary Ford onstage, $52,000.

Grand (RKO) (1,200; 55-98)—"Dream Wife" (M-G) and "Bandits of Corsica" (UA) (2d wk). Mild $6,500. Last week, $15,000.

Loop (Telem'g't) (600; 55-98)—"Twilight Women" (Indie) (2d wk). Okay $6,500. Last week, $7,900.

McVickers (JL&S) (2,200; 65-90) —"Man From Alamo" (U) and "Abbott & Costello Meet Jekyll and Hyde" (U). Shapes sock $26,000. Last week, "Do It Again" (Col) and "Farmer Takes a Wife" (20th) (2d wk), $21,000.

Monroe (Indie) (1,000; 55-98)—"All I Desire" (U). Fancy $13,000. Last week, "Main St. To Broadway" (M-G) (3d wk), $5,000.

Oriental (Indie) (3,400; 98-$1.25) —"Gentlemen Prefer Blondes" (20th) (4th wk). Socko $27,000. Last week, $30,000.

Palace (Eitel) (1,570; $1.20-$3.60)—"Cinerama" (Indie) (4th wk). Still capacity with $47,000. Last week, same.

Roosevelt (B&K) (1,500; 55-98)—"South Sea Woman" (WB) and "Glory Brigade" (20th) (2d wk). Brisk $17,000. Last week, $26,000.

State-Lake (B&K) (2,700; 98-$1.25)—"Return To Paradise" (UA) (5th wk). Great $21,500. Last week, $24,000.

Surf (H&E Balaban) (685; 98)—"5,000 Fingers" (Col) (4th wk). Trim $4,200. Last week, $4,500.

United Artists (B&K) (1,700; 98-$1.25)—"Stranger Wore a Gun" (Col). Looks hefty $27,000. Last week, "Master of Ballantrae" (WB) and "Last Posse" (Col) (2d wk), $17,000.

Woods (Essaness) (1,073; 98-$1.25)—"Moon Is Blue" (UA) (9th wk). Wow $24,000. Last week, $22,000.

World (Indie) (587; 98)—"Seven Deadly Sins" (Indie) (8th wk). Nice $4,000. Last week, $4,500.

Ziegfeld (Lopert) (485; 98)—"Lili" (M-G) (11th wk). Lively $3,300. Last week, $3,200.

'WORLDS' HOT $17,500, D.C.; 'ARROWHEAD' 17G

Washington, Aug. 25.

This is a typical mid-summer session, with not many sock new entries. Sole standout of the fresh product is "War of Worlds," which is smash at the Warner. "Arrowhead," backed up by vaude with Connee Boswell as topper, is rated only fair. "All I Desire" at RKO Keith's is not big. Of holdovers "Blue Moon" continues its record pace in sixth stanza at Playhouse and Dupont while "Stalag 17" is racking up a record regular-scale run in seventh week at Loew's Columbia.

Estimates for This Week

Capitol (Loew's) (3,434; 55-95)—"Arrowhead" (20th) plus vaude. Fair $17,000 and below hopes. Last week, "Dangerous Crossing" (20th) plus vaude, same.

Columbia (Loew's) (1,174; 55-85) —"Stalag 17" (Par) (7th wk). Very steady $6,000 after $7,000, and [illegible]

Dupont (Lopert) (372; 55-$1)—"Moon Is Blue" (UA) (6th wk). Hot

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Estimates Are Net

Film gross estimates as reported herewith from the various key cities are net, i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Gun' Whopping $24,000 in Det.

Detroit, Aug. 25.

Biz is spotty this week. Big news is "Cinerama" which still is roaring in 23d week at the Music Hall. It did its biggest week last session. "Stranger Wore Gun" is big at the Palms. "Inferno" is good at the Fox while "Ride Vaquero" looks fast at the Broadway-Capitol. "Gentlemen Prefer Blondes" at United Artists and "Shane" at the Michigan are strong holdovers.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 80-$1)—"Inferno" (20th) and "Affair With Stranger" (RKO). Good $26,000. Last week, "Vice Squad" (UA) and "Fame and Devil" (Indie), $18,000.

Michigan (United Detroit) (4,000; 85-$1.10)—"Shane" (Par) and "It Happens Every Thursday" (U) (4th wk). Big $16,000. Last week, $19,000.

Palms (UD) (2,961; 70-95)—"Stranger Wore Gun" (Col) and "Cruisin' Down River" (Col). Big $24,000. Last week, "Master of Ballantrae" (WB) and "Man From Tangier" (UA), $16,000.

Madison (UD) (1,900; 70-95)—"Trader Horn" (M-G) and "Sequoia" (M-G) (reissues). Dull $5,000. Last week "Sioux Uprising" (U) and "Savage Mutiny" (Col), $10,000.

United Artists (UA) (1,938; 80-$1)—"Gentlemen Prefer Blondes" (20th) (4th wk). Fine $14,000. Last week, $17,000.

Adams (Balaban) (1,700; 70-95)—"Band Wagon" (M-G) (3d wk). Fair $5,500. Last week, $8,700.

Broadway-Capitol (Korman) (3,500; 70-95)—"Ride Vaquero" (M-G) and "Run for Hills" (AA). Good $17,000. Last week, "Sea Devils" (RKO) and "Below Sahara" (RKO), $9,500.

Music Hall (Cinerama Prod.) (1,236; $1.40-$2.80)—"This Is Cinerama" (23d wk). Big $30,000. Last week, $32,000, which broke record for this run of $31,500, made in third week.

'Caddy' Bangup $21,000, Cincy; 'Luther' Lush 12G, 'Gun' 12G, 'Blondes' 9G, 3d

Cincinnati, Aug. 25.

Three lively new bills and two hefty holdovers are piling up a high hot-weather total this round. In front by a big margin, "Caddy" looms as another nifty at flagship Albee after departure of "Gentlemen Prefer Blondes." Latter is swell in third week on moveover to the Grand. "Martin Luther" shapes stout at Capitol. "Stranger Wore a Gun" hitting okay total at Palace. "Arrowhead" is in the winning circle for Keith's.

Estimates for This Week

Albee (RKO) (3,100; 75-$1) —"Caddy" (Par). Sock $21,000. Last week, "Gentlemen Prefer Blondes" (20th) (2d wk), $16,000.

Capitol (RKO) (2,000; 90-$1.19)—"Martin Luther" (Indie). Upped scale helping to big $12,000 in 8 days. Last week, "Vice Squad" (UA) (2d wk), $6,500 in 6 days at regular 55-85c scale.

Grand (RKO) (1,400; 75-$1) —"Gentlemen Prefer Blondes" (20th) (m.o.). Swell $9,000 or over. Last week, "Shane" (Par) (m.o.) (3d wk), $8,500.

Keith's (Shor) (1,500; 55-85) —"Arrowhead" (20th) (2d wk). Nice $5,000 after $8,500 preem which perked steadily and went way over hopes.

Palace (RKO) (2,600; 75-$1) —"Stranger Wore a Gun" (Col). Strong $12,000. Last week, "Inferno" (20th), $10,000.

'Blondes' Socko $18,000, Seattle; 'Rose' NG 6G

Seattle, Aug. 25.

Widescreen "Gentlemen Prefer Blondes" is smash leader here this stanza at Fifth Avenue. Other newcomers are not getting far at the wickets. "Juggler" is fair at Coliseum but "Sword and Rose" shapes light at Orpheum. "Moon Is Blue" in fifth stanza looks great at Music Box.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-$1.25)—"Lili" (M-G) (6th wk). Good $3,500. Last week, $3,600.

Coliseum (Evergreen) (1,829; 65-90)—"Juggler" (Col) and "Safari Drums" (AA). Fair $7,500. Last week, "Arrowhead" (Par) and "Tarzan and She-Devil" (RKO), $9,000.

Fifth Avenue (Evergreen) (2,366; 90-$1.25) — "Gentlemen Prefer Blondes" (20th). Terrific $18,000. Last week, "Shane" (Par) (5th wk-5 days), $7,500.

Liberty (Hamrick) (1,650; 65-90 —"Big League" (M-G) and "Affairs Dobie Gillis" (M-G). Slow $5,000. Last week, "A & C Meet Jekyl and Hyde" (U) and "Laredo Way" (Rep), $4,600 in 6 days.

Music Box (Hamrick) (850; 90-$1.25)—"Moon is Blue" (UA) (5th wk). Great $8,500 after $9,200 last week.

Music Hall (Hamrick) (2,263; 65-90)—"Band Wagon" (M-G) (2nd wk). Oke $6,000. Last week, $9,500.

Orpheum (Hamrick) (2,700; 65-90)—"Sword and Rose" (RKO). Light $6,000. Last week, "Second Chance" (RKO) (2d wk), $7,100 at 84-95c scale.

Paramount (Evergreen) (3,039; 65-90) — "Cruisin' Down River" (Col) and "Mission Over Korea" (Col). Dull $6,000. Last week, "Sailor of King" (20th) and "Dangerous Crossing" (20th), $6,200.

'Paradise' Fancy $14,000 in Hub

Boston, Aug. 25.

"From Here to Eternity" at Orpheum and State is the big noise here this stanza, judging from trade the first four days. Pic was preceeded by strong hoopla including editorial pitches stressing fact it was not a 3-D film. "Mr. Scoutmaster" at the Paramount and Fenway shapes fair. "Return To Paradise" looms nice at Astor. "Stranger Wore a Gun" at the Met looks light. "Man From Alamo" at the Boston is mild.

Estimates for This Week

Astor (F&O) (1,500; 50-$1.10) — "Return to Paradise" (UA). Nice $14,000 looms. Last week, "Sailor of King" (20th) (2d wk-4 days), $1,500.

Boston (RKO) (3,000; 50-90) — "Man From Alamo" (U). Slender $8,000. Last week, "Mighty Joe Young" (RKO) and "Isle of Dead" (RKO) (reissues) $11,000.

Exeter (Indie) (1,300; 60-$1) — "Queen Is Crowned" (U) (12th wk). Will wind record-breaking 12-week run with $4,000. Last week, ditto.

Fenway (NET) (1,373; 50-90) — "Mr. Scoutmaster" (20th) and "Johnny, the Giant Killer" (Lip). Fair $4,000 or over. Last week, "Master of Ballantrae" (WB) and "Northwest Stampede" (Indie), $3,200.

Memorial (RKO) (3,000; 50-90)—"Blueprint for Murder" (20th) and "Ali Baba Nights" (Lip). Fair $10,000 for 5 days. Last week, "Sword and Rose" (RKO) and "Valley Head Hunters" (Col), $18,000 in 9 days.

Metropolitan (NET) (4,367; 65-$1.10)—"Stranger Wore Gun" (Col) and "Northern Patrol" (AA). Below hopes for 3-D pic at lean $17,000. Last week, "So This is Love" (WB) and "Casanova Brown" (AA), $16,000.

Orpheum (Loew's) (3,000; 74-$1.25) — "From Here to Eternity" (Col). Opened Saturday. Last week, "Band Wagon" (M-G) (2d wk), $14,000.

Paramount (NET) (1,700; 50-90) — "Mr. Scoutmaster" (20th) and "Johnny, Giant Killer" (Lip). Fair $12,000. Last week, "Master of Ballantrae" (WB) and "Northwest Stampede" (Indie), $9,800.

State (Loew's) (3,500; 74-$1.25)—"From Here to Eternity" (Col). First 4 days indicate new high. Last week, "Band Wagon" (M-G) (2d wk), $7,000.

'Moon' Mighty in Omaha

Omaha, Aug. 25.

"Moon Is Blue" last week wrapped up a three-week run at the Admiral. Ralph Blank's top nabe house, with a whopping gross. The 1,000-seater, scaled at 85c, broke house record.

Pic played one week at Blank's South Omaha Chief, grossing big total in 1,234-seat house.

B'way Still Big; 'Jury' Wham $42,000, 'Rose' Rich 26G, 'Worlds' Hep 33G, 2d, 'Eternity' 155G, 3d, 'Moon' $32,200, 7th

Continued mild weather and strong product are keeping Broadway crosses in a high bracket this session. Strong showing is being made despite a surplus of extended-run bills. Only two new pix are on the street.

"I, the Jury," which opened in terrific fashion, is heading for a wow $42,000 in first week at the Criterion. Pic held up in amazing fashion the first of the current week although many houses were off sharply Monday (24). "Sword and Rose" hit a fine $26,000 opening round at the Rivoli.

Second stanza of "War of Worlds" is holding with smash $33,000 at the Mayfair. Seventh and final session of "Band Wagon" with stageshow looks to hold at $127,000, fancy, at the Music Hall. This gives the film $1,047,000 for the seven-week run.

"From Here to Eternity" continued its phenomenal pace, landing a mighty $155,000 in third week at the Capitol. This was less than $17,000 below initial week's total. Third round of "Master of Ballantrae" with Ella Fitzgerald and Bobby Sherwood band topping stage wound up at oke $53,000 or thereabouts at Paramount.

Final nine days (6th wk) of "Gentlemen Prefer Blondes" is heading for okay $95,000 at the Roxy. "Mr. Scoutmaster" supplants on Friday (28) in order to prepare house for preem of "The Robe" on Sept. 16.

"Cruel Sea" is proving the biggest grosser in arty situations, racking up a smash $14,500 in second round at the Fine Arts after establishing a new record opening week. "So This Is Love" is giving the Normandie its best trade in months, with sock $9,500 in second session.

"Moon Is Blue" is landing bigger coin in seventh stanza at both the Victoria and Sutton than in the sixth week. It finished the seventh week last night (Tues.) at the Vic with a sorkeroo $23,000 as against $19,000 in week ahead. It got $9,200, also smash, in seventh frame at the Sutton, slightly better than sixth week.

"Stalag 17" likewise climbed in the past week, hitting great $26,000 in eighth round at the Astor.

Estimates for This Week

Astor (City Inv.) (1,300; 80-$1.80) —"Stalag 17" (Par) (9th wk). Eighth round ended last night (Tues.) pushed to socko $26,000 after $23,500 in seventh week. Stays on indef.

Booth (Shubert) (723; $1.20-$2.40)—"Julius Caesar" (M-G) (12th wk). Present session ending tomorrow (Thurs.) looks like socko $14,500 after $14,700 for 11th week. Stays on.

Baronet (Reade) (430; 90-$1.50) —"Beggar's Opera" (WB). Opened Monday (24) after big sellout preem Sunday night (23). Last week, "Mlle. Desiree" (Indie) (reissue) (2d wk-9 days), nice $3,800 after $4,200 opening week.

Capitol (Loew's) (4,820; 70-$2.20) —"Here To Eternity" (Col) (4th wk). Third round ended last night (Tues.) was great $155,000 after $167,000 for second, only a step behind first round. Holding terrific pace for third successive week with no apparent letup in sight.

Criterion (Moss) (1,700; 85-$2.20) —"I, the Jury" (UA). Initial round ending tomorrow (Thurs.) soaring to giant $42,000 or better. In ahead, "Second Chance" (RKO) (4th wk-9 days), $9,500.

Fine Arts (Davis) (468; 90-$1.80) —"Cruel Sea" (U) (3d wk). First holdover stanza ended Monday (24) held at smash $14,500 after new record of $16,200 opening week. Looks set for longrun.

Globe (Brandt) (1,500; 60-$1.50) —"Vice Squad" (UA). Opened yesterday (Tues.). In ahead, "Inferno" (20th) (2d wk), slow $7,000 after $10,500 opener.

Guild (Guild) (450; $1-$1.80) — "Queen Is Crowned" (U) (12th wk). The 11th round ended Saturday (22) was $6,500 after $7,000 for 10th wk. "Martin Luther" (Indie) due in next, likely for Labor Day.

Holiday (Rose) (950; 70-$1.80) — "Houdini" (Par) (8th wk). Off to fair $4,500 after $6,500 for seventh week. "Fair Wind To Java" (Rep) opens (noniorrow (Thurs.).

Mayfair (Brandt) (1,736; 70-$1.80) —"War of Worlds" (Par) (2d wk). Current session ending today (Wed.) continues smash $33,000 after wow $57,500 opener. Holding.

Normandie (Normandie Theatres) (592; 95-$1.80)—"So This Is Love" (WB) (3d wk). Second stanza ended Monday (24) held at sock $9,500 after $11,500 first week.

Palace (RKO) (1,700; 50-$1.50) — "Mighty Joe Young" (RKO) (reissue) with vaude. Current round ending tomorrow (Thurs.) shapes $18,500, not so bad for an oldie but not up to expectancy. In ahead, "Glory Brigade" (20th) and vaude, nice $21,500, over hopes.

Paramount (Par) (3,664; 80-$1.80) — "Plunder of Sun" (WB) with Martin & Lewis, Dick Stabile orch, Four Step Bros., Polly Bergen heading stageshow. Opens today (Wed.). In ahead, "Master of Ballantrae" (WB) with Ella Fitzgerald, Bobby Sherwood orch heading stage bill (3d wk), okay $53,000 after $55,000 for second.

Paris (Indie) (568; 90-$1.80) — "Seven Deadly Sins" (Indie) (16th wk). The 15th frame ended Sunday (23) was hotsy $7,000 after $6,500 for 13th week.

Rivoli (UAT) (2,092; 95-$2) — "Sword and Rose" (RKO) (2d wk). Initial session ended yesterday (Tues.) hit fine $26,000. In ahead, "Dream Wife" (M-G) (3d wk), $9,000.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.40) — "Band Wagon" (M-G) with stageshow (7th final wk). Holding at nice $127,000 in final round after $130,000, over hopes, for sixth week. "Wagon" registered $1,047,000 in seven weeks, one of bigger runs here, predicated on $127,000 for last session. "Roman Holiday" (Par) and new stageshow opens (tomorrow (Thurs.).

Roxy (Nat'l. Th.) (5,886; 50-$2.20) — "Gentlemen Prefer Blondes" (20th) with iceshow onstage (6th wk-9 days). Looks to reach okay $95,000 in elongated final week, with full day of previews on final day expected to help. "Blondes" had one of biggest runs this year at Roxy. "Mr. Scoutmaster" (20th) with new iceshow opens Friday (28).

State (Loew's) (3,450; 85-$1.80) — "Wings of Hawk" (U). Opens today (Wed.). In ahead, "Latin Lovers" (M-G) (2d wk), light $8,000 or less. First week was $10,500.

Sutton (R&B) (561; 90-$1.50) — "Moon Is Blue" (UA) (8th wk). Seventh stanza ended last night (Tues.) pushed up to solid $9,200 after nice $9,000 for sixth.

Trans-Lux 60th St. (T-L) (453; 90-$1.50) — "Sea Around Us" (RKO) (8th wk). Seventh round ended Monday (24) was okay $4,400 after $4,700 for sixth week.

Trans-Lux 52nd St. (T-L) (540; 90-$1.50) — "Lili" (M-G) (25th wk). The 24th round ended Monday (24) climbed to fancy $7,500 after $6,600 for 23d week. Stays on.

Victoria (City Inv.) (1,060; 95-$1.80) — "Moon Is Blue" (UA) (8th wk). Seventh session ended last night (Tues.) continued to build pushing to great $23,600. Sixth week was $19,000. Stays on indef.

Warner (Cinerama Prod.) (1,600; $1.20-$3.60) — "Cinerama" (Indie) (12th wk). Current frame ending tomorrow (Thurs.) looks to climb to smash $49,000 after $48,600 for 11th week. Advance sale picked up to level of first weeks in this engagement during past seven days.

'Luther' Terrif $11,000, K.C.; 'Paradise' Oke 11G, 'Stalag' Rousing $9,000

Kansas City, Aug. 25.

Strong newcomers and sturdy holdovers will make this a fast week at first-runs here. "Martin Luther" is putting the little Esquire up among the big-seaters. "Stalag 17" at the Paramount looms snappy. "Devil's Canyon" at the Missouri is rated big. "Return to Paradise" at the Midland is solid. "Gentlemen Prefer Blondes" still is sock in second week at four Fox Midwest houses.

Estimates for This Week

Kimo (Dickinson) (504; 65-85) — "Lili" (M-G) (15th wk). Fine $2,000. Last week, same.

Esquire (Fox Midwest) (820; 90-$1.20) — "Martin Luther" (Indie). Opened to sock biz with backing of Kansas City Council of Churches. Looks terrific $11,000, far above any pic here in recent years. Last week, "Inferno" (20th) and "Woman Almost Lynched" (Rep) (3d wk), $3,000 at 65-90 scale.

Midland (Loew's) (3,500; 50-75) — "Return to Paradise" (UA) and "Luxury Girls" (UA). Neat $11,000. Last week, "Band Wagon" (MG)

(Continued on page 22)

ANOTHER 3-D CH
BIG NAME CA

HOWARD HUGHES
presents

DE

. . . fighting like jungle beasts for the love of one woman!

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TECHNICOLOR

starring

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VIL'S CANYON

...WITH A GREAT CAST OF PLAYERS, AND IN COLOR BY TECHNICOLOR, THIS SENSATIONAL RKO 3-D FILM IS BEING BOOKED BY BIG KEY THEATRES ALL OVER THE NATION. BACKED BY THE HIGHEST EXHIBITOR PRAISE, 'DEVIL'S CANYON' IS CERTAIN TO ESTABLISH THE SAME SPECTACULAR GROSSES AS 'SECOND CHANCE', THAT NO. 1 BOX OFFICE ATTRACTION.

Here are just a few of the situations where 'DEVIL'S CANYON' will open soon:

CITY	THEATRE	CITY	THEATRE	CITY	THEATRE
NEW YORK	Criterion	DUBUQUE	Orpheum	SAN ANTONIO	Majestic
SAN FRANCISCO	Golden Gate	NEW ORLEANS	Orpheum	FT. WORTH	Majestic
LOS ANGELES	Pantages & Hillstreet	WASHINGTON	Keith	AMARILLO, Tex.	State
ST. PAUL	Orpheum	BUFFALO	Century	FRESNO, Cal.	Warner
CLEVELAND	Palace	CHAMPAIGN, Ill.	Orpheum	DENVER	Orpheum
PHILADELPHIA	Stanley	GRAND RAPIDS	Keith	DES MOINES	Orpheum
AUSTIN, Tex.	State	BIRMINGHAM	Melba	ROCHESTER	Palace
PITTSBURGH	Stanley	COLUMBUS	Palace	WATERLOO	Orpheum
OMAHA	Brandeis	PROVIDENCE	Albee	ATLANTA	Paramount
DALLAS	Majestic	JACKSONVILLE	St. Johns	DAYTON	Keith
CINCINNATI	Albee	KANSAS CITY	Missouri	OKLAHOMA CITY	Center
MILWAUKEE	Warner	MINNEAPOLIS	Orpheum	MONTREAL	Prince
INDIANAPOLIS	Indiana	SYRACUSE	Keith	BOSTON	Keith
CEDAR RAPIDS	Iowa	EL PASO	Plaza	LOWELL, Mass.	Keith

Arg. Friendly in New Film Parley With MPAA But No Settlement Sighted

Buenos Aires, Aug. 18.

American film distributors have had several further talks with members of the Argentine cabinet since the Motion Picture Assn. of America special troubleshooter, Robert Corkery, left here for Rio de Janeiro. Hence, discussions on the future of American film imports have entered a new stage. At all the confabs there has been much more goodwill shown on the Argentine side than noticeable in the last five years. Although Corkery's teeoff seems to have got things started in the right direction, it will take some hard sledding and tough bargaining before a final settlement is reached.

Things were relatively simple while they were in the phase of discussing the general trend with foreign minister Jeronimo Remorino. However, in the second phase now it's a case of plain talking on the economic and finance levels, with the Yank side holding out for release of the agreed quotas of frozen coin each year. Since the Johnston-Cereijo pact was signed in 1951, they are already owed two of the annual quotas of $1,000,000 each by the Argentine government. Latter still is balking at releasing this coin.

Tough bargaining has marked recent talks in spite of the improved atmosphere which set in around Argentine-U.S. relations since just prior to Dr. Milton Eisenhower's Latin-American tour. The most optimistic forecast is that the huddles will absorb many weeks, if not months. The confabs were resumed this week. It is expected the American distributors will have received replies to resumes made to their New York headquarters. At this end Stuart Dunlap, of Metro, is conducting the parleys for the MPAA.

Meanwhile, there is a marked improvement in the tempo of American releases. Currently first-run houses here are showing "David & Bathsheba" (20th), "The Great Caruso" (M-G), "African Queen" (UA), "Carrie" (Par), "Six Convicts" (Col), "Strangers on a Train" (WB), and Universal's "Bend of River." This is tantamount to a switch from rags to riches, as during July there were practically no American releases.

For their part, exhibitors are also huddling with the Board of Industry and Trade over admission scales, protesting the 30% slash put into force in May, which is causing heavy losses, particularly to the nabe theatres. Observers discount any possibility of prices being fixed on a varying scale for imported vs. native productions. This might prove a dangerous innovation, since the public would undoubtedly pay the higher prices to get the preferred entertainment, keeping away from the cheaper native fare.

London Likes 'Consent' But Survival Dubious; 'Lucasta' Sock Revival

London, Aug. 25.

"Age of Consent," which opened at the Princes Theatre last Saturday (22), is an awkwardly contrived social problem play by Charlotte Haldane. Presented by Jack Waller, it was well received but is unlikely to survive in an unsuitably large theatre. It needs cutting, too.

Esmond Knight, James Kenney, Mary Merrall and Chili Boucher are excellent in the leads.

"Anna Lucasta," which opened Monday (24) at the Wales on a twice-nightly basis, received an enthusiastic reception, with Isabelle Cooley accorded an ovation. This revival, brought in by Bernard Delfont and John Wildberg, should clean up in its three-week season.

Ritchey Back From Brit.

Norton V. Ritchey, proxy of Monogram International Corp., returned to his New York headquarters last week after a brief junket to London for huddles with Associated British-Pathe toppers.

Ritchey, who also visited Germany, disclosed that his company's film, "The Maze," will have a pre-release preem at the Astoria Theatre, Brighton, England, Sept. 7.

Orson Welles' 'Ice' Ballet To Be Readied This Fall

Paris, Aug. 25.

A project which was supposed to have been completed with Roland Petit's recent ballet showing here, will be concluded in England this fall, where Petit's Ballets de Paris company is now showing. Project concerned an original ballet by Orson Welles called "Lady in Ice." Ballet was not ready last fall, but is now in rehearsal in London with Colette Marchand dancing the lead role of a frigid, lovely young girl who is encased in a block of ice from which the ardent love and advances of a young man free her. Music is by composer Jean-Michel Damase.

Ballet is the first dance attempt by Welles and will be choreographed by Petit. Ludmilla Tcherina was to have danced the cold damsel, but previous commitments kept her out of it.

Location Lensing In Ireland for 4

Dublin, Aug. 25.

Four films currently are skedded for location lensing in Ireland. All are being made by foreign companies, but that's not worrying camera-happy Irish extras who see more work ahead than for several years.

Metro-British is lensing battle scenes for "Knights of the Round Table" at Luttrellstown, near here, after recruiting 200 horses, 300 army personnel and 100 extras. Femmes have long faces about this since no women extras are needed.

Mario Zampi has been gandering talent for a script tentatively titled "O'Leary Night" which he is shooting for ABPC. Sked calls for work next month.

Irish Equity secretary Dermot Doolan reports he is still waiting to hear John Huston's needs for a film he is making here with Burl Ives. This is slated for shooting after the balladist's London date at the Cafe de Paris next month. Fourth outfit is the first German unit to work in Ireland since before the last war. It is Carlton-Film, crew coming here from Munich to get location shots for Irish historical story, "My Father's Horses."

French Decree Allows Dualers After 43 Years

Paris, Aug. 25.

French government issued a decree allowing double-feature bills last week. These have been banned since 1910, the decree bringing a protest at once from the industry. The government action was intended apparently to bolster dwindling biz at the cinemas. Under the new edict, film theatre bills may use a second feature, but one pic must be at least 10 years old. The other film can be a new production.

Asserting that the decree meant the demise of shorts, Lucien Masson, veepee of the Union of French Film Producers, said that "our screens will be invaded by old foreign pix that can be had more cheaply than our own pictures." Reissue American product figures to get extra playing time, as a result of the government action.

Jadin Wong Big Hit In London's Stork Room

London, Aug. 25.

Jadin Wong, who opened in Al Burnett's Stork Room Aug. 17, proved surprise click. She had part in King Bros. "The Carnival Story," which stars Anne Baxter, Steve Cochran, Lyle Bettger and George Nader.

Miss Wong opened for three weeks and has been pulling capacity since opening. Femme also clicked for three TV sessions, with Burnett trying hard to get her permit extended. Gal is cousin of former screen star Anna May Wong.

What Ales Foreign Prod.

Hollywood, Aug. 25.

Germany has its own peculiar labor regulations, as the King Bros. learned when they produced "The Carnival Story" in Munich. One rule is: "On any location five miles or more from the studio, the producer must furnish a minimum of five quarts of Bavarian beer per worker."

Another is: "If the producer wishes a worker to be on the set at a certain time, he must be put on the payroll 45 minutes before the time he is needed to permit the worker to have a beer-breakfast or a beer-lunch, as the case may be."

French Video Closing During Summer Lull; Improvements Mapped

Paris, Aug. 18.

Video here closes down from Aug. 23 to Sept. 13 in keeping with the theatre shutdown, Parisian exodus and general slowdown of local show biz during the vacation hiatus. During the TV layoff, the Radiodiffusion-Television Francaise, state-subsidized organization, will take advantage of the lull to install a new 819-line tele transmitter in the Eiffel Tower. This new one will be on the first floor of the edifice rather than on top with the others, and will be linked by a cable looped around the structure's girders.

Prior to the closedown in early August, there will only be 20 hours of programs per week on TV rather than the perennial 32 hours. Early September will also be below par and work up to its original maximum in October. New transmitter will extend the radius around Paris for telecasts. There will also be an attempt to increase output and better the program level. On the spot coverage will be stepped up while a new series of variety programs presented by Maurice Chevalier is in the offing.

Also planned is a pool of international programs for exchange purposes. European countries with TV, would pool their best programs in kinescope which would be available to the others and do away with the problem of different line systems in international exchange. Meeting on this takes place in December.

'TOMORROW' NEW B.O. CHAMP IN MEX CITY

Mexico City, Aug. 25.

Latest film boxoffice champ here is the Italian film, "Tomorrow Is Too Late," released in Mexico by Columbia. It grossed $94,700 in eight straight weeks at the Cine Metropolitan, top first-run, drawing nearly 200,000 patrons at 46c per. Gross, playing time and patronage are all new highs here.

"The Quiet Man" (Rep), transferred to the Cine Olimpia after wham four-week biz at the Cine Alameda of same Cadena de Oro circuit, is still bringing them in on a grand scale after two weeks at the new stand.

Trade continues sensational for "Moulin Rouge" (UA), after five straight weeks at the Real Cinema here. "Limelight" (UA) is big on revival at the Cine Palacio, secondary first-run.

London Film Notes

London, Aug. 18.

Mario Zampi's picture for ABPC is "O'Leary Night," an original by **Michael Pertwee** and **Jack Davies**. **Zampi** will produce as well as direct, with cast headed by **Yvonne de Carlo** and **Barry Fitzgerald**.

20th-Fox added **Karel Stepanek** to feature in its picture, "Night People," which stars **Gregory Peck** and **Broderick Crawford**.

Hammer Films' "House on the Lake," for which **Hillary Brooke** has been brought over from America to star, will have **Alex Nicol** and **Paul Carpenter** in support. French film, which **Paul Graetz** is producing and Rene Clement is directing, is titled "Monsieur Ripois." It stars **Valerie Hobson, Joan Greenwood, Margaret Johnston** and **Diana Decker**. **Jack Hawkins** is just concluding three-year contract with **J. Arthur Rank** for two films per year, with one pic annually to be made by him for any independent without consulting the Rank Organization. **Val Guest** in France where he is completing script for his new picture for **J. Arthur Rank**.

New French Film Aid Law Passed But Some Prods. Annoyed by Terms

Paris, Aug. 25.

The new Film Aid Law, adopted by the National Assembly here last week, and effective next Jan. 1, will replace the temporary decree which has served as a bridge since the old 1948 law expired last September. Although this alleviates some of the pressure that has been raging here between producers and government bodies, dissension already has developed.

One immediate cause has been the formation of a new Syndicat of Producteurs brought about by a schism created by Roger Richebe, former head of the old Syndicat of Producers. Richebe claims that the Confederation of Cinema, housing the SOF, was not firm enough in its pressure for terms of the new law, and that exploitation and distribution took the lion's share of the funds. Four big producers already have joined with the recalcitrant Richebe.

New law has three main points. One is to finance partially new full-length French films. The second gives special rebates to makers of shorts and documentaries of high artistic quality while the third would bring about better hygiene and security in nabe houses and refurbish run down houses, build new first runs, and develop technical and lab aspects of production. Also included were the special organizations set up to hypo sale of French pix abroad such as Unifrance Film.

The fund is augmented by a tax of 5 francs (1½c) on prices below 100 francs (30c) and a 10% tax on first-run ducats costing 200 francs (60c) or over. Also taxed is the footage, with an 1,800 franc ($5) per meter tax on all French speaking or French dubbed full-length films. French and French speaking shorts will be charged 200 francs (60c) per meter, while foreign full-length pix, in their original version, will be hit 150 francs (40c) per meter and shorts in foreign lingo 100 francs (30c).

Non commercial pix are exempt from taxation as are newsreels. The law has a policy of heavy rebuilding the many nondescript and rundown film houses in key cities. Although the backs are up in film circles here and the cries of languishing pic production are in the air, a looksee shows Gallic production up to par this year in quantity with a fine number of quality pix as attested to by the kudosing of French pix at recent film fetes.

Japan Gets $21,059,000 From Foreign Tourists

Tokyo, Aug. 18.

Japan earned a total of $21,059,000 from 64,4542 foreign tourists in the last fiscal year ending in March, according to a survey just released by the Transportation Ministry's Tourists Industry Bureau. Hotel bills accounted for almost $8,000,000 of the sum. Tokyo received 58% of the total.

Americans made up the largest portion of the visitors, 15% of them staying for varying seasons. Visitors came from 20 other nations.

Meanwhile, H. H. Gardiner, general manager for Thomas Cook in Japan, revealed plans for a luxury hegira by some 500 well-heeled Americans early next April. He said a specially decorated 35,000-ton vessel has been chartered for the trip of 99 days at a cost of some $15,000 per passenger. The visitors will spend five days in Japan as part of a world tour. Gardiner said 400 persons have already applied for the trip.

Nip Ministry Sets Vidpix Allocation

Tokyo, Aug. 18.

A tentative allocation of $30,000 for import of TV pix to Japan has been made by the Finance Ministry for the period from July 1 to April 1, 1954. Amount was taken from the $3,500,000 allocated for foreign motion pictures but it is reported that next year will see a separate budget for vidpix.

The Ministry said no ceiling prices will be set but that flat buys will be obligatory. Theatrical showings of imported TV films will be considered a violation of the Foreign Exchange Control Law and violators will face penalties of up to two years imprisonment.

Japan's new TV net, NTN (Nippon Television Network) the country's first commercial skein, set to begin casting Aug. 15, got the lion's share of the fund.

Importers of motion pictures privately trembled at one phase of the allocation—the grants are made directly to the exhibitors (NHK and NTN) instead of to individual importers. Observers remark pessimistically that it could be only a short step to granting film import licenses directly to exhibs, assigning quotas on the basis of previous year's guesses, and eliminating the distributors from the chain.

Dublin 1st-Runs Hit By Mushrooming of Nabes

Dublin, Aug. 18.

Expanding ring of neighborhood houses in new housing areas is cutting down film biz at first-run downtown houses here. New theatres have a 30c top, compared with 50c at downtown first runs. Patrons also save transportation costs recently upped to downtown spots. Patrons feel they can wait for local releases, rather than pay extra money to see first run pix.

Independent exhibitors are building the new cinemas, usually 1,000-seaters, rated an economic operating capacity in nabes here.

Odeon (Ireland) circuit is rebuilding one of its nabe houses and has a site available for another. It is believed the government will not encourage any extension of chain cinemas here.

AB-P Publicity Chief To Warwick Film Prod.

London, Aug. 18.

Euan Lloyd, who recently relinquished his post as publicity director for Associated British-Pathe, has joined Warwick Film Productions, Ltd., as a production executive.

Successor to Euan Lloyd in A.B.-Pathe is Reginald Jackson for the last six years ad manager for the company. He will be in overall control of ad-publicity and exploitation.

Mexico Studio Walkout Proves More Damaging To Prods. Than Feared

Mexico City, Aug. 18.

Strike of the technical-manual workers locals of the Picture Production Workers Union (STPC) against 19 Mexican film producers, since July 1, is proving more costly than expected to the producers. They claim the shutdown halted completion of nearly 44 pix.

These producers reveal that the loss of Cuba and Venezuela markets to Mexican pix is causing the real damage. Those countries, unable to get Mexican films they want for their programs during the next six months, have been booking U. S., Argentinian and Spanish fare to cover the lapse. These producers indicate the Cuba-Venezuelan situation may be start of the loss of other foreign markets they had won.

Thus far the strike hasn't in the least affected the Mexican market. Exhibitors say there is no dearth of the type of native product they want.

Dean, Golt British Reps At Anglo-U.S. Confabs

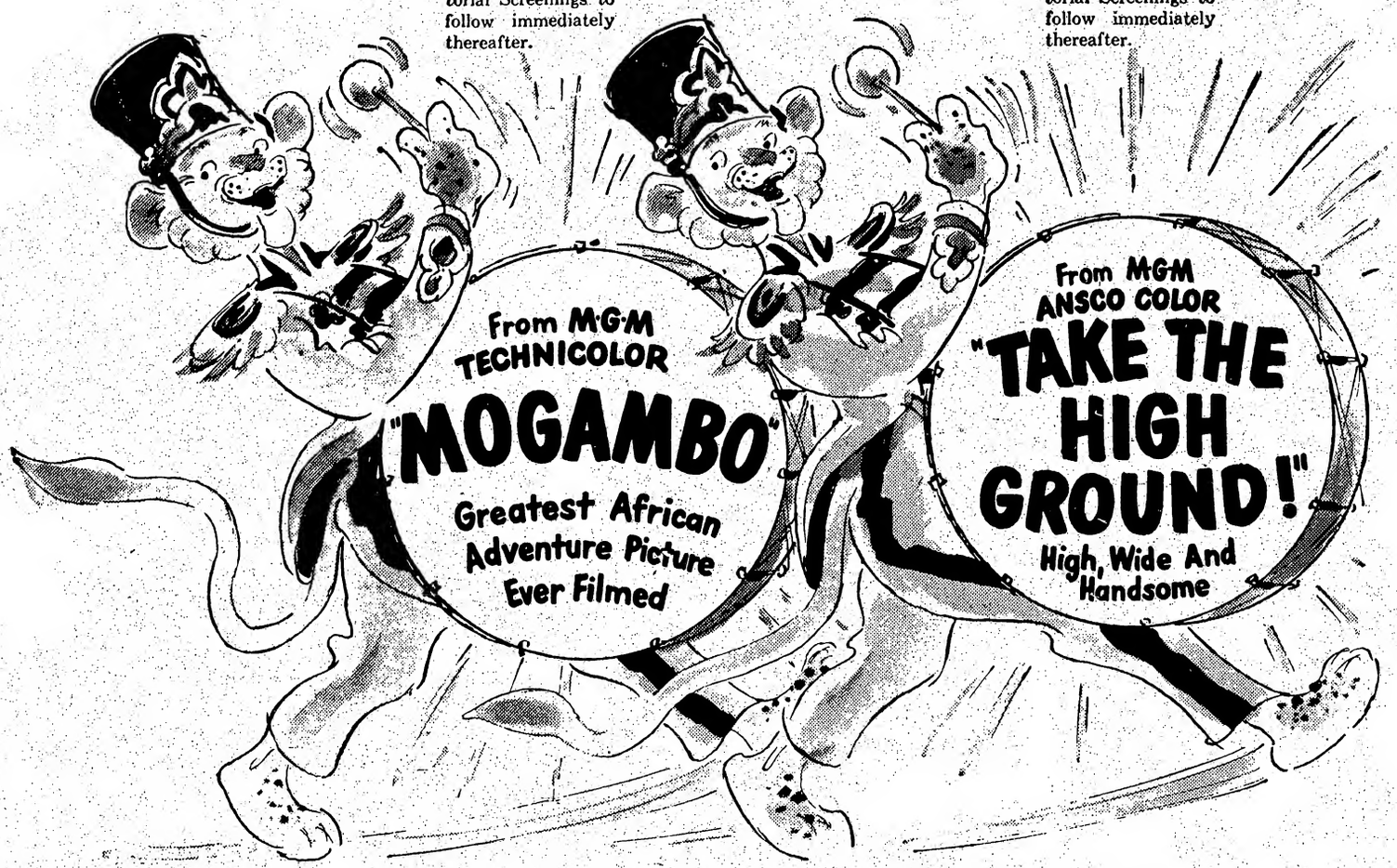
London, Aug. 25.

British delegates to the Anglo-American film talk set to open in Washington Sept. 22 will be Sir Maurice Dean, secretary to the Board of Trade, and Sidney Golt, of BOT's Film Division.

First matter up for discussion will be the British proposal that there shall be no increase of dollar payments to American interests. The low balance in American blocked funds here provides a strong point of argument in the negotiations for a new agreement, as viewed here.

TRADE SHOWS SEPT. 14th
In most Exchange Centers—with Territorial Screenings to follow immediately thereafter.

TRADE SHOWS SEPT. 15th
In most Exchange Centers—with Territorial Screenings to follow immediately thereafter.



"SEE FOR YOURSELF" IS OFF TO A FLYING START!

The First Two Big Ones Trade-Shown in 94 Cities!

Strike up the band! There's excitement on every Film Row. Never has any company had for consecutive release such a group of important attractions, and we're arranging Previews in 94 cities so that *YOU* can SEE FOR YOURSELF! And wait till you hear the details of "The Lucky Seven" Showmanship Contests for every exhibitor attending the trade shows. Ask for the Contest Booklet. And watch for announcements of the nationwide trade shows of other BIG ONES!

Inside Stuff—Pictures

Noting that 25% of the profits from "Main Street to Broadway," which Metro is releasing, goes to the Council of Living Theatre, the Allied Caravan of Iowa, Nebraska & Mid-Central points out that the Council wired President Eisenhower to veto the tax repeal bill. "Do you still want to play 'Main St.'?" the exhib asks. However, the bulletin fails to point out that "Main St." was made with exhib coin, with a group of leading theatre men having an important financial stake in the picture.

Paramount built a full-scale imitation of the Grand Canal of Venice, one of the most lavish sets in recent years, for the filming of the Bob Hope starrer, "Casanova's Big Night." The canal is 400 feet long, contains 365,000 gallons of water and is spanned by a stone bridge, with 16 Renaissance buildings along the banks. It will be used for two weeks, after which a modern drainage system will remove the water.

Law firm of Lewis & Mound (J. Norman Lewis and Milton Mound), which has been named as legal representative for major league ballplayers in dealing with club owners, is closely allied with show biz activities. Firm reps Sid Caesar and is also connected with Box Office Television, Inc., recently-formed theatre TV outfit of which Mound is prexy and Caesar a veepee.

Columbia claims a new record for a continuous courtroom scene without a cut in the filming of Stanley Kramer's "The Caine Mutiny." Record is 977 feet of film in one take, directed by Edward Dmytryk and featuring Humphrey Bogart, Jose Ferrer, Van Johnson, Fred MacMurray, Robert Francis and E. G. Marshall. Previous mark was established by Paul Muni as defender of Alfred Dreyfus in "The Life of Emile Zola."

Reopening of 2 Houses In St. P. Seen Teeing Off Hot Hassle on 1st-Runs

Minneapolis, Aug. 25.

Completion of present plans to reopen the shuttered St. Paul downtown Strand and Tower Theatres promises to start a red hot fight for first-run product also involving the Paramount circuit's two houses, RKO's one and the independent World.

This became evident when the Strand and Tower owner served demands on film exchanges here, through a local buying-booking combine, for the right to bid for first-runs starting with releases dated Sept. 1.

Paramount circuit formerly operated the two theatres, but sold it's leases and equipment to a St. Paul group to comply with the consent decree. The purchasers, however, are suing to have the deal rescinded, alleging misrepresentation and seeking the return of $75,000 paid on the $150,000 purchase price.

Both houses have been dark since filing of the suit nearly two years ago. The Paramount's lease on them expired June 15. Since then the owner has been trying unsuccessfully to peddle them. He recently announced he'd reopen them himself.

If the reopening and four-way competitive bidding occur, industry predicts it'll shoot film rentals skyhigh and prove ruinous for all of the exhibitor interests involved.

Barblow's 460G Camden Buy Awaits Trust Suit

Sam Barblow, indie circuit op in New Jersey, is dickering to buy the Stanley, Camden, from Stanley Warner for $460,000. Deal has been cooking for some time and would give Barblow his second house in Camden. He already runs the Savar Theatre there.

Finalization of any transfer has to await outcome of a clearance suit involving the distribs and a number of theatre defendants. The Stanley is one of three SW situations in Camden that are up for sale. Others are the Lyric, now shuttered, and the Princess.

Boxoffice Checks Irk North Dakota Exhibs

Minneapolis, Aug. 25.

Increased activity by Sargoy & Stein checkers, examining theatres' percentage boxoffice statements, is resented by North Dakota exhibitors, according to S. D. Kane, North Central Allied executive counsel.

Their anger at the present "renewed intrusion" was expressed at NCA regional meetings at Fargo and Minot, N. D., Kane said. The independents feel that it ill behooves distributors to stir up industry friction at this critical time when industry harmony should be the goal, he said.

Despite the current activity by the S. & S. reps in North Dakota, no complaints have been filed yet, Kane said.

Judge Upsets

Continued from page 7

rulings. He mentioned the failure of the board to promote passage of legislation that would extend their censorship powers to industrial films and films for training purposes. He summed up his opinion by stating that "the right to censor in a democracy must be reluctantly granted and used with great restraint."

Following the reversal from the Baltimore City Court judge, Traub requested Atty. Gen. Edward D. Rollins to render an opinion regarding the board's right to appeal the "Street Corner" case to the Maryland Court of Appeals. Mr. Rollins ruled that "there is no right of appeal from an order of the Baltimore City Court reversing the action of the board." However, the attorney general, in a letter to the board chairman, advised the board to continue to review each film, using its own discretion with films the board considers indecent or obscene.

Since Judge Moser's opinion, the board has banned another "medical" film, "The Story of Bob and Sally," and has not yet acted on Hallmark Productions' renewed application for permission to exhibit "Mom and Dad," banned some time ago by the board.

Traub and his board are also currently under fire via editorials and pro and con letters appearing in the dailies due to the board's banning of "The Moon Is Blue." Numerous Baltimoreans are known to have trekked to Washington to catch the UA release.

No 'Damned' Ohio Fight

Columbus, Aug. 25.

Distributors Arthur Mayer and Edward Kingsley have decided not to fight for permission to show "The Young and the Damned" in Ohio. State's Division of Film Censorship banned the pic because of its "immoral" character on March 23 and the distributors had petitioned the Ohio Supreme Court to vacate the censor's order.

After some second thoughts, the distribs last Wednesday (19) requested and received dismissal of the petition.

Exhibs Mulling

Continued from page 7

kids still draw the afternoon crowds.

"The trouble is that today most people actually aim at certain pictures," one theatre op explained. "A woman, who used to just wander into the picture house in years gone by, now makes up her mind she wants to see a certain film. And, naturally, she wants her husband to come with her. So they go at night."

Exhibs maintain that there isn't much they can do to lure back the matinee trade ad-wise, and that it's mostly up to the managers to play up certain angles that might appeal to the kids and the shoppers. In many of the small towns, theatres have long given up trying to buck the afternoon lull and operate in the evenings except for weekends.

Rental Relief

Continued from page 5

branch manager to work out equitable terms for houses which face shuttering. Reagan emphasizies that the distrib company will do its utmost to keep the theatres going until the 20% tax is repealed.

"We believe," the letter states, "that motion picture theatres are important avenues of communication to the Government, and that amusement is a vital necessity to the public during these uncertain times." It stresses that Metro wants to keep the houses operating, "particularly the only theatre in a town or a community."

Although the letter does not specifically state the type of adjustments M-G would allow, it's understood the company will give allowances on advertising expenditures as well as film rentals. Metro's offer, though the first to follow the nix of the 20% tax repeal, is similar to that made by M-G and other companies in the past. One of the main arguments for the adoption of an arbitration system offered by distribs was that they would make adjustments for theatres in distress.

Metro's action received immediate favorable reaction from exhibitors. North Central Allied, for example, will start immediately to collect data and forward it to Reagan, announced NCA topper Bennie Berger who called upon other distributors to help. Commending Metro, he said "It's the one company that always has been making an honest effort by deeds, not words, to assist needy exhibitors, and once more it's Johnny on the spot." If other companies follow Metro's lead, Berger predicts many discouraged exhibitors, now nearly at their rope's end, might give it another try and be able to survive.

ROGELL WEEDING OUT AT 20TH; VETERANS EXIT

Hollywood, Aug. 25

In the latest 20th-Fox economy wave, Kathleen Ridgeway, head of the script department for many years, and studio engineer Jack Ferguson, also a veteran employee, exited the lot.

Studio Manager Sid Rogell is going over the studio roster carefully to weed out all personnel except those deemed essential. Script department and studio club were combined and it's understood a number of secretaries and others in various departments were also pinkslipped.

Briefs From the Lots

Hollywood, Aug. 25.

Lew Landers will direct "Pirates' Blood," starring **Tony Dexter**, for Wisberg-Poltexfen Productions, starting Sept. 23 . . . Columbia assigned **William Castle** to direct "The Kiss and the Sword," to be produced in 3-D by **Sam Katzman**. . . . **Robert Slatzer** resigned from Paramount's flackery to become publicity director for Joe Palooka Productions.

Blackie Whitford, last of the original cast of "The Great Train Robbery," has a role in "Prince Valiant" at 20th-Fox . . . **Evelyn Keyes** bought **Frederick Johnston's** newspaper yarn, "Continued Tomorrow," for indie production . . . **Ralph Wheelright** rejoined Metro's publicity staff to handle special campaigns.

Warners is holding back the release of **Frank Melford's** "Diamond Queen" to prepare it for wide-screen showings . . . **Marvin Miller** will narrate "Continental Holiday," two-reel short at Warners . . . "Appointment in Honduras" is the final tag on "Jungle Fury," made by Alpine Productions for RKO release . . . **Francis X. Bushman's** grandson, **Timothy Marxer**, makes his screen debut in Metro's "Miss Baker's Dozen."

Alex Gottlieb dickering with **Mickey Rooney** for a top role in "Susan Slept Here." Metro assigned **Mervyn LeRoy** to direct "The Student Prince" . . . **Walter Lantz** closed his cartoon studio for the employees' annual vacation.

Vincent Sherman will direct "Cassie," **Joseph Bernhard's** indie, to be filmed in CinemaScope . . . **Alex Gottlieb** named **George Yohalem** production supervisor on his indie, "Susan Slept Here," costarring **Dan Dailey** and **Debbie Reynolds**.

Starr Hopes Relief Rentals Idea Cues End of Uniform Sales Terms

Commending Metro for its offer of aid to distressed theatres, Alfred Starr, prexy of Theatre Owners of America, declared yesterday (Tues.) that the M-G action underlines a point that exhibs have made for many years "that it is impossible to blanket all theatres under a national sales policy." Starr noted in a letter to Metro sales chief Charles Reagan that the terms imposed on a large metropolitan theatre "are in no wise applicable to the small theatre."

"If your letter," Starr continued, "is an indication that your company recognizes that simple fact, then it is indeed a welcome message to exhibitors."

Starr further stated that "it would be a godsend to our industry" if the rest of the distribs would notify their branch managers to take similar action "without the prolonged delay of submitting facts to N.Y." TOA chief contends that the branch managers are familiar with all the situations and should be designated "to act and act quickly."

Terming the Metro offer as beneficial to the industry, Starr declared "I trust that all distribs will immediately follow your example and reiterate in plain language their intention to do their part in saving distressed theatres from collapse and ruin."

No Kid Stuff, This

Paramount's "War of the Worlds" was "wiggle tested" last week by the Motion Picture Assn. of America with slightly devastating results.

Science fiction thriller was screened for a group of eight to 10-year-olds to establish its acceptability for matinee and juvenile audiences. Reaction amounted to what an awed MPAA exec described as "true fear."

While half the audience expressed its fascination with the eerie goings-on via loud screams, the rest either cowered with hands before their eyes or slid up the aisle and into the lobby with varying excuses. Wiggle testers got the point and stopped the showing at the half-way mark.

Saville Pitch For Local Exhibs

Hollywood, Aug. 25

Victor Saville, back from a tour of major cities where "I, the Jury" opened, says Hollywood should consider the importance of exhibs in their own communities in seeking increased grosses. He says community life is often affected by what is showing in the theatre, families planning shopping tours, etc. Local merchants aware of this often plan window displays to coincide with show attracting most attention.

"This makes personal appearances important as point of sales appeal," said Saville. "It's equally important that these personals keep the public talking about the stars. The public wants to see the stars who will come to town, into the shopping areas, when p.a.'s are announced. Result is not only a boxoffice hypo but a shot in the arm for favorable motion picture industry public relations."

RKO Toppers on the Hop In Sales Meet Confabs

Edwin J. Smith, Jr., assistant foreign sales chief for RKO, embarks this week on a month's tour of the company's offices in Australia.

On the domestic front, other RKO toppers are continuing on the hop. Proxy James R. Grainger arrived at the studio Monday (24) following a swing of exchanges and returns to the home office latter part of next week.

Charles Boasberg, general sales manager, and Walter Branson, assistant sales topper, are touring west and midwest branches to conduct local sales meetings, and return to N. Y. at the end of the month. Exhibs in Denver tossed a luncheon in Boasberg's honor last Wednesday (19). Edward L. Walton, Grainger's exec assistant, and eastern division manager Nat Levy were back in Gotham this week following field sales meetings.

'Here' Sales

Continued from page 7

Book company is readying another edition, with an original printing of 10,000 which can be upped if the demand continues. Latest version will sell for $2.69 and the book jacket will call attention to the picture.

Scribner's apparently limited the first printing of the new edition to 10,000, because the New American Library is coming out with a 75c. paper-backed version Sept. 25. Tie-in between Col and Scribner's calls for the book outfit to distribute special posters to book stores in areas where the picture will play.

Tradesters are giving film critics special credit for helping the sale of the book. Many of the crix mentioned that the picture does a good job in expunging Jones' strong language. View is that the public is buying the book partly to discover "what words Jones used."

Memphis Snips Dance In 'Return'; 'Moon' Clouded By Widespread Attacks

Memphis, Aug. 25.

Lloyd Binford, Memphis' censor czar, continues to keep on with his battling censor powers.

The 88 year-old chairman of the Memphis Censor board "kicked" one pic out of Memphis and snipped a scene out of another film in his most recent "banning brigade." Binford put his kibosh on "The Moon Is Blue" (UA) completely and deleted a dance scene out of "Return to Paradise" (UA) before greenlighting the pic for a skedded opening this week (25) at Loew's State.

In cutting the dance scene out of "Return to Paradise," Binford said "it was the most vulgar, suggestive thing I ever saw." The pic is being played as booked sans the dance scene clipped by Binford.

The Memphis censor chief let loose all barrels in banning "The Moon Is Blue," when he said, "I found the picture not in the public interest or welfare for approval." Binford further commented that he also based his action on the use of such words in the pic as "chastity," "pregnant" and "virgin." Binford told newsmen that this was the same reason that the pic was banned in cities in Ohio, Maryland, Kansas and Massachusetts. A legit road company presented "The Moon Is Blue" on the stage of the City Auditorium here in April, 1952, without any interference from Binford, who also censors attractions at the Auditorium in his office here.

Chaplin's "Limelight," another pic which was Binfordized several months ago, meanwhile, is doing turnaway biz at the West Memphis Sunset Drive-In, about 10-miles from downtown Memphis. The out-of-state owner has indicated that it will book "The Moon Is Blue," but nothing concrete has been set by the local UA office.

Trans-Lux Got 'Moon' So Goldberg Is Blue, Sues

Philadelphia, Aug. 25.

Suit against United Artists, challenging the award of "The Moon Is Blue" to Trans-Lux Theatres, has been filed here by William Goldberg, operator of the Studio Theatre, in U. S. District Court.

Goldberg maintains that he had offered $20,000 and 90% over $2,500, with an 8-week minimum guarantee. Trans-Lux's bid offered an unlimited run without any guarantees. UA awarded the pic to Trans-Lux on basis of prior experience with other pictures played and sold them by UA. Case comes up before Judge Kilpatrick Aug. 31.

No Hike in British Remittance Seen

London, Aug. 25.

The two British delegates slated to take up renegotiation of the Anglo remittance agreement in Washington Sept. 22 will insist that there be no raising in the level of dollar remittances from this country during the coming year.

This much was made clear here this week, as the guessing game on what the British demands might be was intensified. If there has been a notable improvement in British gold reserves, the Treasury isn't inclined to let this influence its position that the flow of film dollars should not be increased. Consequently, the British will tell Motion Picture Assn. of America prexy Eric Johnston that they'd prefer the status quo to remain in effect.

If there has been any plan to send a large group to Washington for the talks, as indicated by Johnston recently, it must have been changed. Slated to make the trip now are only Sir Maurice Dean, second secretary of the Board of Trade, and Sidney Golt of the BOT film division. Last year, Sir Frank Lee, the Treasury's permanent undersecretary, himself came to Washington to negotiate a deal.

Under current arrangements, the base remittance figure is $17,000,000 annually. Including receipts from the Eady Plan, the total official take for the year should come to about $23,000,000. Question of whether the Eady tax will continue on a voluntary or a compulsory basis will be one of the decisive factors in the Washington powwows.

That Landscape

Continued from page 7

only to encourage producers to go on location in Canada but to get the Dominion repped in the U. S. via shorts and newsreels.

MPAA's reasoning is simply one of reciprocity and aims to maintain Canada as the industry's second largest market outside the U. S. First place still goes to Britain. It's been figured that Canada's b.o. gross runs in excess of $100,000,000 and that 90% of that total comes from American imports. There are no quotas or remittance restrictions and film execs here are anxious to keep it that way.

They are therefore very pleased by the influx of American tourists into Canada and of the widening latter-day "discovery" of the country by Hollywood. Among the pix already shooting in the Dominion, or set for lensing there, are Metro's "Rosemarie," which is being CinemaScoped; 20th's "River of No Return," likewise CinemaScope; Universal's "Saskatchewan" and "The Far Country" and, probably, Columbia's "The Human Beast." RKO also is considering doing "The Silver Horde" in British Columbia later this year when it can get a snow backdrop. Preferred location sites seem to be in the Jasper-Banff area, which provides great scenic attractions.

Pix Are Cool

Continued from page 4

cated space requirements to date have reached 2,500,000 square feet.

Total of 250 acres are actually available for leasing by the city. According to the MPAA account, the center would be financed entirely by commercial interests and would cost upwards of $65,000,000. It would take about three years to complete and several financial houses reportedly have taken an interest in backing the project.

Connaughton's office has acted as the central clearing house for all information on the Center. Unions reportedly are supporting the project and the City has assured adequate transportation to the Queens location. Officials feel that establishment of centralized facilities would not only represent a savings for the pic and video industries, but also would benefit New York which would lease the land. Total of pix produced in N. Y. last year was 45, according to the MPAA communication.

SHERMAN FOOTAGE SALE TO 'HOPPY' CONFIRMED

Hollywood, Aug. 25.

Despite contention that she had a bidder willing to go higher than the $5,000 offered by Hopalong Cassidy, Inc., Lynne Sherman failed to show in Superior Court, and Judge Newcomb Condee confirmed the sale to "Hoppy" for some 200,000 feet of stock footage from the estate of Harry "Pop" Sherman.

Sale was vacated two weeks ago when Miss Sherman and her sister, Teddi, contended that they weren't properly notified, and that they could get more than $5,000 on the open market. Despite repeated recesses called to give her time to reach the court, supposedly with a check from an unidentified bidder for $5,500, she never arrived. Condee finally went through with the sale as originally finalized.

$1,400,000 Blocked

Continued from page 5

tributors and which accrues from a special tax on admissions.

Situation is a difficult one for the Americans since, by the time the Anglo-American talks get started, it is very unlikely that the four British trade associations will have acted and a decision will have been made on a voluntary extension of the Eady plan.

Waive Rights

As part of last year's deal, the Americans waived the right to convertibility of their Eady share for one year. However, through local production and other means they were able to get a greater part of that money out. The British now maintain that it is unnecessary to guarantee transfer rights on the coin. The U. S. companies want to retain them as insurance against the possibility of a drop in their British production activities.

The MPEA compilation covering the year ended last June 30 shows that the distribs started with a balance of 1,000,000 pounds ($2,800,000). During the year they ran up credits of 13,000,000 pounds ($36,400,000) against total debits of 11,800,000 pounds ($33,400,000) which included a variety of transfers and uses of unremittable sterling. Gross balance due New York by the end of June was 1,200,000 pounds ($3,360,000) which was reduced to a net balance of 660,000 pounds ($1,848,000) by the regular dollar transfer amounting to 540,000 pounds ($1,500,000).

For the five-year period from June, 1948, to June, 1953, the eight distribs in Britain ran up a credit of 59,700,000 pounds ($167,100,000) aaginst transfers, in one form or another, of 58,500,000 pounds ($163,800,000). Final June, 1953, balance reps 1.2% of the total amount due the companies over the five-year stretch.

Companies started last June with a balance of 1,200,000 pounds ($3,360,000). Credits of 2,100,000 pounds ($5,880,000) were balanced by transfers of 919,472 ($2,520,000) during the month.

$17,000,000 Remittance

Current deal with Britain provides for a base remittance of $17,000,000. Added on to this are Eady fund benefits which extend also to the producers, and various bonus arrangements for local lensing. It's understood that one of the problems up for discussion between Johnston and the British will be the question of American "quota" pix which, when they start earning pounds, aren't popular with the British Treasury.

Of late, some countries like Germany and France have taken the attitude that a British quota pic should be paid for with pounds and not dollars. If the Americans reluctantly accept this interpretation, they run afoul the British Treasury, which can't see why it should have to shell out added dollars from its limited supply. On the other hand, the quota label gives U. S. pix in the Commonwealth a great many advantages and is sought after for that purpose.

Schreiber's Europe O.O.

Sidney Schreiber, general counsel for the Motion Picture Assn. of America, left N. Y. last week for a swing of southern Europe.

Attorney will look in on Yank participation in the current Venice Film Festival. In Rome he'll work on the legalistics involved in the Italo-American film trade agreement.

10 Completed Pix Set For Screening at M-G's 'See for Self' Huddle

Hollywood, Aug. 25.

Dore Schary, Metro studio chief, has lined up domestic sales executives to attend the company's "See For Yourself" convention, starting Aug. 31. Delegates, headed by Charles M. Reagan, general sales manager, will view 10 completed pictures and footage from several others still unfinished.

Completed pix, all in color, will be shown on widescreen with stereophonic sound. They are: "Take the High Ground," "Kiss Me Kate," "The Long, Long Trail," "Easy to Love," "All the Brothers Were Valiant," "Fort Bravo," "Torch Song," "Rhapsody" and "Saadia." Footage will also be shown from "Rose Marie" and "Knights of the Round Table."

Homeoffice delegates, in addition to Reagan, will be William F. Rodgers, Edward M. Saunders, H. M. Richey, William B. Zoellner, Joel Bezahler, Jay Eisenberg, Mike Simons, Charles F. Deesen, Irving Helfond, Leonard Hirsch, Paul J. Richrath, William Levine, Sidney Lefkowitz and George Maurer. Canadian representatives will be Henry L. Nathanson and Hillis Cass. Division and branch managers from all over the U. S. will attend.

Arthur M. Loew, head of Loew's International, is slated to arrive late this week with nine delegates representing worldwide distribution. They are: Morton A. Spring, first veepee of Loew's International; Charles Pati, his assistant; Samuel Burger, general sales manager; Morris Frantz, exploitation director; David Lewis, regional director for Continental Europe; Maurice Silverstein, regional director for Latin America; Charles Goldsmith, assistant managing director for Great Britain; Lee Kamern, managing director for Italy, and Edward O'Connor, managing director for the Orient.

Revised Rate

Continued from page 5

have had b.o. receipts over the guarantee.

Last year's Marciano-Walcott bout grossed $400,000 for a total theatre hookup of 50 theatres, largest so far for a theatre TV event. In general, individual results were excellent. For example, a 1,400-seat house netted after taxes, $4,497; a 2,100-seater, $5,551, and a 4,000-seater, $13,479.

Meanwhile, Halpern and the IBC have reached an agreement on the blackout zone for the New York area. It will encompass a 50-mile radius from Times Sq. Theatres or ozoners on or beyond the 50-mile border will be allowed to carry the telecast. Still to be determined is the extent of the blackout of the New England area.

TNT topper has succeeded in clearing up his long line problems. For the first time, a telecast of a fight will be presented "live" from coast-to-coast. The closed-circuit presentation of the Marciano-Walcott fight last year had to be kinescoped to the Coast because of the unavailability of long lines.

Cinerama Weighs

Continued from page 3

skeleton crew headed by executive veepee Theodore Kupferman. However, it was learned that Mayer plans to discuss with SW some ideas he has about future Cinerama productions.

With Cinerama now operating on a modest budget, board must decide what to do with Cooper's five-year, four-figure weekly production contract. Since the company will no longer make pictures, it has no need for the services of a high-priced production chief such as Cooper. Cooper's original five-year contract has run only one year, and in addition to a weekly payment to Cooper, it calls for a payment to Argosy Pictures, indie outfit from which Cooper is on loan.

Meanwhile, Lester Isaac, general manager of exhibition, leaves tomorrow (Thurs.) for Dallas and then San Francisco to begin talks relating to the opening of Cinerama in those cities. He recently returned from Montreal and Toronto.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (25)

1953 High	1953 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
15⅞	13⅜	Am Br-Par Th	108	14⅞	14	14⅜	— ⅝
46⅜	38¼	CBS, "A"	26	44⅝	43⅜	43¾	—1¼
46	38½	CBS, "B"	17	44½	43	43¾	—1¼
17⅜	11⅝	Col. Pic.	59	17⅜	16⅛	16¼	—1
12⅛	8¾	Decca	112	9⅝	9	9¼	— ¼
47	41⅝	Eastman Kdk	164	43	42⅜	43	+ ⅝
14⅜	11¼	Loew's	183	12⅜	11⅞	12⅛	— ⅛
7¾	4⅛	Nat. Thea.	288	7¼	6⅝	6¾	— ⅛
30⅜	25	Paramount	55	27⅛	26⅛	26¼	— ¾
36½	28½	Philco	102	31⅛	29	29⅝	—1¼
29⅜	22⅜	RCA	385	24⅝	23⅛	23⅜	—1½
4⅝	3	RKO Picts.	115	3¾	3⅜	3⅜	— ⅜
4¾	3⅝	RKO Thea	46	4	3¾	3¾	— ⅛
4¼	3½	Republic	21	3¾	3⅝	3⅝	— ¼
11⅝	10½	Rep., pfd.	6	11⅛	11⅛	11⅛	—
12¼	9⅞	Stanley War.	70	10⅞	10½	10⅝	— ½
19¼	13½	20th-Fox	202	17¾	17⅛	17¼	— ⅝
17¼	14	Univ. Pix.	54	16¾	16⅛	16¼	— ¼
68½	61	Univ., pfd.	*60	62½	62½	62	—1½
17⅛	13½	Warner Bros	36	14	13½	13⅝	— ⅜
84	63¼	Zenith	42	72	67½	69	—2
American Stock Exchange							
17¾	11¾	Du Mont	41	13⅛	12⅛	12⅛	—1⅛
4¼	2⅞	Monogram	34	4⅛	3¾	3⅞	—
17⅛	14¼	Technicolor	154	16⅜	15⅛	15½	— ⅝
3⅜	2¾	Trans-Lux	6	3⅜	3¼	3¼	— ⅛

Over-the-Counter Securities	Bid	Ask
Color Corp. of Amer.	1⅜	1¾
Cinerama	3	3½
Chesapeake Industries (Pathe)	3½	4
Polaroid	43	45
U. A. Theatres	11	12½
Walt Disney	8½	9½

*Actual Sales

(Quotations furnished by Dreyfus & Co.)

Metro Switching

Continued from page 7

use WarnerColor, which is the studio's adaptation of Eastman color.

First three of 20th-Fox's CinemaScope pix all were photographed in the old Eastman color, which in some ways is inferior to the new Eastman tungsten balance tint. Old color stock didn't handle well the Techni way, so now Techni is processing "The Robe" and the two others on Eastman positive all the way to achieve best quality.

This brings up the price for a difference of about $70,000 on "Robe" alone. Pic runs two hours and 13 minutes. It's estimated that on a 300-print volume basis, Techni is charging a fraction less than 7c per foot for processing "Robe" footage. That totals up to about $830 per print or $250,000 for 300. Had this been done in the Techni process, as originally planned, per print cost would have been $600 and total charges $180,000.

U.S. Info Pix

Continued from page 3

Corp. at the peak news hour of BBC-TV, when the audience runs to about 8,000,000.

Nilson expressed surprise over the attacks on the films branch by pic exec Eugene Castle, who has termed the entire service a waste of taxpayers' money. "Personally I don't know on what he has based his thorough knowledge of the Government's overseas film program. He has never set foot in my office nor do I have any knowledge of his having spoken to any of the various film officers throughout Europe," Nilson commented.

Films branch used to be part of the Mutual Security Agency information program but is now part and parcel of the U. S. Information Agency. It has produced some 180 Government documentaries so far and is currently lensing 27 shorts and two monthly screen magazines. Most of the films now in production concern themselves with the European defense effort. In the past the emphasis has been more on impressing on Europeans the extent to which the Marshall Plan has aided them in their postwar recovery.

Nilson pointed out that a good many of the agency's shorts that were taken on by the majors have proven successful and that others have copped prizes at various film festivals.

TNT Signs Romney

Richard Romney, formerly NBC production assistant and consultant to legit producer Robert Fryer, has joined Theatre Network Television as production assistant.

Romney has been associated with TNT previously as assistant director on its production of the Met Opera's "Carmen."

Only One 3-D in M-G's Fall Release Slate of 10 Pix; 2 C'Scope Films for '54

Metro's release slate from September to the end of 1953, calling for the distribution of 10 pictures, contains only one 3-D picture. Although Metro is currently shooting two films in CinemaScope—"Knights of the Round Table" and "Rose Marie"—neither of these films will be ready for release during the current calendar year.

While the M-G announcement of its release program does not disclose the technical aspects of the new films indications are that many of them, will be issued in widescreen versions with stereophonic sound. "Kiss Me Kate," it's only tri-dimension pic, will be tested in both 3-D and widescreen, with future release plans depending on public reaction.

Addition of 10 pictures to its release schedule gives Metro a total of 45 films for 1953, of which 21 are in color. The total does not include two reissues in color, "Trader Horn" and "Sequoia," released as a package during June.

For September, company will issue three films—"Half a Hero," "Terror On a Train" and "The Actress." There'll also be two for October, including "Mogambo," "Torch Song" and "Take the High Ground." November will see the release of "All the Brothers Were Valiant" and "Kiss Me Kate." "Escape from Fort Bravo" and "Easy to Love" are set for December.

Studios Deluged

Continued from page 3

during the time the picture is in production. In many ways, the method would resemble the preparation of trailers for coming attractions or the shooting of stills for fashion layouts, etc.

Metro experimented with a special TV film for "Everything I Have Is Yours," starring Marge and Gower Champion. Since the Champions' contract did not allow TV appearances, Metro got around it by using a disk jockey setup, with the Champions' answers to queries coming over a loudspeaker.

With M-G currently dickering with NBC for the presentation of clips and stars on TV shows, the list of network and local programs using major company film clips for plugging theatrical pix continues to grow. In addition to Sullivan, the Kate Smith show and Tex & Jinx have used clips. Currently displaying experts from films are such shows as Dave Garroway's "Today" and Jack Paar's "Bank on the Stars." In addition, local shows in Cleveland, Dallas, Washington and Chicago employ studio clips.

IT'S DYNAMITE!

EXPLODES NEW YORK!

CRITERION — **BIGGEST NON-HOLIDAY OPENING IN THEATRE'S HISTORY!**

BLASTS CHICAGO!

CHICAGO THEATRE — **SHATTERED EVERY 3-D OPENING DAY FIGURE! HELDOVER FOR SMASH 2nd WEEK!**

ROCKS LOS ANGELES!

PARAMOUNT DOWNTOWN and PARAMOUNT THEATRE — **SENSATIONAL IN BOTH HOUSES!**

and it's knocking 'em dead in NORFOLK (LOEW'S STATE); SPOKANE (ORPHEUM); SEATTLE (PARAMOUNT); OMAHA (OMAHA); CHAMPAGNE, ILL. (ORPHEUM); FT. WAYNE (CLYDE).

MICKEY SPILLANE'S "I, THE JURY" in 3-Dimension

with STEREOPHONIC SOUND

introducing BIFF ELLIOT as MIKE HAMMER with PRESTON FOSTER · PEGGIE CASTLE MARGARET SHERIDAN · ALAN REED

Written for the Screen and Directed by HARRY ESSEX · A Victor Saville Production

Another BIG ONE thru UA

Bar Assn. for U. S. Copyright Entry

Boston, Aug. 25.

Committee report urging United States participation in the Universal Copyright Convention signed in Geneva last September was unanimously approved today (Tues.) by the Section on Patents, Trademarks and Copyrights of the American Bar Assn. at its annual meeting here. Following presentation of the report by committee chairman Edward A. Sargoy, of the law firm of Sargoy & Stein, the group adopted a resolution recommending ratification of the Convention by the U. S.

President Eisenhower, on June 10, submitted the Convention proposal to the Senate for its advice and consent for ratification of the Convention which the U. S. had signed at Geneva with 39 other countries.

A message from Sec. of State John Foster Dulles, accompanying President Eisenhower's message to the Senate, pointed out that enabling legislation would have to be enacted by Congress before the U. S. can ratify the Convention. Congress, it's indicated, must make changes in the present U. S. copyright act if it feels that U. S. adherence to the Convention is desirable.

While the Universal Copyright Convention has met with favor with most copyright lawyers, there is a group of film attorneys who feel that pictures are not adequately protected by the international agreement and therefore have opposed U. S. participation.

Warners Dropping

Continued from page 7

uled for release, with two of the films stemming from indie sources. The indie 3-D's are Wayne-Fellows "Hondo" and Joseph Bernhard's "The Moonlighter." Company's own entry is "The Phantom Ape." Only film currently shooting in 3-D, but not placed on the release sked yet, is "Dial M for Murder."

Further clarification of WB's production program is anticipated when Jack Warner returns from Europe next month. Sales chief Ben Kalmenson is delaying a Coast trip until Warner returns for home-office confabs.

Incidentally, WB's decision to import the anamorphic lenses from abroad means that the company will have to pay a 25% ad valorem duty on each lens to bring them into the U. S. It's still not established if this extra charge will make the WarnerSuperScope lens more costly than the U. S.-made CinemaScope and Vistarama lenses.

Brewer Joining

Continued from page 3

Industry Council. He's been a particularly strong, potent force in fighting Communist infiltration in the pix industry, and also a leader in labor's fight against production overseas by U. S. pix companies and producers. He also agitated successfully for repeal of the 18-month tax law.

Walsh and Brewer have been feuding the past three weeks over the power the Hollywood office should have. Walsh feeling it should be reduced considerably, with work done primarily from N. Y. Brewer felt the scope and activities of the Hollywood office should be increased. "When you can't agree on policy with the top man, there's only one thing to do—resign," Brewer said Sunday. IATSE international board met in N. Y. yesterday (Mon.) to consider Brewer's resignation.

Steve Newman, union's international rep in the northwest, is reported probable successor to Brewer. Job pays around $15,000 annually.

Confirming reports of his resignation, Brewer said Sunday: "Sometime ago I wrote to president Walsh asking that he begin considering someone to replace me. My request was prompted by fact that certain differences had arisen between us as to how the Hollywood situation should be handled. Basically these differences evolve about the scope and activities of the Hollywood office. I felt they should be expanded to meet increasing problems confronting us. He felt they should be cut down. I couldn't see how responsibilities of the office could be carried out properly by the program he outlined and I couldn't seem to convince him of the soundness of my position. After careful consideration I asked him to find a replacement. I have offered to remain until after negotiations have been completed, if he wants me to. Whether or not he accepts this offer probably depends on his arrangement for replacement. It's my intention to remain in Hollywood. I will have a statement as to my future activities as soon as the situation is clarified."

Brewer came to Hollywood from Washington, where he held a position with a War Production Board. He succeeded Carl Cooper as international rep here. Cooper had replaced Willie Bioff, who along with the then international prexy George Browne was jailed on charges of extorting money from pix industry leaders. Brewer helped clean up the mess left by the Bioff-Browne scandal, and also plunged into solution of Hollywood studio strikes, in progress when he arrived.

In N. Y., Walsh declared he had received no word of Brewer's resignation and was therefore withholding any comment.

Local Girl Makes Good

Waupaca, Wis., Aug. 25.

Rosalind Russell may be the star of "Never Wave At a WAC," but that is purely coincidental to the natives of Waupaca, Wis., the hometown of Bernedine Simpson (Mrs. Ken Englund), who got the marquee billing and a four-day personal at the local picture house. The mayor of Waupaca met Miss Simpson at the airport; she was P. 1 news in the local paper, etc.

In the picture Miss Simpson is one of five rather anonymous WACs, but locally she was *the* star of the RKO release, independently produced by Miss Russell's husband, Frederick Brisson. Incidentally, Englund wrote the script but not a particularly fat part for his wife.

Short Subjects Program Launched by Geo. K. Arthur

George K. Arthur, silent film star, has launched a shorts subjects program for theatrical use. As head of Meteor Films, Inc., the quondam film thesp has already completed three shorts, one of which copped first prize at the Cannes Film Festival. The two others have been entered in the current Venice and Edinburgh festivals.

Shorts, which vary in length from 11 to 26 minutes, are all based on yarns by magazine writer Sidney Carroll. Subjects are not documentaries, but all tell a story. Sidelight to Carroll's "The Stranger Left No Card," the first prize-winner at Cannes, is that the music from the film—"Swedish Rhapsody"—won a place on the Hit Parade. Two-reeler is currently being block-booked with United Artists' "Moulin Rouge." It has played twice on the Ford Foundation program.

'Outrageous' Terms

Continued from page 5

sible," asserts Berger. While Lutheran Productions isn't directly concerned with the selling of "Luther" for exhibition, it apparently is content to stand by and permit its representatives to get all that the traffic will bear, he adds.

All the more exhibitor resentment will be stirred up because the picture was produced in Europe with a non-name cast at an admitted cost of only approximately $500,000 and concerns itself with Protestant propaganda, Berger predicts. Film, however, has been a tremendous grosser in the few engagements already played.

On his part, Mantzke, one time Universal branch manager here and in Milwaukee, says "Luther" is being sold as a roadshow picture, its boxoffice accomplishments to date justify the terms and it still "will make plenty of money for exhibitors" despite the high percentage. He asserts he already has closed with the Minnesota Amusement Co. (Paramount chain) for the entire circuit following an engagement at its Duluth Garrick Theatre. Also, he states, it has already been bought by his own large Home theatre circuit.

New Realignments

Continued from page 4

San Francisco branch to assistant division head in charge of San Francisco, Los Angeles, Portland, Seattle, Denver and Salt Lake City. He'll work under western division manager George Smith.

Additionally, Owen will give more time to work on a national level as exec assistant to E. K. (Ted) O'Shea, sales v.p.

New branch managers are Jack L. Stevenson, San Francisco; Foster Hotard, Atlanta, and Jack Brown, Boston. Successor to Harold Beecroft, who resigned last week as head of Par's competitive department, has yet to be decided upon.

UA Maps Joe Louis P.A.'s

Joe Louis was in huddles with United Artists homeoffice execs this week, coincident with delivery to UA of the print of "The Joe Louis Story," the former champ's biopic.

UA is mapping a series of p.a.'s for Louis, tied in with release of the film.

Bayreuth's B. O.

Continued from page 2

ostrich plume vintage, there's plenty of Dior and Cartier in evidence.

Like most European affairs slanted for tourists, the No. 1 motto is "bring money." Although hotel prices are controlled by agreement with the festival management at a top of $3 a person a day, food drink and incidentals add into an average expenditure of $15 to $20 plus opera tickets running from $2 to $10 per. In return, the visitors not only have a musical experience of very considerable prestige to talk about, but will have seen unquestionably the finest production and performance of Wagnerian music drama ever in history.

With this year's addition of "Lohengrin" to the Bayreuth postwar repertoire, the Wagner brothers, Wieland and Wolfgang, grandsons of the old maestro, have really come into their own as organizers and directors of opera. Wieland, who does the staging, has departed completely from the ancient scenic and directorial traditions to present the dramas on starkly effective platform stages under lighting which surely qualifies as among the greatest ever devised. With years of study and experimentation, he has created a severely simple stage utterly devoid of ornamentation or old fashioned representation.

Orch men, like the 130 choristers, are recruited painstakingly by the Wagner brothers and chorus director Wilhelm Pitz from opera houses all over Europe. This costs plenty, and added to the high salaries paid soloists and conductors and the operation of the big house for only a single month in a year accounts for consistent Bayreuth red ink, which is in the end picked up by the Bavarian state and local cultural funds.

1953 Laurels to U. S. Performers

On the artistic side this year's singing laurels have gone to U.S. performers. Eleanor Steber and Astrid Varnay, from the Met, did Elsa and Brunnhilde respectively, while Regina Resnik, also a Met singer, had the Sieglinde role of the Ring cycle. George London, of the Met by way of the Vienna State Opera, also registered solidly with crix and especially the female fans. Clemens Krauss, from Vienna; Joseph Keilberth and Eugen Jochum of Germany shared batoning chores.

The only non-Wagnerian evening, a stunningly effective Beethoven Ninth Symphony, was led by Paul Hindesmith with augmented festival orch and a 230-voice chorus whose work was generally conceded about tops. On the biz side, local statisticians list England atop the list of foreign visitors, with the U. S. next, followed by France and Belgium.

H'wood Will Rise

Continued from page 3

year? Besides, and I'm sure Harry Cohn will agree, if the film were made in CinemaScope, it would make $3,000,000 more."

Similarly, at his own studio, Zanuck feels that "Gentlemen Prefer Blondes" would have been an even bigger smash in CinemaScope and opined that the C'scoped "How to Marry a Millionaire" will "double the profits" to be made on "Blondes."

Twentieth's flow of flat product from independent producers will end in February, Zanuck disclosed, by which time all requirements of secondary theatres will have been met and CinemaScope product from 20th and from other studios will be filling first-run needs and moving into smaller houses.

Zanuck's outline of 20th's plans for the next year encompasses only 10-12 films. Other studios, he intimates, wil fall in line. All, of course, will be super specials with big budgets. "The Robe" cost around $4,000,000 and "Prince Valiant" nearly $3,000,000. On the others, "we'll toss in everything we can."

The New York opening of "The Robe" will cue requests from other studios for CinemaScope rights, Zanuck believes. He carefully avoids identifying studios by name, but the 20th chief obviously feels that even Universal-International, which shunned CinemaScope about two months ago, would have a change of heart.

IATSE Sets Pilgrimage To Saranac Lake Hosp

About 150 members of the International Alliance of Theatrical Stage Employees, hailing from 14 states, will visit the Will Rogers Memorial Hospital at Saranac Lake, N.Y., tomorrow (Thurs.), which has been designated as IA Union Day.

Special impetus for the trip was given by the IA general executive board, which is meeting in N.Y. this week and will recess until Friday. Last winter the board voted to sponsor a hospital room in memory of Thomas J. Shea, assistant international president, who died at the Will Rogers Hospital this year after a long illness. The memorial room will be dedicated tomorrow afternoon.

Distribs Frown

Continued from page 4

ble Drive-In had a first-run of "Scared Stiff" with Martin & Lewis. The Starlite countered with an M&L short subject, advertised in a grand fashion.

Starlite inked "Salome" on July 19, just after the Rita Hayworth starrer left the Loop. Twin Drive-In vied with this entry by plugging the less recent "Salome, Where She Danced," blowing up the first word in the ad and dropping the rest of the tag into smaller print. Rest of the layout read, "starring the world's most beautiful girl," and in fine point print listed the name of Yvonne De Carlo.

Week later, Starlite had "Great Sioux Uprising." That same session Double Drive-In booked a reissue of "Indian Uprising" and tagged the word "Great" in front of it. And so on. Turnabout may be fair play in the skirmish between the three ozoners as far as any one of them is concerned, but for the rest of the industry it has a different aroma.

Lee Hat Color

Continued from page 4

which has been inactive since the abortive Bendix presentation.

Theatre toppers who have been active in pitching the theatre TV for off-hours use are almost unanimously convinced that the business meeting potential of the medium cannot be fully realized until a workable large-screen color system can be developed. Attempts have been made to develop color installations by both RCA and 20th-Fox. However, the introduction of new methods of film projection in new dimensions almost completely halted all work in that direction. Halpern's show for Lee hats is partly an attempt to revive interest in large-screen theatre telecasts.

Asked why the Lee show wasn't set for a theatre, Halpern said the available color screen is not large enough for theatre use. TNT topper further stated that the Lee fashion would "launch the regular use of large-screen color television by TNT for business and commercial organizations. We expect this method will develop into an important new use of television as a business and communications system."

Color telecasts of fashion merchandise are seen an important use of the medium since TV can show closeups giving emphasis on details and color in a way not previously possible.

The CHEERS HAVE STARTED for TONY CURTIS as "THE ALL AMERICAN"

"Tremendous draw of Curtis and strong exploitation possibilities makes this a money-maker!" SHOWMEN'S TRADE REVIEW

"The dollar returns should be most satisfactory!" BOX OFFICE

"Top B.O. should be a box-office magnet!" HOLLYWOOD REPORTER

"At 'sneak preview' packed house voiced approval with roars and screams of delight!" MOTION PICTURE HERALD

"Has click written all over it... stands to be strong success!" FILM DAILY

"Exhibitors should be able to cash in on this!" MOTION PICTURE DAILY

PRE-RELEASE LAST WEEK IN SEPTEMBER

CO-STARRING
LORI NELSON
and Introducing
MAMIE VAN DOREN
with GREGG PALMER · RICHARD LONG
PAUL CAVANAGH · HERMAN HICKMAN

Universal International

A UNIVERSAL INTERNATIONAL PICTURE

U-I still leading the Profit Parade!

Clips From Film Row

NEW YORK

E. O. Wilschke, Altec Service Corp. operating manager, left Friday (21) on a nationwide swing through the company's various division and branch offices. He winds up his junket on the Coast where he will huddle with studio sound department heads on new stereo-sound techniques.

Fine Arts Films took over distribution of "Hundred Hour Hunt," Abner Grechler indie. Film played six weeks in initial N.Y. run at the Normandie.

Paramount's "Roman Holiday" selected as "Picture of Month" in N.Y. subway system dieup.

Laffmovie Theatre on West 42nd St., operated by James Mage for last 10 years, taken over by Brandt Theatres. Original owners of the house, the Brandt chain will rename the site the Empire, and run it on a policy of exploitation pix.

MILWAUKEE

Alfred D. Kvool, Stanley Warner zone manager, will resign soon to be general manager of Standard Theatres, operators of 32 houses in Wisconsin. He will fill spot vacated by L. E. Gran, reported entering TV station operation with James E. Coston.

Strand reopened last week as first-run with former Downer manager Estelle Steinbach as managing director. House was shuttered June 10. Both are Fox-Wisconsin Amus. houses.

Strand plans using CinemaScope, with "The Robe" likely the initial film to be shown with such system.

ST. LOUIS

Wehrenberg-Krueger Theatres Interests let a contract for a $350,000 ozoner in St. Louis county.

A new 500-car ozoner near Tuscola, Ill., will be lighted in September by George Barber, owner-manager.

Stanley H. Durwood, owner of the Capitol and State, Jefferson City, Mo., and an ozoner near that city, will build another drive-in on the other side of town. It would replace the present one, located on a site to be used for a new state highway.

Lester Levy, vet film salesman, being treated in a St. Louis hospital following a heart attack.

T. D. Beninati, former operator of the Mars, Merissa, Ill., joined sales staff of the UA exchange here, and will cover the Southern Illinois area.

LOS ANGELES

United Artists will release "The Good Die Young," to be produced by James and John Woolf, owners of Romulus, in London.

Paramount is distributing the short, "Hurricane Hunters," which is a tribute to pilots who function as hurricane hunters for the weather bureau.

Allied Artists finalized a deal to release "O'Leary's Night," to be produced in England by Mario Zanni with David Niven, Yvonne De Carlo and Barry Fitzgerald in top spots.

Columbia moved up the release of Albert Zugsmith's indie, "Paris Models," starring Paulette Goddard, Marilyn Maxwell, Eva Gabor, Barbara Lawrence and Cecil Kell-Barbara Lawrence and Cecil Kella-

CHICAGO

Sam Gorelick, Chi RKO manager, took national honors for most outstanding showing in RKO's 25th Silver Jubilee Drive.

Harry Goldman promoted to district manager of United Artists with headquarters here. Territory includes Detroit, Cleveland, Cincinnati, Indianapolis and Chi. Sid Rose takes over as Chi exchange manager.

S. J. Gregory returned from inspection tour of Midstate Theatre circuit, Alliance subsidiary in Washington state.

Family Drive-In, Clinton, Ill., taken over by McCollum circuit; renamed Clinton Outdoor.

Frank Stewart reopened Rivoli Theatre, Danville Thursday (20).

New city ordinance, effective last week, requires parking accommodations for all new construction outside the Loop. New houses erected must make space for one auto per every 10 seats up to 500, and one for every five seats thereafter.

Otto Eitel visiting bedridden father in Santa Barbara, Calif.

Herbert P. Neimann appointed proxy of AMPPO, succeeding Arthur J. Palmer.

James Shields, B&K office manager, reports Korean collections will exceed $50,000 at B&K and Great Lakes theatres.

Lou Harris, Allied Theatres Circuit director, back to duties after serious illness.

Alliance opened a Peru, Ind., ozoner, which makes 14 in circuit.

Chi Tribune reports increase of 18% in theatre advertising this year over 1952, with three full-page color ads purchased by UA, each going at $5,000 per page.

MINNEAPOLIS

"Band Wagon" opened at Northshore, Duluth, Minn., to two of biggest days in theatre's history.

Local RKO-Orpheum canopy informing public it's offering the "works" 3-D, widescreen, stereophonic sound and Technicolor.

"Shane" now being offered for first time in local nabe and suburban houses at regular admissions.

Berger circuit planning to spend $80,000 to facelift nabe Paradise here.

Paramount circuit sponsoring benefit showing of "Little Boy Lost" at Radio City here to raise funds to lift home mortgage for recently widowed polio victim who's confined to wheel chair. Her husband was killed in auto accident.

Encouragement for exhibitors found in Minneapolis Federal Reserve bank's July report, showing that upper Midwest business activity is keeping ahead of fast 1952 pace.

Fifteen northeast Minneapolis merchants cooperating with reopened indie nabe Avion in ticket giveaway gimmick for children's Saturday matinee shows.

Radio City here to have Twin Cities' exclusive theatre telecast of Marciano-LaStarza heavyweight championship fight.

Bill Mussman, Paramount assistant branch manager, in St. Barnabas hospital for rest and observation.

PHILADELPHIA

Ray Whitley, film cowboy star, in to visit his wife's folk, and make series of personals throughout area.

Bill Hammer in to exploit "I, the Jury," shepherded around by UA flack Max Miller.

Mickey Greenwald, formerly of Stanley Warner shorts department, now a booker at Republic.

Sam Diamond, 20th Fox branch manager, announced five-week testimonial drive.

KANSAS CITY

Fiesta, subsequent-run house shuttered here and then converted into a ballroom. Theatre opened in 1909 as the Lindbergh. Building purchased by George Tidona, one-time orch leader who now operates a ballroom.

Maurice Drucker, recently ticketed by Loew's to become manager at Midland, in from Providence to pick up the reins.

OMAHA

Dan Flanagan has taken over management of Pioneer and Trail Drive-in Theatres in addition to running Hiawatha, Kans., house.

Exira, Ia., Theatre started expansion program, and gifted with congratulatory editorial in town's newspaper.

Bill Miskell Thursday (20) celebrated 10 anni as Nebraska-Western Iowa manager for Tri-States Theatre Corp. Showman also doubles as chairman of Omaha's Police Civil Service Commission.

O. C. Johnson installing curved, widangle screen at his Airport Drive-In here.

Howard Kennedy opened his Broken Bow, Neb., Drive-In Thursday (20). It has capacity of 400 autos.

Upbeat in Twin Cities Gives Exhibs New Lease; More H.O.'s, Heftier B.O.

Minneapolis, Aug. 25.

Improving business in Minneapolis and St. Paul downtown theatres this summer is engendering some local trade circle optimism regarding exhibition's future.

It's pointed out that there have been more holdovers, longer runs and heftier grosses than in other recent comparable periods.

While the out-of-town boxoffice has become spotty and the situation as far as Twin Cities' neighborhood and suburban houses are concerned, still leaves much to be desired, the loops have been "looking up," according to Harry B. French, Paramount circuit president.

Many of the territory's smaller towns are believed adversely affected currently by TV's initial arrival in their midst and slumping farm income that's coincident with a rise in living costs to a new height.

But the recent succession of substantial grosses and the fact that an unusually large number of pictures within a comparatively short time have been able to chalk up hefty tallies attest to exhibition's soundness and outstanding films' continued ability to draw large numbers of people away from their home TV sets or outdoors into theatres, it's pointed out by Harry H. Weiss, RKO Theatres district manager, whose three Twin Cities' downtown houses are enjoying their largest summer patronage of recent years. Incidentally, he also points out, these outstanding pictures have been unusually numerous this summer.

Exhibition's outlook in these parts is considerably brightened by the present uptrend, Weiss believes. There's added significance in the fact that an unusually large number of "flat" pictures have played an important part in it, he feels.

Await Verdict

Continued from page 3

some studios to stay clear of CinemaScope. The Paramount slate includes no anamorphic films, nor does the Universal lineup, even though U may end up with some releases leased in an anamorphic process.

Having spent a great deal of money on buying 3-D equipment, theatre ops in many instances feel they've been let down by the production end since the quality of 3-D releases hasn't been up to par. "They thought they could rely on gimmicks and now they've found out they can't," one exhib observed. He went on to say he thought it important to establish CinemaScope's drawing power before investing in it.

While equipment people were generally impressed with 20th's four-track stereophonic sound on a single strip of film with the pic mage, they were also not quite sure whether the mechanism had been fully developed and satisfactorily tested. One question that is left open, for instance, is how long the magnetized striping would stay on the film and what sort of beating it could take. Exhibs are impressed with directional sound. At the same time, a good many voice the opinion that it may not make too much difference and that the cost of the sound may be out of proportion to its ability to stimulate attendance.

There is a fear that the b.o. attraction of the wide screen may be limited and be of real value for only a few pix. Being in generally poor financial shape, many exhibs are in no mood for experimentation and, not unlike the studios, are taking the tack that it would be wise for them to sit back and see how the other fellow is making out. This, it's explained, is part of the reason why, with more than 4,000 applications on hand, 20th has only about 1,000 U.S. orders for its CinemaScope package. Hesitancy to buy is particularly pronounced with the smaller houses where the expanded screen may be of limited advantage.

Indie Snags Finney Yarn

Film and TV rights to "Five Against the House," Good Housekeeping serial by Jack Finney, have been acquired by indie producer Sidling Sillphant.

He plans to make the pic next summer.

'Lost' Preem

Continued from page 3

publicity boosts plus the services of numerous name members of the fourth estater outfit. Among them are John Charles Daly, ABC v.p. and emcee of the CBS TV-er, "What's My Line?," and columnist Bob Considine, who appear together in a "Boy Lost" trailer which Par already has completed.

Additionally, numerous other press reps are in line to do special pieces for and about the pic.

Picture Grosses

WASHINGTON

(Continued from page 11)

$6,000 for third consecutive week. Holds indef.

Keith's (RKO) (1,949; 90-$1.25)—"All I Desire" (U). Good $9,000. Last week, "Mighty Joe Young" and "Isle of Dead" (RKO) (reissues), $8,000 for oldies.

Metropolitan (SW) (1,200; 55-85)—"Law and Order" (U). Okay $5,000. Last week, "Take Me to Town" (U) $4,500.

Palace (Loew's) (2,370; 55-85)—"Mr. Scoutmaster" (20th) (2d-final wk). Nosedived to fair $8,000 after $13,000 last week.

Playhouse (Lopert) (435; 55-$1)—"Moon Is Blue" (UA) (6th wk). Amazing $8,000 after last week's $7,500. Holds on.

Warner (SW) (2,174; 55-85))—"War of Worlds" (Par). Smash $17,500. Last week, "Stranger Wore Gun" (Col), $13,500.

Trans-Lux (T-L) (600; 55-$1)—"Let's Do It Again" (Col) (4th-final wk). Nice $4,000 after $4,500 last week.

'STALAG' LUSTY 11G, PORT.; 'ROSE' TRIM 15G

Portland, Ore., Aug. 25.

Biz is still on the upgrade here despite continued extreme heat and transient name outdoor attractions. "Stalag 17" and "Sword and Rose" both are big on first sessions. "Gentlemen Prefer Blondes" continues lively in second round in two houses. "Scoutmaster" shapes okay at Paramount.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Stalag 17" (Par). Loud $11,000 or near. Last week, "Sangaree" (Par) and "Marksman" (AA), $7,900.

Guild (Parker) (400; $1)—"Importance Being Earnest" (U) (2d wk). Fine $1,800. Last week, $2,700.

Liberty (Hamrick) (1,875; 65-90)—"Sword and Rose" (RKO). Fancy $15,000. Last week, "Trader Horn" (M-G) and "Sequoia" (M-G) (reissues) (5 days), $5,800.

Mayfair (Evergreen) (1,500; 90-$1.25)—"Moon Is Blue" (UA) (4th wk). Stout $7,500. Last week, $8,000.

Oriental (Evergreen) (2,000; 90-$1.25)—"Gentlemen Prefer Blondes" (20th) (2d wk). Big $4,000. Last week, $7,000.

Orpheum (Evergreen) (1,750; 90-$1.25)—"Gentlemen Prefer Blondes" (20th) (2d wk). Lively $9,500. Last week, $15,000.

Paramount (Evergreen) (3,400; 65-90)—"Mr. Scoutmaster" (20th) and "Clipped Wings" (AA). Tall $9,000. Last week, "Kid From Left Field" (20th) and "Glory Brigade" (20th) $7,000.

KANSAS CITY

(Continued from page 11)

and "Serpent of Nile" (Col) (2d wk), $9,000.

Missouri (RKO) (2,650; 75-$1)—"Devil's Canyon" (RKO) and "Night Without Stars" (RKO). Big $9,000. Last week, "Mighty Joe Young" (RKO) and "Isle of Dead" (RKO) (reissues), $6,000.

Paramount (Tri-States) (1,900; 65-85)—"Stalag 17" (Par). Snappy $9,000. Last week, "Charge Feather River" (WB) (2d wk), $8,000 at 75-$1 scale.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"Gentlemen Prefer Blondes" (20th) and "Murder Without Tears" (AA) at Tower and Granada (2d wk). Socko $14,000. Last week, $28,000, biggest take in years.

Vogue (Golden) (550; 65-85)—"Importance Being Earnest" (U) (4th wk). Nice $1,600. Holds. Last week, $2,000.

MINNEAPOLIS

(Continued from page 10)

"Thunder Bay" (U) (2d wk), $4,500 at 65-85c scale.

State (Par) (2,300; 65-85)—"Return to Paradise" (UA). Highly regarded picture, but mild $8,500. Last week, "Farmer Takes Wife" (20th), $6,500.

World (Mann) (400; 55-$1.20)—"Moon Is Blue" (UA). Really soaring. Publicity attendant upon unsuccessful move to ban it in St. Paul and "adults only" tag all help to spell bonanza. Giant $8,500. Last week, "Lili" (M-G) (4th wk), $2,900 for 6 days.

A. H. FISHER TO RKO

A. H. Fisher, for past seven years Republic's district manager in mid-west, has joined RKO.

He'll be special rep in the short subjects and 16m departments.

Heat Ups St. Loo; 'Witch' Plus 'Bay' Fast $16,500, 'Paradise' 14G, 'Maze' 9G

St. Louis, Aug. 25.

Blast of hot, sultry weather over weekend is credited with helping biz at mainstem houses this stanza. "Return To Paradise," fine at Loew's, and "Thunder Bay," at Ambassador, with "White Witch Doctor," fancy at Ambassador, pace the newcomers. "The Maze" is rated good at the St. Louis. "Shane" still is smash in second round at the Fox.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"White Witch Doctor" (20th) and "Thunder Bay" (U) (2d wk). Fine $16,500. Last week, "Inferno" (20th), $14,500.

Fox (F&M) (5,000; 90)—"Shane" (Par) and "Prince of Pirates" (Col) (2d wk). Sock $19,000 after $31,000 initial frame.

Loew's (Loew's) (3,172; 50-75)—"Return to Paradise" (UA) and "Heart Goes Crazy" (UA). Neat $14,000. Last week, "Band Wagon" (M-G) and "Bandits of Corsica" (UA) (2d wk), $11,000.

Pageant (St. Louis Amus.) (1,000; 90)—"Importance Being Earnest" (U). Fine $3,500. Last week, "The Mudlark" (20th), $3,000.

St. Louis (St. L. Amus.) (4,000; 60-75)—"The Maze" (AA) and "Clipped Wings" (AA). Good $9,000 or over. Last week, "Thunder Bay" (U) and "Prowlers of Everglades" (RKO), $9,000.

Shady Oak (St. L. Amus.) (800; 90)—"Man on Tightrope" (20th). Trim $3,000. Last week, "Sea Around Us" (RKO) (3d wk), $2,500.

'Blondes' Great 32G, Denver; 'Stalag' 15G

Denver, Aug. 25.

"Gentlemen Prefer Blondes" is packing the Denver and Esquire currently, with a terrific total for the two spots. Pic holds in both locations. It is one of the few films ever to hold in the two houses. "Moon Is Blue" is building, with substantially better trade in its sixth week than the fifth. "Stalag 17" is smash at Denham and holds. Four first-runs are using reissues currently awaiting the arrival of Labor Day, and bigger pix.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85)—"Moon Is Blue" (UA) (6th wk). Pushing up to solid $7,000 or better. Last week, $6,500.

Broadway (Wolfberg) (1,200; 50-85)—"Band Wagon" (M-G) (3d wk). Fair $6,500. Last week, $8,500.

Denham (Cockrill) (1,750; 50-85)—"Stalag 17" (Par). Smash $15,000. Last week, "Arrowhead" (Par), $8,500.

Denver (Fox) (2,525; 50-85)—"Gentlemen Prefer Blondes" (20th). Sock $25,000. Holds. Last week, "Return to Paradise" (UA) and "Northern Patrol" (AA), $17,000.

Esquire (Fox) (742; 50-85)—"Gentlemen Prefer Blondes" (20th). Smash $7,000. Stays over. Last week, "Return Paradise" (UA) and "Northern Patrol" (AA), $5,500.

Paramount (Wolfberg) (2,200; 50-85)—"Cruisin' Down River" (Col) and "Last Posse" (Col). Good $11,000. Last week, "Man From Alamo" (U) and "Take To Town" (U) $10,000.

CLEVELAND

(Continued from page 10)

week, "So This is Love" (WB), $13,000.

Hipp (Telemgt) (3,700; 55-85)—"City of Bad Men" (20th) and "Blueprint For Murder" (20th). Okay $12,000 or over. Last week "Stranger Wore Gun" (Col), $14,000.

Ohio (Loew's) (1,200; 55-85)—"Return to Paradise" (UA) (m.o.). Fast $8,000. Last week, "Band Wagon" (M-G) (m.o.), $9,000.

Palace (RKO) (3,300; 55-85)—"Devil's Canyon" (RKO). Fair $10,500. Last week, "Sword and Rose" (RKO), $14,500.

State (Loew's) (3,450; 55-85)—"Caddy" (Par). Sock $20,000. Last week, "Return to Paradise" (UA), $13,500.

Stillman (Loew's) (2,700; 55-85)—"Shane" (Par) (m.o.) (5th wk). Big $9,000, following $10,000 last week.

Tower (Telemgt) (485; 55-85)—"Ma, Pa Kettle on Vacation" and "White Lightning" (AA). Fine $3,000 or close. Last week, "Pathfinder" (Col) and "All Ashore" (Col), $2,500.

America Greets:

CHIQUITA and JOHNSON

Arriving Triumphantly in New York,
Thursday, August 27th,
Making Their American Debut as
Guest Stars on

Ed Sullivan's
"TOAST OF THE TOWN"
CBS-TV
Sunday Night, August 30th, 8 P.M.

After having just concluded
A most successful eleven-month
Starring engagement at
The world famous "TROPICANA" Night Club, Havana,
This brilliant acrobatic dance team
Has thrilled audiences for eight months
At the exclusive "EL PATIO," Mexico City, and
THE COPACABANA, Rio de Janeiro.
They have appeared in Rome, Paris, Cairo,
London, Athens and Turkey.

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Mexico City — London — Paris — Beverly Hills

FCC RELEASES PRIORITY LISTS ON HEARINGS FOR COMPETING CHANNELS

Washington, Aug. 25.

Carrying out its revised procedure for getting TV soonest to places without service or with fewest stations, the FCC yesterday (Mon.) issued its first list of cities which will receive priority in scheduling of hearings on competing channel applications.

List is divided into two categories: (A) communities with no stations on air, regardless of whether permits have been issued; and (B) cities with one or more stations in operation arranged according to number of outlets in each.

Commission said that processing of contested applications (scheduling of hearings) will involve alternate handling in each category—all applications for the first city in group (a), all applications for the first city in group (b), etc.

New lists will be published every two months to reflect changes in priorities as new stations come into operation or new applications are filed from unlisted cities.

In preparing list, the Commission considered an operating station in a hyphenated city (such as San Francisco-Oakland) as an outlet in each. In cases where a station is operating within 15 miles of a listed community, latter is not considered as having a station.

73 In Group A

Group (a) list contains 73 communities without local stations which are waiting for action on competitive applications. First and largest city on list is Des Moines with a population of 178,000. Smallest is Henderson, Nev., with 3,643.

Group (B) list contains 44 cities, headed by St. Louis, largest city in U.S. with only one station. Last city on list is Los Angeles, which has seven outlets on air.

It's expected that all pending contested applications, totaling about 525,115 of which are in hearing, will be given hearing dates within two years. Agency now has 14 examiners for hearing cases, two of which were recently hired under increased appropriations provided by Congress. More ex-

(Continued on page 38)

Eureka! Y&R To Produce TV Show

Young & Rubicam is taking over production reins on the new Paul Winchell TV show for Procter & Gamble, which preems this Sunday (30) on NBC in the 7 to 7:30 p.m. slot.

Decision of Y & R to move in was the result of NBC's Pete Barnum and Lester Vail being yanked from the program, reportedly because the client and agency were unhappy with their audition program. Barnum was down as producer; Vail as director. Joe Scibetta will now produce for the agency.

For Y & R it represents a complete reversal of a trend which finds the agency riding wide and handsome with outside packages and web controlled programs.

MODERNAIRES' CBS-TV DEAL; SET FOR CROSBY

The Modernaires, singing quintet, have signed an exclusive CBS-TV deal and will be a permanent fixture on the "Bob Crosby Show" teeing off Sept. 14 as a cross-the-board half-hour from the net's TV City on the Coast. Coincident with that spotting will come a reorganization of Crosby's Bobcats orch for the daytime musical series slotted 12:30 p.m. Coast time (following "The Big Payoff"). Vocal group mark a return to the Crosby camp, having done a stretch of some six years with him on the "Club 15" radio show.

Hubbell Robinson, Jr., the net's program veeper, and Harry Ackerman, Coast chief, in planed to New York last week with a kinnie of the show and gave it the pep talk treatment before CBS sales execs. The Tuesday and Thursday segments already have been sold, to American Dairy Assn.

AFL-CIO TO MERGE —AS TRUMAN SPONSOR

The AFL and CIO, though still miles apart as regards any possible merger, have decided to pool their facilities to sponsor Harry S. Truman's Labor Day speech from Detroit on NBC-Radio, ABC-Radio and NBC-TV. The former President will speak on Sept. 7 from Cadillac Sq. in Detroit at 1:30 p. m., with Detroit stations carrying the talk live and feeding the networks for delayed broadcasts.

Joint sponsorship by the unions was arranged by Morris S. Novik, radio-TV consultant to the AFL and to the CIO's United Auto Workers. ABC will carry the speech from 3:30 to 4 p. m., NBC-TV will play a hot kinnie from 4:30 to 5, and NBC-Radio will air the speech from 10:30 to 11 p. m. the same night.

Coin No Object as Chi Used Car Dealers Battle For TV Pix Audiences

Chicago, Aug. 25.

A battle royal is shaping up between two local car dealers here in an attempt to snare the attention of the Sunday night movie audience. Regardless of the outcome, TV is sure to be the inevitable winner to the tune of some $165,000.

Jim Moran, whose 10 p.m. film features on WGN-TV have had little rivalry for four years, will get head-on competition from rival car dealer, Peter DeMet, who will slot films in the same time period via WGKB early in September.

DeMet has purchased a 13-week bundle of pix at a price that averages a reported $3,000 per film. Included in the package are two documentaries, three English, and eight American products of 1949-50 vintage. Titles of the Hollywood flicks include, "Champagne for Caesar," starring Ronald Colman and Vincent Price; "D. O. A.," with Edmund O'Brien and Luther Adler; "My Dear Secretary," featuring Laraine Day and Kirk Douglas, and the Mickey Rooney-Thomas Mitchell starrer, "Big Wheel."

Moran will counter with such films as "The Strange Woman," with Hedy LaMarr and George Sanders; the Britisher, "Night Train," with Rex Harrison and Margaret Lockwood starred; "Lady of Burlesque," featuring Barbara Stanwyck and Michael O'Shea, and the Groucho Marx starred "Copacabana."

Figuring the cost of the package, time, talent, etc., Moran estimates the deal will cost him close to $100,000. DeMet says his bankrolling will come to $65,000 for the same 13-week period.

Stuhler to SSC&B

William R. Stuhler, formerly a partner and v.p. of Price Robinson & Frank agency, Chicago, is joining Sullivan, Stauffer, Colwell & Bayles, effective Sept. 8.

He'll take charge of all talent and new programs for the agency.

JIMMY NELSON
DANNY O'DAY AND HUMPHREY HIGSBYE
PERSONAL MANAGEMENT
LOUIS W. COHAN
1776 Broadway, N. Y.

'Father' Has TV Cross to Bear

There's still nearly three months left to resolve matters before the show preems in November, but at the moment the CBS-TV "Life With Father" series is still very much up in the air. Instead of having a New York origination, the show moves to the Coast (as a CBS-TV City entry), with indications that Fletcher Markle will get the nod as producer. Initial teletranscription auditions had Ezra Stone as producer-director, but with the show's shift to the Coast, Stone has bowed out. (Markle had hoped to do an hour drama show from the Coast but when Sherwin-Williams lost sponsorship interest, plan was dropped).

Who gets the leads is still up in the air. Dennis King and Martha Scott played the Howard Lindsay-Dorothy Stickney ex-legit roles in the TV pilots, but both will probably be replaced for the "new version" from the Coast.

Whatever the changes, it's all subject to the approval of Lindsay and Russel Crouse, who wrote the legit play, and Mrs. Clarence Day, widow of the "Life With Father" creator. All have a voting and financial stake in the upcoming CBS-TV series.

Trim 'Captain Video'

DuMont network has decided to trim "Captain Video" from a half-hour strip to 15 minutes across-the-board. Effective Sept. 21, the space adventure will air from 7 to 7:15 p.m., with "Marge and Jeff," a situation comedy, moving into the 7:15 to 7:30 spot.

"Video" has been a sustainer for the past couple of months, since General Foods decided to drop its three-a-week sponsorship.

Network Radio Premieres

AUG. 26-SEPT. 5

Following is a list of shows, either new or returning after a summer hiatus, which preem on the four major networks during the next 10 days:

AUG. 31

Modern Romance. Drama, ABC, Monday-thru-Friday, 11 to 11:15 a.m., sustainer (till Oct. 5, then Ex-Lax sponsors Monday, Wednesday and Friday, via Sullivan, Stauffer, Colwell & Bayles).

Perry Como Show. Music, MBS, Monday, Wednesday and Friday, 7:45 to 8 p.m., Chesterfield, via Cunningham & Walsh.

Tell It to the Judge. Audience participation, ABC, Monday-thru-Friday, 11:15 to 11:30 a.m., sustainer.

SEPT. 1

Dragnet. Drama, NBC, 9 to 9:30 p.m., Chesterfield, via Cunningham & Walsh.

Bonnie Lou and Her Boys. Music, MBS, Tuesdays and Thursdays, 7:50 to 8 p.m., Sustainer

SEPT. 3

Time for Love (Marlene Dietrich). Drama, CBS, 9:30 to 10 p.m., Jergens Lotion, via Robert W. Orr.

Gillette Cavalcade of Sports. Boxing, ABC, 10 p.m. to conclusion, Gillette Safety Razor Co., via Maxon.

TV Network Premieres

AUG. 26-SEPT. 5

Following is a list of shows, either new or returning after a summer hiatus, which preem on the four video networks during the next 10 days.

AUG. 27

Place the Face. Audience participation, CBS, 10:30 to 11 p.m., Toni Co., via Leo Burnett (alternate weeks only).

Treasury Men in Action. Drama, NBC, 8:30 to 9 p.m., Borden's Instant Coffee, via Doherty, Clifford, Steers & Shenfield.

AUG. 28

The Big Story. Drama, NBC, 8 to 8:30 p.m., Pall Mall and Simoniz (alternate sponsors), both via Sullivan, Stauffer, Colwell & Bayles.

AUG. 29

Ethel and Albert. Situation comedy, NBC, 7:30 to 8 p.m., Sunbeam Co., via Perrin-Paus.

Tom Corbett, Space Cadet. Kids adventure, DuMont, 11:30 to 12 a.m., International Shoe Co., via D'Arcy (alternate weeks only).

Tootsie Hippodrome. Kids variety, ABC, 10 to 10:30 a.m., Sweets Co. of America, via Moselle & Eisen.

AUG. 30

Paul Winchell Show. Comedy-variety, NBC, 7 to 7:30 p.m. Procter & Gamble, via Young & Rubicam.

You Are There. Documentary-drama, CBS, 6:30 to 7 p.m., Electric Light & Power Co's of America, via N. W. Ayer; Prudential Co., via Calkins & Holden, Carlock, McClinton & Smith (alternate sponsors).

AUG. 31

Dotty Mack Show. Music-pantomime, ABC, 8 to 8:30 p.m., sustainer.

Robert Montgomery Presents. Drama, NBC, 9:30 to 10:30 p.m., Lucky Strike, via BBD&O; S. C. Johnson & Sons, via Needham, Louis & Brorby (alternate sponsors).

SEPT. 1

Armstrong Theatre. Drama, NBC, 9:30 to 10 p.m., Armstrong Cork Co., via BBD&O.

Fireside Theatre. Drama (film), NBC, 9 to 9:30 p.m., Procter & Gamble, via Compton.

Jane Froman Show. Music, CBS, Tuesdays and Thursdays, 7:45 to 8 p.m., Revlon Products (Tuesdays), via William H. Weintraub; General Electric (Thursdays), via BBD&O.

SEPT. 2

My Little Margie. Situation comedy (film), NBC, 8:30 to 9 p.m., Scott Paper Co., via J. Walter Thompson.

This Is Your Life (Ralph Edwards). NBC, 10 to 10:30 p.m., Hazel Bishop, via Raymond Spector.

SEPT. 4

Gillette Cavalcade of Sports. Boxing, NBC to 10 p.m. to conclusion, Gillette Safety Razor Co., via Maxon.

Mama. Drama, CBS, 8 to 8:30, General Foods, via Benton & Bowles.

Ted Fetter to CBS-TV

Ted Fetter has resigned from BBD&O agency, where he has been identified with the "Hit Parade" TV show, to join CBS-TV.

Fetter will work in color television programming.

CBS Radio's Sunday One-Shot Reprise Of Summertime Entries

In what's considered a unique pitch to spotlight its continuing segments to vacation returnees, CBS Radio next month will launch one-shot Sunday at 6:30 to 7 p. m. repeats of programs which teed off the past summer or earlier this year. On Sept. 6 the network will reprise "Cathy & Elliott Lewis Onstage" and will follow on successive Sabbaths with "21st Precinct," "Rogers of the Gazette" and "Crime Classics" in that order, winding on Sept. 27.

"Onstage" preemed in the prehot weather period and the other three during the dog days. Lewis, producer of "Onstage" and "Crime Classics," will host-intro the rebroadcasts of "representative scripts."

The network not only has its sights on the audience-hiatus target but thinks a whole new fall and winter listenership can be built via the reprise gimmick in the Sunday September slots.

BUY RADIO TIME TO PLUG NEW TV STATION

Louisville, Aug. 25.

WKLO-TV, scheduled to start operations in late September, is using a heavy radio schedule to promote its TV venture. Station is not only using announcements on its own WKLO, but has signed with WKYW, a local daytimer, for its signoff announcements to promote WKLO-TV's evening video schedule.

Joe Eaton, WKLO and WKLO-TV general manager, said advertising buy was made because "radio advertising is and always will be a good buy and should not be overlooked in any way."

Cronyn, Tandy AM'er

Hume Cronyn and Jessica Tandy have been pacted by NBC Radio for a half-hour situation comedy series.

The Mr. & Mrs. thesping team has been touring with the legit click, "Fourposter."

Chi WNBQ Hangs Out SRO Shingle

Chicago, Aug. 25.

WNBQ (NBC-TV) finds itself in the enviable position of turning potential clients away. According to TV sales chief John McPartlin, all the station's Class A time is sold out.

Latest sales reported by NBC-Chi's director of sales, Charles Dresser, include a complete sellout of all 20 local news cut-ins on "Today." Bankrolling of the last five one-minute spots available cross-the-board is by General Electric through J. R. Pershall. Order is for 13 weeks.

South Side Petroleum Co., through Fulton Morrisey will pick up the tabs for the 6:20 to 6:30 p.m. "Town Crier" for 13 weeks, starting Sept. 2. The cross-the-board five-minute "Dorsey Connors Show" in the 6:15 p.m. slot has been ordered by Perfect Plus Hosiery Mills through Arthur Meyerhoff for 13 weeks, beginning Sept. 16. Chicago Federal Savings & Loan Assn. through Critchfield agency is bankrolling the Monday and Friday, 10 to 10:15 p.m. newscasts for 13 weeks, starting Sept. 18.

Only availabilities on the station at present, according to McPartlin, are the unsponsored portion of the 80% bankrolled "Bob & Kay Show," the 12:45 to 1 p.m. segment of the 30-minute cross-the-board "Animal Playtime," the 6 to 6:30 p.m. slot on Saturdays and the 11 p.m. to conclusion time block on Sundays.

McPartlin says spot sales have also been heavy with all double A and A breaks sold. "August sales," he said, "will probably top July's record."

Chicle Axes 'Judy'

American Chicle is dropping "A Date With Judy" on ABC-TV, with the last telecast of the series scheduled for Sept. 30. Budgetary problems cued the decision by Chicle to axe the show.

ABC-TV will replace it starting Oct. 7 with "Inspector Mark Sabre—Homicide Squad," which Sterling Drugs will bankroll. Filmed series, which stars Tom Conway, went off the air for a summer hiatus. It previously aired Mondays at 8. ABC-TV won't sustain "Date With Judy," since it's not a network-controlled package.

GODFREY: MAN OR SUPERMAN?

'Home' Is What You Make It

Multiple auditioning on the projected hour-long "Home" show at NBC-TV (noontime counterpart of "Today" designed as a women's magazine of the air) represents something unique in TV programming preparation. Auditions get under way this week, but with three different versions—to bring the show in on three different price levels ranging from $30,000 to $40,000 a week—going before the cameras. One will feature Jane Pickens as the femcee; another Fran Allison. It was hoped to get Ted Mack for the third but he pulled out. Several of the program components which will wind up on all the audition versions include Frank Blair handling news; Mary Mannan on women's service features, and Bobby Sherwood as a male foil.

When the new season tees off in September it's planned to pretest various segments of the "Home" show on a variety of TV programs.

In view of the $30,000 weekly production tab for even the cheapest of the three auditioned versions, it's still considered a moot point whether NBC will go out on a sustaining limb and preem the show before getting any sponsor commitments.

Azcarraga-O'Farrill Mex Standoff; Just Like Sarnoff & Paley in U. S.

Mexico City, Aug. 25.

While competition for viewer-attention on Mexico City's 50,000 TV screens dingdongs back and forth between Emilio Azcarraga's Channel 2 and Romulo O'Farrill, Jr.'s Channel 4 as merrily as NBC vs. CBS in New York, a deal between the two economic giants of Mexico looks nearer each week. Catalyst in the touchy negotiations is ex-New Yorker, ex-Texan Monte Kleban, who occupies the unique position of only one who can arrange meetings between Don Emilio and the O'Farrills, newspaper-publishing father and TV-operating son.

Already accomplished are partnership agreements between Mexico's version of David Sarnoff and Bill Paley to build and operate relay stations in nine Mexican cities not currently receiving TV, construction dates indefinite. In Mexico City, (location of more than 90% of the TV sets south of the border) O'Farrill's XHTV continues to battle it out with Azcarraga's XEW-TV like tycoons of old. O'Farrill's top-circulation daily, Novedades, lists only programs on O'Farrill's channel; a rival paper, long friendly to Azcarraga, nixes mention of anything but Don Emilio's telecasts.

Basis for the projected partnership in Mexico City is programming. Ripley: Azcarraga's huge Televicentro, with a dozen studios, stands mostly idle, while O'Farrill's four hours of nightly live programming come out of two beat-up studios in two different buildings. Although consolidation of production in Televicentro seems obvious to the observer, Azcarraga and O'Farrill keep circling the partnership as cagily as two fencers.

Meanwhile, both TV tycoons keep themselves busy in other TV ventures. Azcarraga distributes Mexican-made feature films to himself, O'Farrill, Cuba, Puerto Rico, Venezuela and other Spanish-speaking countries, out of a block purchase of 1,200 features he made recently. O'Farrill is part-

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Kid Stuff?

"Excursion," NBC-TV's junior version of the CBS-TV "Omnibus" and under its announced format heavily slanted toward the moppet viewer, will break out some time in October — probably around Hallowe'en—with an original cartoon.

The cartoonist pacted is none other than Charles Addams, noted in his New Yorker mag output as one of the most macabre sketchers extant and whose wraith-like creatures have scared the wits out of many an adult.

TV 'Omnibus' To Spot Top Comics In 'Slice of America'

Departing in the overall from its last season's baptismal approach CBS tele's forthcoming "Omnibus" will be given an Americana and documentary treatment and each show will be unified under that kind of framework as a running theme. With Alistair Cooke again in the frontal spot as emcee and mood-setter, the late Sunday afternoon 90-minuter also will present top comics, among other type talent, to carry out the new format.

Last season, it's recalled, among the funnymen disporting on "Omnibus" were a tandem of Bert Lahr and Bobby Clark, but for the new pattern, the buffoons will be more in the "this is the way it used to be" or "slice of America" tradition. To accomplish its purpose, the show will occasionally have to dig into the celluloid files. For instance, there'll be one-reelers of the late Robert Benchley and W. C. Fields in scenes characteristic of the duo, the footage being cleared for the purpose by the various major studios involved.

"Excursion," the moppet edition of "Omni" on NBC video, with Burgess Meredith emceeing, will confine itself largely to adaptations of w.k. juvenile books such as Mark Twain's classicology. Sugar Ray Robinson will do a "Huck Finn" chapter and pantomimist Jimmy Savo will enact some cartoon characters.

Larry Storch TV Summer Casualty

It looks like the Larry Storch show will wind up as a permanent casualty when Jackie Gleason returns to take over the Saturday night 8 to 9 period on CBS-TV next month. Storch has been filling the period (with SRO sponsorship status) during the Gleason layoff, but the network confesses that the high expectations cherished for the emergence of Storch as a topflight TV comic haven't materialized, at least in hour form.

There's a slim possibility that a Storch show in half-hour form may be "held in abeyance" should time open up, but at the moment there are no definite plans for his TV future at CBS.

CELESTE'S 30G TV'ER MAKES AGENCY ROUNDS

Pilot of the Celeste Holm television series has arrived in New York from the Coast and is being shown to agencies. Price tag is $30,000 for the half-hour show.

Comedy drama series, called "Carolyn," is being scripted by Jean Holloway. It's understood Miss Holm has a 50% stake on a sponsorship royalty deal under her exclusive pact with the network.

TRADE PONDERS NEW 'INCIDENT'

By GEORGE ROSEN

Arthur Godfrey's one-man, last-minute decision to lop off last week's installment of "Talent Scouts" on CBS-TV as "substandard entertainment" with the substitution of a makeshift, capsule version of his "Godfrey & Friends" show, has set off a chain reaction of confusion, wonderment, threats and anxieties that's perhaps unprecedented.

This week the network was weighing such contradictory repercussions as (1) "Talent Scouts" sponsor, Lipton Tea, serving notice even before the show was off the air that it would not pay for a show that wasn't ordered; (2) threats of one of the performers who had been given the Godfrey boot to bring suit against the network; (3) a veritable deluge of telephone calls (with only two dissents) approving of the Godfrey gesture as "one more evidence that he's always thinking of his audience."

Last week's "Talent Scouts" grand slam followed by only a week a succession of incidents in which Godfrey, still "remoting" his multiple AM-TV chores from his Virginia farm while recuperating from his hip operation, trespassed on sensitive areas on three different occasions, creating no little uneasiness among the Columbia boss men. These included a blast at the U. S. press in general; a swipe at the NBC opposition; response to a Washington medico's letter with a travesty on the medical profession that inspired some litigation threats.

The CBS high command nonetheless doesn't take too dim a view of the "Talent Scouts" incident, even feels that it was within Godfrey's province to do as he did. Trade debate last week questioned whether any performer has such a right to indiscriminately knock off a show at last-minute's notice and substitute another. CBS checked the small print in the contracts and was satisfied that the aspiring standup comic threatening action because of the lopoff hasn't a leg to stand on. And if, as now appears likely, Lipton Tea will "forgive and forget," it's because neither the network, the sponsor nor Godfrey has lost sight of the fact that, with perhaps the lone exception of Sir Thomas Lipton himself, Godfrey single-handedly has parlayed the tea product into an era of new riches. Godfrey, too, knows that he alone rates all the credit for enabling Lipton Tea and its parent Unilever operation to pick up a defunct soup company for $7,000 and translate it into a multi-million dollar subsidiary payoff. Hence, Godfrey's response to Lipton's disturbed reaction to last week's incident was, in effect, "Okay, if they feel that way about it let's not do a 'Talent Scouts' show next week, either." Nobody in the history of CBS ever made such a statement before.

Keg of Dynamite

The CBS brass recognizes that it must constantly alert itself to the fact that, in Godfrey, the network is sitting on a keg of dynamite. Actually, however, it feels that the "high mark" of anxieties and apprehension was two and three seasons ago, and that since then there's been a tapering off, despite the new "incidents." Long back CBS recognized the economic necessity of accepting the so-called Godfrey "transgressions" without making too great an issue of them or jeopardizing the web's relations with its No. 1 billings "hero."

The web's attitude hasn't changed. That becomes understandable when it's realized that The Godfrey, through his multiple daytime-nighttime, radio-television exposure fetches the network a net profit of $7,000,000 annually (with gross billings reportedly in excess of $15,000,000). Godfrey himself, it's been estimated, grosses between $900,000 and $1,000,000 a year (although what he

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ABC-TV 'Big 3' Bid Gives DuM Clear Sailing in Low-Price Field

What a Day!

J. Walter Thompson agency found itself with an embarrassing talent conflict on competitive networks last Thursday (20).

While the agency's "Ford Theatre" playback of a Lauraine Day vidfilm was showing on NBC-TV, the agency's "Lux Video Theatre" was displaying the same star's histrionics on CBS-TV.

Emergence of the revitalized ABC-TV as a potential threat to NBC and CBS has had the odd effect of enhancing the DuMont web's stature in the billings and programming field. DuMont, still in fourth place in the network race, has always stressed an "economical" operation and has pitched its shows at the advertiser with the moderate budget. With ABC-TV now entering the blue-chip class, DuMont has the lower-price field all to itself.

The odd situation is just one reflection of a number of paradoxes in the DuMont operation. While the network has struck out on its own in the field of low-cost program, it's also becoming a resting place for shows and talent originated on other webs. And while it's generally been rated fourth among the networks, with little entre into the single-station market, it's managed to get the largest station clearance for a single show for its Bishop Sheen "Life Is Worth Living"—108 stations, and opposite Milton Berle, yet.

Network, though now in the position of calling its shots for the nighttime low-budget advertiser, is spending more money than ever before for programming. Web, which signed Joseph Schildkraut for a dramatic series a few weeks ago, and this week pacted the Chicago Symphony Orch for an hour-long weekly telecast, is now dickering for the services of Sam Levinson, both to serve as a DuMont staffer and to do a special show.

'Not Competing With ABC'

Web denied reports however, that it is planning a multi-million dollar programming splurge in an effort to compete with ABC-TV. "We aren't competing with ABC," Chris Witting, the web's managing director, said. "ABC is competing with NBC and CBS, and we can't and won't operate on that level." Dr. Allen B. DuMont, head of the DuMont Labs, parent company of the network, confirmed the fact that the web is spending more money than ever before on programming. Web has more business than ever before in its history, he said, and consequently greater expenditures are justified.

Web has found itself in the past few weeks on the receiving end of a flock of shows from other networks. It's currently on the verge of taking "Pantomime Quiz" over from CBS-TV, with a different sponsor in line for the show. It got Ol' Gold to move over "Chance of a Lifetime" from ABC-TV; it's reestablished the old "Blind Date"

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U.S.-Made Sports Cars Gearing Big TV Billings Hike

A sharp lift in automotive time buying in video is expected to hit some time next year. Reason for the hike in time needs is the expected introduction of American produced sports cars. Trade expects Chevrolet to kick off the parade with their Corvette, a low slung job with a fiberglass body expected to retail at $2,000.

This will represent the first major U. S. bid to capture the market developed by the foreign cars, such as the Jaguar, MG and others. Thus it's anticipated that Chevvy will have to spend considerable coin, and most of it on television, to take this market away from the imported product.

At the same time, agency spokesmen say that other firms, Ford and Chrysler, are ready to go with a sports model if the Chevvy model catches on. In the meantime, the other auto firms feel that it would be better for them if General Motors money would be used to promote American made sports-cars. Should there be any signs of an expanding market then the other companies would go ahead with their own models and each would be obliged to enter the fight for the market.

The networks anticipate a hike in billings from the automotive industry, which even now is a substantial contributor to web revenue.

STORER NEGOTIATES FOR WATV PURCHASE

George Storer, who was reported last week as eyeing the acquisition of WOR (AM & TV) from Tom O'Neil, is dickering for the purchase of WATV in Newark, it became known this week.

One of the factors in the sale of the Irving Rosenhaus station, occupying Channel 13 in the Greater New York Metropolitan area, is the approximate $500,000 expenditure involved in moving to the Empire State building transmitter site on a long-term basis. Rather than become involved in that kind of coin outlay, it's reported, Rosenhaus would rather negotiate a deal for the station's sale.

NBC-TV 'Hawkins Fall' Gets S.O.S. Bankrolling

First sales penetration into NBC-TV's new morning block of soapers has been accomplished with S.O.S. through McCann-Erickson latching on to the cross-the-board "Hawkins Falls" on Tuesday starting Sept. 15. "Hawkins" was last bankrolled by Lever Bros., when it was an afternoon show. "Hawkins" is back to back with "The Bennetts."

S.O.S. also has a segment of the Sid Caesar-Imogene Coca Show of Shows."

CBS-TV City On A Paying Basis

Hollywood, Aug. 25.

Despite all the gloomy predictions when originally unveiled that "give it another couple years and it'll be a supermarket," CBS-TV City will be operating on a paying basis this fall, say network program toppers, with seven major daytime nighttime live video productions originating from the $12,000,000 video centre.

Lineup includes the Saturday night "Favorite Husband," which precedes next week "Life With Father," due in November; the Jack Benny show for Lucky Strike; the five-times a week Art Linkletter daytime strip; the upcoming Bob Crosby cross-the-board daytimer; the Tuesday night Red Skelton series, and the projected Jimmy Boyd half-hour show, which gets a 12:30 to 1 Sunday afternoon showcasing.

In addition, three other live shows now in preparation will have a CBS-TV origination "Vanity and Mrs. Fair," "Professional Father" and the Eddie Mayehoff "That's My Boy" situation comedy series.

JUDGE FOR YOURSELF
With Fred Allen; Hope Zee, Polka Dots, Gina & Gerardo, guest acts; Cheryl Crawford, George Rosen, Julie Styne, guest panel; Milton DeLugg, music; Dennis James, announcer
Producer: Goodson & Todman (Arnold Peyser, associate)
Director: Jerry Schnur
30 Mins.; Tues., 10 p.m.
OLD GOLD CIGARETS
NBC-TV, from N.Y.
(Lennen & Newell)

With "Judge For Yourself" Fred Allen is making another try at beating his TV hoodoo. The initialer was not a total click for one of the great wits of our day, but this over-complicated Mark Goodson & Bill Todman package is potentially a better showcase for the comedian than he has had thus far in the orthicon sweepstakes. Although as talent-based panel shows go this one lacks a departure in novelty and substance, it provides a framework for the old pro's takeoffs, in articulate prose, on the world's dipsydoodle ideas, customs and shenanigans, wherever they may be or whomever they may affect, and that includes network, sponsor, et al.

For instance, for his starting salvo Allen elected to do a little hatchet work on television itself. This was necessarily limited to the brief standup monolog at opening, before the talent and panel formalities got going. In this he fluffed a line or two but covered himself with ad libs; and an Allen (Fred) ad libbing his way out of a clinker is one of the more compelling things in show biz.

The other gags on "Judge For Yourself" stem from the star's interviewing of an "amateur" (audience) panel of three before a like number of acts is presented for 1-2-3 rating by them. This is similar in its laff objective, and general approach, to the Groucho Marx and other quizzers, although Allen will always be less cold-blooded in reaching for the loud guffaw than his comedic colleagues.

Arrayed against the lay group in talent evaluation are a threesome from show biz, and on the preem these were Broadway producer Cheryl Crawford, producer-composer Julie Styne, and VARIETY radio-TV editor George Rosen. A boodle of $1,000 goes to the layman whose order of appraisal coincides with that of the show bizzers (latter change weekly). None of the audience trio was able to match the rating order picked by the pros. (Each one has odds of 6 to 1 against him, incidentally, but if there were six voting and each made a different selection on a 1-2-3 basis, one of them would have to win.)

On the talent side, it's in the low budget class. This makes a virtue out of a limited outlay since presenting name or w.k. turns would act as its own prejudgment on talent, particularly for the show biz experts recruited as judges. The order of preference by the pros was (1) Gina & Gerardo, whirling ballroomologists with kinetic feet; (2) Hope Zee, a hotcha, hoydenish comedy singer, impressionist, and occasional hoofer (she editioned Betty Hutton and Helen Kane); and (3) The Polka Dots, an electric harmonica duo who did "Ritual Fire Dance" with flame and torch effects riding through the number.

It was an interesting fusion of varied talents, but a straight vocalist, for one, seemed called for by the book to launch this show. The professional scorers were screened briefly and were not heard from, except to call out their names after being identified as to their background. Critics should be seen and not heard?

Without essaying to rewrite the Goodson & Todman format, the analogy to sundry predecessor shows is obvious. The gimmick of having the at-home audience a "judging" participant may be regarded by some with the same sowhat attitude as the three guest judges—for this you get $1,000? The routine quality of the first show's three acts made it almost a fielder's choice on the sequencing. But two things should be corrected: (1) the pro judges should have their choices flashed first (masked from the guests, obviously, but visible to the at-homers, so that there can be no suspicion of gimmicking or switching opinions backstage); and (2), the guests certainly rate some consolation prize, be it the traditional Bulova along with a carton of this particular sponsor's favorite product. (As it was, the ams made their choices, and then the pros picked their 1-2-3 winnahs).

The $1,000 is to be doubled for next week, and that kind of money seems disproportionate just for the chore of picking the quality gradations of three B acts. Incidentally,

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ASSIGNMENT TOMORROW
With Jim Fleming, narrator
Producer: Fleming
Director: Charles Christianson
Writers, Fleming, Art Holch
60 Mins., Sun. (23), 7 p.m.
Sustaining
NBC-TV, from N.Y.

Eight full years have passed since NBC-TV set up its own newsfilm operation, and in celebration of the founding of the organization, the network Sunday night (23) put on a full-hour newsreel documentary of the events of those eight years as captured by the NBC news cameras. The growth of the web's newsfilm division has paralleled the growth of television itself, and "Assignment Tomorrow" not only socked across the events of eight years with terrific impact but gave itself a subtle pat on the back in displaying the scope of its organization.

NBC newsman Jim Fleming got the job of heading up the entire production, with the treble role of producer and narrator and script co-editor with Art Holch. With an excellent assist from film editors Ann Kanis and Walter Bergman, with editorial assistance from Jack Gerber and a large part of the news staff, with the blessing of NBC public affairs chief Davidson Taylor and news and special events manager William R. McAndrews, and an especially fine technical job by director Charles Christianson, Fleming punched across a kaleidescope of eight years that's rarely been rivalled by filmmakers or telecasters in terms of scope, clarity and impact.

To the films and Fleming's narration, web added taped commentaries by some of the people who had helped make the news: Gen. Lucius Clay, on the Berlin airlift, for example. In other cases, more recent speeches were used as the soundtrack for older pictures: the UN's opening was accompanied by a recent speech by President Eisenhower.

Tense and chronology were forgotten to enhance the panoramic effect and to make the continuity and integration as smooth and easy as possible. Films jumped in time from topic to topic, but the whole show maintained a clear and definite pattern. Credit for this lies both in the excellent script and in a superb film editing job turned in by Miss Kanis and Bergman.

Production-wise also, it was a topnotch job. With Fleming appearing on the screen, unlike most documentary narrators, the production presented certain problems. Director Christianson succeeded admirably in a sense of mobility by using Fleming as a pivot from which to switch to a film camera or a rear-screen projection device with Fleming onstage in front of it. Fleming's delivery was excellent.

Such a show ought to be an annual affair with NBC. It's topflight programming, just as the Frederick Lewis Allen informal histories of a period have been bestsellers. The network could go further with the actual show itself, perhaps syndicating it for stations all over the country and/or offering prints for educational institutions. It was a topflight job of journalism in all respects. *Chan.*

SMILIN' ED'S GANG
With Ed McConnell, others
Producer-Director-Writer: Frank Ferrin
30 Mins., Sat. 10:30 a.m.
BUSTER BROWN SHOES
ABC-TV from N. Y.
(Leo Burnett)

Smilin' Ed McConnell has a fairly easy assignment with this Saturday morning children's story-telling session. He appears briefly at the fore, middle and aft portions of the show to greet the kids, spiel the commercials in such a manner that it would be a personal affront to him and an act bordering on sheer ingratitude if they didn't go back to school in a new pair of Buster Brown kicks.

Other than these chores, the conferencier disappears from the scene. After introducing the story, a film takes over. Initialsession (22) had an adventure story that might have even telegraphed itself to moppet audiences. An elephant boy seeking out poachers on a maharajah's domain, rescues a black panther from a pit. Ultimately the leopard traps the poacher as he's about to knife the youngster. It would be an original story if it hadn't been told so many times under the title of "Androcles and the Lion."

That ancient Buster Brown trademark seems somewhat out of date. Any kid that dressed like that today wouldn't be trusted by the average child. Of course, it's old-established trademark, but since when are kids interested in tradition? *Jose.*

WHAT HAVE I DONE FOR YOU RECENTLY?

PERRY COMO SHOW
With Fontane Sisters, Ray Charles Chorus, Mitchell Ayres Orch
Producer: Lee Cooley
Director: Ib Melchior
15 Mins.; Mon.-Wed.-Fri., 7:45 p.m.
CHESTERFIELD
CBS-TV, from N. Y.
(Cunningham & Walsh)

After a summer layoff, Perry Como returned to his customary early evening thrice-weekly spot on CBS-TV Monday (24) in top form. Como's vocal talents and likable personality, with the backing of a couple of good choral groups, add up to one of the most consistently pleasing offerings on TV.

Fourth season's preem was a neatly executed stanza. Como, abetted by the Fontane Sisters and the Ray Charles Chorus, got away fast with the jivey "Crazy Man Crazy" number, segued into a more sentimental mood with Como's solo of "P.S. I Love You," picked up tempo with the Fontane Sisters' "Linger Awhile," and closed with Como's reprise of his current RCA Victor click, "No Other Love." Settings for each number were simple but adequate with the camera work also unobtrusive. Mitchell Ayres orch cuts the show in excellent style.

The plugs for Chesterfield cigs are the only problem on this show. It's slug, slug, slug all the way with several straight commercials in addition to a couple of casual ones slipped in by Como. *Herm.*

MR. MOSBY, DECENT CITIZEN
With William Demarest, Stephanie Griffin, Sheila James, others
Producer: Robert Welch
Director: James V. Kern
Writer: Robt. Riley Crutcher
30 Mins., Wed (19), 8:30 p.m.
Sustaining
NBC-TV from Hollywood (film).

There probably won't be any mad scramble among the Madison Ave. fraternity to latch on to this William Demarest filmed situation comedy series which NBC-TV "sneak previewed" last Wednesday (19) in the 8:30 to 9 p.m. segment (on the alternate layoff week of "Scott Music Hall"); at least not on the basis of the pilot used for the on-the-air audition. For the sad truth is that a flock of usually trustworthy credits went down the drain in this attempt to relate the "trials and tribulations of a rugged individualist who never does things the conventional way," to quote the press release.

First off, it it marked the initial production venture of Robert Welch since he signed with NBC to develop new TV properties. Further, it brought back to the radio-TV picture Robert Riley Crutcher, who some years back did that memorable Eddie Bracken situation comedy AM show (in which Demarest shined in a supporting role). For Demarest it marked his official entry into TV. Unfortunately, Welch, Crutcher and Demarest did a three-way toe stubbing in this inglorious gesture out of the Hal Roach studio lot.

The press release refers to "Demarest as Mr. Mosby in continual conflict with officials, business associates, neighbors, his teenage daughters and his daughter's boyfriends." Actually what the viewer got was something more nearly approximating the old Edgar Kennedy slapstick two-reelers and B releases which served a more useful purpose on the bottom level of double-attraction bills. Demarest's encounters on a roof with a television aerial, at a supermarket opening playing the "cuffo canned bean" circuit, and the inevitable conflicts with his next-door neighbor made for some trying viewing. James V. Kern, vet Hollywood director, megged this one. *Rose.*

Tele Follow-Up Comment

Hedda Hopper made her debut in TV drama on the "Philco TV Playhouse" over NBC-TV Sunday (23) and did a very creditable job in both handling the introes and taking a part in an unusual TV "double feature." Apart from wearing her hats well, which could be expected from her, she came through as a definite personality, completely at ease and with a certain intriguing charm.

What Miss Hopper unfortunately could not do was to improve the quality of the show which, especially in its second part, suffered from a variety of serious shortcomings. Under the overall title of "Hollywood Tandem," producer David Susskind dished up two totally different versions of the pix biz.

One, called "Fadeout," was a sentimental ditty about the old movie star who hopes against hope for a comeback. She finally gets it, via a neat twist in the plot which was so persistently hard on her that the happy ending arrived none too soon. The second bit, called "The New Process," was written by David Shaw and turned out as a slightly amusing satire on present-day Hollywood in its 3-D craze.

Scripter Sumner Locke Elliott was lucky in that the very capable cast of "Fadeout," including Jesse Royce Landis as the faded star and Sidney Blackmer as her husband, made his lines sound believable enough. Director Delbert Mann, who handled both parts of "Tandem," contributed some bright bits that helped.

If "Fadeout," in which Miss Hopper played herself in a brief shot, had at least some dramatic virtues, "The New Process" conspicuously lacked the Playhouse polish. Perhaps this kind of farce about Hollywood has been done too often, or it may have been the absence of anything more than the germ of a story idea, but Shaw's stereotype caricatures just fell flat. Walter Matthau, playing the director, and Carole Mathews as his star coped with the situation as best they could, but not even the assistance of the capable Ernest Truex, one of TV's most reliable comedians, could save the stanza from being pretty much of a bore.

In her closing comments, Miss Hopper said film people had a great capacity for laughing at themselves. There'll be some who will argue that point with her, but even if she's right, in TV it helps if the audience gets in on the chuckles act too. *Hift.*

Most of the interest in Westinghouse's "Studio One Summer Theatre" over CBS-TV on Monday (24) stemmed from fact Rudyard Kipling's "The Light That Failed" was changed to "The Gathering Night." Although one report had it that the title switch was dictated by the bankroller, which among other things manufactures electric bulbs, producer John Haggott said the alteration was made because of "drastic cuts" in the original story to fit into the hour's version. Since many another classic has undergone considerable emasculation without a label change when transplanted to television, the trade was still lifting its collective eyebrow at the unique development.

There was little in the Kipling yarn on Monday that approached the several Hollywood films in interest and impact. Apparently "The Light That Failed" was cut sufficiently enough to have a drastic effect on the continuity, albeit the performances were generally good. The best of these was by Gaby Rodgers as Bessie the domestic, with capable thesping by Margaret Phillips as Maisie the ambitious painter, but a jumpy characterization by a newcomer, Christopher Plummer, as Dick Heldar, the artist overcome by blindness. Melville Cooper did a couple of solid bits and Martyn Green was polished in his role as Heldar's friend. *Trau.*

"Johns Hopkins Science Review" series on the DuMont network came up with an unusual, even if not entirely successful, stanza last Wednesday (19). It was a reenactment of a "Science Review" show by a group of grade school kids in Baltimore. It was originally done as a classroom project with paper mache cameras, dollies, mikes, booms and all the other production and direction paraphenalia. All of this was presented on DuMont as a sidelight on the influence of educational video on children.

What this show sadly lacked was the natural spontaneity of the grade schoolers. The kids portrayed their roles as university scientists as if they were reciting in their sleep. The show also tried to cover too much, going from hydraulics through meteorology to aerodynamics, with the result that no single scientific idea was projected either clearly or interestingly.

The program came to life in the last few seconds when the kids dropped their masks and gathered around the regular moderator on this series, Lynn Poole, to tell him what they wanted to be when they grow up. *Herm.*

Ed Sullivan had a diversified, but standard, talent layout on Sunday (23) night's "Toast of the Town" on CBS-TV. Except for a brief stint by Joe E. Brown, show rated as just so-so fare. Acts were okay but failed to click with anything of a sock nature.

Performing lineup teed off with the De Marco Sisters warbling three tunes. Gals worked over "Red, Red Robin," "Somewhere Over the Rainbow" and "Get Happy," demonstrating their song-selling knowhow. Comedian Mickey Deems garnered a few laughs but lacked in overall impact. Ray Anthony got off another TV plug for his currently strong selling Capitol recording of "Dragnet." Bandleader has been pushing the tune via several tele showcases during the past couple of weeks. Anthony's orch provided background instrumentalization for an effective production number built around the tune and also gave TVer a boost by parading down the studio aisle while blasting out "When The Saints Go Marching In."

Brown, brought up from the audience by Sullivan, did a polished job of storytelling, with camera taking full advantage of his flexible mouth for added yock value. Roberta Peters came on for one number, which she delivered neatly. Larry Lynn provided a routine turn with his unicycling, while Marshall Eisen didn't create much excitement with his simultaneous piano playing and hand puppeteering. Landre & Verna were good in a windup production number. *Jess.*

As the third of its four filmed shows prior to originating live from the Coast on Sept. 2, CBS-TV's "Lux Video Theatre" last Thursday (20) presented Laraine Day on an offbeat drama called "Women Who Wait." Program was a study of infidelity with a suspense twist, but for all its seeming potentialities, the story evoked only mild interest and a less-than-mild punch ending.

Randy Stuart, as the wife of pilot Steve Dunne, has been making love to William Ching, Dunne's fellow pilot and Miss Day's husband, while Miss Day has been paying more attention to her newspaper job than to Ching. As a showdown nears, with Miss Stuart determined to tell Miss Day about the affair and Ching still vacillating about which one he really loves, the pilots take off on a flight. In midair, they run into engine trouble and one of them manages to bail out, while the other crashes with the plane atop a mountain.

Misses Day and Stuart rush to the rescue camp, not knowing which one has parachuted to safety. There, Miss Day learns about the affair while awaiting the rscue party's return. It all ends with Dunne returning but delivering a message to the effect that Ching really loved his wife after all. Not much point to the Roy Chanslor-Al Ward script.

Randy Stuart was convincing as the siren, as are Ching as the undetermined loved and Dunne as the unsuspecting husband. Miss Day's role was a little more complex, and the script had her shifting from moods of gayety to anguish, bitterness and even hysteria. She mastered most of them, but it seems her stock in trade for an emotional closeup is wide eyes and a trembling lip (in "Ford Theatre," a half-hour later the same night on NBC-TV, she appeared in the same closeup, with the same wide-open eyes and trembling lip, but registering an entirely different emotion). All in all, however, she made an attractive impression on the screen.

The Gross-Krasne production was well turned out, with good city sets and equally good location shots. Charles Haas' direction kept things moving quickly throughout the half-hour. *Chan.*

TV'S DAMMED-UP CONFUSION

Everything Up-to-Date in Kansas City

Even in these post-freeze days of rapidly expanding video coverage, the radical metamorphosis of Kansas City from a single-station market to a four-station area, with each network having its own basic affiliate, and all within a three-month period, has even the blandest of industryites blinking in astonishment.

Three months ago, all programs from the four networks went into WDAF-TV, the K. C. Star's station. Today, the lineup looks like this: NBC, WDAF-TV; CBS, KMBC-TV (shared with WIIB-TV); ABC, KCMO-TV; DuMont, KCTY. CBS dropped all its programming from WDAF-TV for its new affiliation; ABC is readying the moveover for KCMO-TV, the video counterpart of its radio net; and DuMont last week signed a basic affiliation pact with KCTY, the new Herbert Mayer (Empire Coil) station which took to the air June 6. KCTY is the only UHFer of the four.

KCTY, incidentally, is Mayer's third station. He's the owner of WXEL, Cleveland, a pre-freeze operation, and also of KPTV in Portland, Ore., the first UHF station in the country to take to the air.

Pay-as-You-See TV as UHF Panacea Blasted by Reade (Also Ultra Man)

Television broadcasters appeared to be of two minds this week as to the advisability of using subscription TV to bolster UHF operations in VHF-loaded markets. While the group of UHF operators headed by the New Brunswick, N. J. Home News Publishing Co. was planning a meeting with subscription-TV firms for next month in Philadelphia, theatreowner Walter Reade, Jr. loosed a blast at them on the occasion of the groundbreaking ceremonies of his new Eatontown, N. J. UHFer.

Reade, who's head of the N. Y.-N. J. Reade Theatre circuit, forecast a bright future for local television stations without network affiliation. He declared that there's a huge market for the local merchant unable to afford expenditures on the larger UHFers. Such a station, he said, could build a loyal and effective audience if it gives the community the entertainment and public service it desires.

Meanwhile, the four UHFers which appealed to the FCC for permission to install pay-as-you-see programming have heard from UHF operators who favor the scheme. Plans are in the works for a meeting of 18 to 20 of such operators sometime next month at Ben Gimbel's WIP in Philadelphia (WIP was one of the four petitioners). The UHFers will discuss their situations and will explore the possibility of organized action. Home News, which is organizing the meet, will invite Skiatron, Phonevision (Zenith) and International Telemeter (now conducting a subscription-TV project in Palm Springs, (Cal.) to discuss their methods.

Reade declared that his WRTV,

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Public Service?

As if the latest Kinsey report on sexual behavior (of the human female) weren't enough, WCBS-TV, New York flagship of the CBS net, came through on Sunday (23) with a series of "public service" spots beginning at the 10 p.m. break calling attention to a significant family matter:

"Do you know where your son is tonight?"

FCC Agrees to 2 Places on FM Dial For 'Art' Station

Washington, Aug. 25.

An exception to the FCC monopoly rules, which prohibit single ownership of two radio stations in the same community, was proposed by the Commission itself last week to help out an FM "art" station with technical reception problems.

The proposal was made by the Commission to the Pacifica Foundation, which operates FM station KPFA in Berkeley, Calif. Pacifica had requested special authorization for a satellite transmitter to overcome "multipath distortion problems" which affects reception in part of the San Francisco Bay area. The agency denied the request but advised the Foundation:

"Although your organization is authorized to operate in the commercial portion of the FM band, it may be possible . . . to qualify as a noncommercial educational organization and as such to operate stations in the noncommercial educational FM broadcast band. On such a basis it may be possible for the Commission to find that operation by your organization of one noncommercial educational station and one noncommercial station (the existing facility) would not conflict with the rules. Also it might be possible for the Commission to find that your organization could operate not one but two noncommercial educational FM stations without being in conflict with existing rules."

The Commission indicated that

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CBS Stymied On 'Color Theatre'

CBS-TV is on the prowl for a Broadway theatre as its permanent "home for color." Network execs confess it's a tough assignment finding the house in view of the heavy legit schedule for the upcoming season which finds a scarcity of properties, with resultant reluctance of theatre owners to part with any. As for existing legit properties already converted into CBS television studios, they're at maximum use.

With the deadline close for the anticipated FCC okay of the National Television Standards Committee system of compatible color, CBS is "standing by" with its own schedule of production in competition with NBC, but whereas the latter network is already geared for the tinted era with conversion of the Colonial Theatre, N. Y., as its originating point for color shows, CBS still finds itself hampered by lack of any permanent quarters. Billy Rose has offered his Ziegfeld Theatre, but want a 20-year lease. CBS also considers the price too high.

Jerry Danzig, as previously announced, is handling the tint production-programming preparations.

DU MONT DICKERS FOR SAM LEVENSON SHOW

DuMont web is dickering with Sam Levenson over a permanent berth for the comedian at the network. Talks are still in the exploratory stage, but understood web would like Levenson as a staff emcee and would star him on one show for a starter.

Levenson had his own CBS-TV show a couple of semesters back, but, apart from his permanent panel role on "This Is Show Business," hasn't had a regular show since.

WHO DID WHAT IN M'WAUKEE?

Amid a welter of confusion and counterclaims, all of the CBS-TV commercial shows, involving more than a dozen of them, are being yanked from WTMJ-TV, Milwaukee's lone video station and the NBC basic affiliate in that city. But just who did the yanking has become a major bone of NBC vs. CBS contention.

The fact remains that, effective with the termination of daylight saving time, Walter J. Damm, the WTMJ-TV managerial factotum (and generally regarded as policy pace-setter among NBC affiliates) will have his lucrative TV operation stripped of every Columbia entry, daytime and nighttime, leaving the Channel 4 spectrum clear for NBC. As of that time, CBS, for the first time on a major scale and on a 100% affiliation basis, will embrace WCAN-TV, a UHF operation, which preems on the Milwaukee scene the latter part of September. (There's still another UHF station on the Milwaukee horizon, with the Hearst radio-TV interests currently battling to convert it from an educational to a commercial allocation.)

On the one hand, CBS claims that, since it was inevitable that Damm would throw in his lot with NBC-TV on a fulltime basis, once the Milwaukee "monopoly" situation terminated, it decided to take matters in its own hands last week and notified Damm that it was yanking all of its shows off WTMJ-TV and latching on to the UHF affiliation. It's CBS' further contention that Damm didn't take to the suggestion and tried to persuade CBS to change its mind.

On the other hand, NBC, which obviously is in much the better position so far as Milwaukee is concerned, maintains that it was Damm who took the initiative, with the approximate reasoning that "Soon there will be a Columbia affiliation in Milwaukee. Why should I go on plugging CBS shows when I'm a basic NBC affiliate, only to find myself in the same boat as Kansas City and stripped suddenly of every CBS-TV entry?"

'As Damm Goes, So—'

NBC's jubilation at the move is understandable, for it's axiomatic that "as Damm goes so go the other affiliates." Thus the 100% Damm-NBC video alliance is interpreted as the clincher for other major stations in single markets moving up the "day of reckoning" when, like radio, video outlets will go whole hog on becomming a one-network affiliate. (However, the word has gone out to "watch Buffalo," with reports that the kingpin WBEN-TV VHF operation may negotiate an alliance with CBS.)

Just how the CBS sponsors will take to the VHF lockout in Milwaukee remains to be seen. Pabst, for one, is expected to kick up a fuss, since it'll mean a home-town

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30-Min. 'Show' Segment, 'Excursion' Clients Still Go Begging on NBC-TV

Aside from its Monday night at 9 opposite "Lucy" blind spot, NBC-TV remains shy of fall sponsors in two major Class A areas. These are the first half-hour of the Saturday night "Show of Shows" and the Sunday afternoon Ford Foundation-incepted "Excursion" series.

NBC has been holding out for a once-weekly full 30-minute sponsorship on the unsold "Show of Shows" segment, similar to the Camel deal last season, but unless a bankroller is forthcoming soon it's reported the web will agree to alternate-week sponsorship of the first half-hour and, lacking that, may break it down to three 10-minute commercial entries, as applies to the other 60 minutes of the show.

Dem Poor Bums—In 1st Place But Nobody Wants 'Em on TV

Daffy situation centering about the televising of Brooklyn Dodger baseball games continued at its dizzy pace yesterday (Tues.), with no ultimate decision immediately in the offing as to which New York station, if any, would carry the remainder of the schedule. WABD, DuMont's Gotham key, had been offered last night's twi-night double-header against Chicago, but at press time had rejected a pickup of the first game at 6 p.m. and hadn't made up its mind about the second game at 8:30.

Situation, caused by the strike of engineers and technicians at WOR-TV, which normally carries the games, was this: WABC-TV, which had gotten an order to carry the remainder of the schedule, couldn't get power for its cameras at Ebbets Field and didn't bother to send crews or equipment out yesterday. Technically, they've still got an order, but practically speaking, it doesn't mean much.

In the afternoon, BBD&O, agency for Lucky Strike and Schaefer, sponsor of the telecasts, gave DuMont an order for last night's twin bill. DuMont couldn't clear the decks for the first game and wasn't certain whether it could get the second contest on the air. Just what will happen to the rest of the schedule, nobody knows. WATV, the Newark independent, has been mentioned as a possibility to carry the games.

Question as to whether the games would be televised was up in the air right up to the pre-game Happy Felton "Knothole Gang" show at 5.30 p.m. yesterday. WOR-TV and the sponsors had transferred the schedule to WABC-TV last Thursday (20), in time for the last Dodger game at home before the team went on the road. However, Joseph Tufano, the Ebbets Field electrician who belongs to Local 3 of the IBEW, refused to turn on the power for the WABC-TV cameras. WOR-TV engineers belong to local 1212 of the IBEW.

With Dodgers not playing again until last night, issue remained dormant till Monday, when WABC-TV insisted it would put the games on the air if it got power and the union insisted that the station wouldn't get the power. Striking Local 1212 said the games wouldn't be telecast over any station but

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But Who Started Paley?

New York.

Editor, VARIETY:

I note in your Wednesday, Aug. 19 issue that you bring up "an interesting genealogy of network newsmen."

You might go back even further than you did tracing the genealogy of a number of these men to Ed Klauber. As a matter of fact, in 1929 our organization was counsel on public relations to Columbia Broadcasting System. Ed Klauber was working for us. We induced Bill Paley of Columbia to hire him as a public relations assistant.

From then on it's your genealogy.

Edward L. Bernays.

WOR, Technicians Still Stalemated As Strike Goes On

Strike of engineers and technicians against WOR and WOR-TV, N. Y., went into its second week yesterday (Tues.) with no indications of an early settlement. Execs of General Teleradio, which owns the stations and is majority stockholder in Mutual, which WOR services in N. Y., and officials of the striking Local 1212 of the International Brotherhood of Electrical Workers, AFL, seemed no closer to an agreement than they had been the day the strike started.

Except for some confusion on the initial day of the strike, operations at WOR-Mutual have remained status quo, with schedule maintained as usual. Supervisory personnel, who manned the controls the first day, have been teaching clerical employees (even members of the publicity department) to work the controls. Only programming change has been the dropping by the AFL in N. Y. of the Washington-originated Frank Edwards news strip. Union will keep Edwards off the air in N. Y. for the duration of the strike.

Situation on WOR-TV is more complex, however. Station was forced to drop the Brooklyn Dodger games, with Lucky Strike and Schaefer Beer buying time on WABC-TV to telecast the games. All but filmed shows were dropped the first couple of days of the strike, but as in radio, clerical and other office help were taught to man the controls and cameras, and station is carrying pretty much its normal schedule.

Union walked out after working without a contract since late March. Despite daily meetings with mediators, no progress was announced. Feeling is that General Teleradio prexy Tom O'Neil, who declares the union demands for doubling of personnel at the transmitter and non-interchangeability of jobs constitute "featherbedding," is determined to sit tight as long as necessary until the union yields.

RATNER EXITING TNT FOR MC CANN-ERICKSON

Victor Ratner is resigning from Theatre Network Television to join McCann-Erickson agency in an executive creative capacity in charge of new program development. Ratner joins McC-E on Sept. 1.

As an official of TNT he supervised the Telesessions operation in negotiating for closed-circuit conventions and sales meetings via video. Formerly veepee in charge of promotion at CBS, he later went to R. H. Macy's as advertising-promotion veepee before joining TNT.

NBC-TV Testing Tint Commercials

NBC has moved a step closer toward a "tint era" reality with the inauguration of color commercial demonstrations.

Initial tint product screening was held last Friday (21) at the Colonia Theatre, N. Y., for J. Walter Thompson agency execs on behalf of their client accounts (JWT handles the RCA biz). Demonstrations are viewed at Centre Theatre, N. Y., via close-circuit transmission.

For the next few weeks the NBC-RCA color factotums will invite all the other major agencies and their sponsor reps having shows on NBC-TV to study and appraise the tint commercials of their products.

Rosenberg, Saphier In Merger of N.Y. Operation

Hollywood, Aug. 25.

George Rosenberg and James Saphier, Hollywood agents, have formed a partnership in the operation of a N. Y. agency for the sale of their radio-TV packages and talent. They will continue to operate independently of each other here.

James Schulke, late of Young & Rubicam, is handling their merged interests in the east.

Share-Time TV Recall Asked In 'Mystery of the Missing Minutes'

Washington, Aug. 25.

Something of a whodunit was suggested last week in a petition to the FCC requesting recall of two permits for a share-time TV station in Rochester, N. Y., because of circumstances involving allegedly "illegal and capricious" action by the agency.

Petition was filed by Gordon Brown, owner of radio station WSAY in Rochester, through his Washington counsel, Roberts & McInnis. Brown was in the process of preparing a TV application for channel 10 last March when he was caught by a surprise grant by the Commission to the then competing applicants who entered into a channel - sharing arrangement. The Commission later rescinded its action and designated the applications for hearing. But recently it reversed itself again and reinstated the grants—to WHEC (owned by the Gannett newspapers) and WVEC.

To determine why the Commission had acted so fast (40 hours) on the share-time amendments of WHEC and WVEC, which squeezed him out of an opportunity to compete for the channel, Brown sought the minutes of the Commission meeting of March 11 when the action was taken. In an affidavit accompanying his petition, he said it took him five months to obtain the minutes (usually available a few weeks after FCC meetings).

Upon investigation, Brown said, he found that there were three drafts made of the minutes and that the second and third were changed from the original. It was not until Aug. 13, he said, that he learned that the drafts given him were not the original minutes. Told by the legal division that the originals were not available to him, he wrote FCC Secretary T. J. Slowie (since resigned) for them on Aug. 15.

"All in all," Brown said, "I have been endeavoring persistently over the past five months, both personally and through my attorney, to obtain the minutes on the Commission's actions on the applications of WHEC and WVEC."

'Didn't Tell Whole Story'

The minutes disclosed, Brown's petition stated, that the Commission's public notice reporting that two out of five commissioners at the meeting voted to defer action on the grant "did not tell the entire story." The minutes show, Brown

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Atmosphere

Hollywood, Aug. 25.

Credit NBC's Charles "Bud" Barry with this imperishable quote: "When television goes from live to film it loses the hush at curtain time."

That is, the first curtain.

TV Authorizations Now at 551 Mark

Washington, Aug. 25.

Authorizations for TV stations in the U. S. and territories reached the 551 mark last week as the FCC handed out construction permits for three more outlets. Since the resumption of processing of applications in July of 1952, the Commission has issued 442 permits (including 20 for noncommercial stations).

At the close of the week, the Commission had issued special temporary authorizations (STA's) to 124 post-freeze permittees to commence operations. This brings to 232 the number of TV stations (including three educational) which are now on the air. There were 108 stations in operation before the freeze was lifted.

Last week's authorizations went to WVJS in Owensboro, Ky.; WMIL in Milwaukee, Wis.; and Joliet TV, Inc., in Joliet, Ill.

KEN FRY, WIFE BUY WHCC IN CAROLINA

Washington, Aug. 25.

Kenneth Fry, radio-TV director of the Democratic National Committee during the 1948 and 1952 Presidential campaigns, and his wife, Margaret, have purchased radio station WHCC in Waynesville, N. C. Application for FCC approval of the deal was filed last week.

Outlet is a 250-watter with Mutual affiliation. It was bought from Holt McPherson, editor of the high Point, N. C., Enterprise, president of the station, and James Childress, veepee and general manager of WHCC.

Fry, who has been in radio, television and newspaper work for the past 30 years, plans to move from Washington to Waynesville as soon as the deal gets FCC approval. He and his wife will manage it jointly.

Fry was a Chicago reporter for 10 years before switching to NBC, where he served as mid-West director of news and special events for 10 years. For five years he was with OWI and the Voice of America. He joined the Democratic National Committee in 1948 and left early this year. Mrs. Fry is a former newspaper reporter and professional magazine and radio writer. She has also published several books for children and has been active in public relations.

$2,500,000 Price Tag for KLAC-TV

Hollywood, Aug. 25.

KLAC-TV is for sale at a price reported to be about $2,500,000.

George Johnston, general manager of Tafon, said he was told price tag was $1,500,000 when he tried to buy the channel and nixed it, figuring it was too high, but channel manager Don Fedderson immediately denied this. Fedderson said price was never discussed in talks between he and Johnston, that he told him if he wanted to buy he'd have to take it up with owner Dorothy Schiff or her son, Mortimer Hall, KLAC prexy.

Both Mrs. Schiff and her son have denied station is for sale, although Hall said it could be had for the right price. Fedderson indicated $2,500,000 would be the approximate tab.

CHARLES ISAACS IN NEW 5-YEAR TV PACT

Hollywood, Aug. 25.

Charles Isaacs begins his new five-year producer-director-writer pact with NBC-TV Sept. 1. Under terms of the deal, Isaacs, for the past three years writer for Jimmy Durante, will be a "loanout" from the net to Durante and with Jackie Elinson will pen the eight Colgate "Comedy Hour" stanzas for the Schnoz next season.

Contract calls for Isaacs to develop at least one new property a year for the web, with NBC bankrolling a pilot telefilm or kine, while Isaacs functions in his triply chores on the property.

Seek Station Clearances For Torme-Brewer Show

Continuance of the Teresa Brewer-Mel Torme show, "Summertime U.S.A.," on CBS-TV appears to hinge on whether the net can clear a minimum of 12 stations for the 7 p.m. slot which is station option time.

If the 7-7:15 clearance can be effected, General Electric will move the duo over from their current 7:45-8 p.m. slotting which returns to Jane Froman in the fall, also under GE sponsorship.

Mutual of Omaha Gets Additional Godfrey Ride

Mutual of Omaha, which bought into the Arthur Godfrey CBS (radio-TV) daytimer for eight weeks, is picking up an additional four weeks made available through October.

In the event no time opens up after that, the insurance outfit may buy a half-hour of the "Arthur Godfrey Digest" hour show on the net's radio Sunday afternoons for which Owens-Corning Fiberglass already has pacted 30 minutes.

TV NETWORKS' FALL PROGRAMMING SCHEDULE

Following is the tentative fall evening programming schedule of the four major television networks, based on plans and contracts either already in the house or in the works. Schedule marks the official debut of the "new" ABC-TV net, revived by a shot in the arm of United Paramount merger money, as a serious threat to the "Big Two," CBS and NBC. Most glaring open spots, besides DuMont's shaky lineup, are those on Monday at 9 p.m., opposite CBS-TV's "I Love Lucy."

SUNDAY

	ABC	CBS	DuMONT	NBC
5 P.M.				
15—	Super Circus		(Recapturable)	Sarah Churchill Dramatic Show
30—	(Kellogg, Mars)	Omnibus		(Hallmark)
45—		(AMF, Scott, Greyhound, part)		
6:00—				
15—	(Local)		20 Questions (Bauer & Black)	Meet the Press (Revere)
30—	George Jessel Show	You Are There (Prudential, ECAP, alt.)		
45—	(B. B Pen Co., Gemex, alt.)		OPEN	Roy Rogers (General Foods)
7:00—				
15—	You Asked for It (Skippy Peanut)	Life With Father and Mother (Johnson Wax)	Georgetown University Forum (Sustaining)	Paul Winchell Show (Procter & Gamble)
30—	Frank Leahy (Co-op)			
45—	Notre Dame Football (Co-op)	Private Secretary (American Tobacco)	Washington Exclusive (Sustaining)	Mr. Peepers (Reynolds Metals)
8:00—				
15—				
30—		Toast of the Town (Lincoln-Mercury)	OPEN	Comedy Hour (Colgate)
45—				
9:00—	Walter Winchell (Gruen, Carter, alt.)	Fred Waring (General Electric)	Rocky King (American Chicle Jacques Kreisler)	
15—	Orchid Award (Brown & Williamson)			
30—				Playhouse (Philco, Goodyear, alt.)
45—		Man Behind the Badge (Bristol-Myers)	Plainclothesman (Larus, Carter, alt.)	
10:00—	Juke Box Jury (Hazel Bishop)			
15—		The Web (P. Lorillard)	Dollar a Second (Wine Corp.)	Letter to Loretta (Procter & Gamble)
30—				
45—	OPEN	What's My Line? (Stopette)	OPEN	Man Against Crime (R. J. Reynolds)
11:00—				
15—	(Local)	Sunday News Special (Norwich)	(Local)	(Local)

MONDAY

	ABC	CBS	DuMONT	NBC
5 P.M.				Atom Squad (Sustaining)
15—	(Local)	(Local)	(Local)	Gabby Hayes (Quaker Oats)
30—				
45—				Howdy Doody (Standard Brands)
6:00—				
15—	(Local)	(Local)	(Local)	(Local)
30—				
45—				
7:00—			Captain Video (Sustaining)	
15—	(Local)	(Local)		(Local)
30—			Marge and Jeff (Sustaining)	
45—	Jamie (Duffy-Mott, alt.)	Doug Edwards News (Oldsmobile)	OPEN	Arthur Murray Show (Consolidated Chem.)
		Perry Como (Chesterfield)		News Caravan (Camel)
8:00—				
15—	Dotty Mack Show (Sustaining)	Burns & Allen (Goodrich, Carnation, alt.)	OPEN	Name That Tune (Speidel, Avco, alt.)
30—				
45—	Bergen Evans Show (Sustaining)	Talent Scouts (Lipton)	OPEN	Voice of Firestone (Firestone)
9:00—	Junior Press Conference (Sustaining)			
15—		I Love Lucy (Philip Morris)		OPEN
30—				
45—		Red Buttons (General Foods)	Boxing (Co-op)	
10:00—	OPEN			Robert Montgomery Presents (Johnson's Wax, Lucky Strike, alt.)
15—				
30—		Studio One (Westinghouse)		
45—	OPEN			Who Said That? (Co-op)
			Ringside Interviews (Co-op)	
11:00—		Chronoscope (Longines)		
15—	(Local)		(Local)	(Local)

TV NETWORKS' FALL PROGRAMMING SCHEDULE

TUESDAY

	ABC	CBS	DuMONT	NBC
5 P.M.	(Local)	(Local)	(Local)	Atom Squad (Sustaining)
15—				Gabby Hayes (Sustaining)
30—				Howdy Doody (Kellogg, Colgate)
45—				
6:00—	(Local)	Local)	(Local)	(Local)
15—				
30—				
45—				
7:00—	(Local)	(Local)	Captain Video (Sustaining)	(Local)
15—			Marge and Jeff (Sustaining)	
30—	Cavalcade of America (Dupont)	Doug Edwards News (Pall Mall)	OPEN	Dinah Shore (Chevrolet)
45—		Jane Froman (Sustaining)		News Caravan (Camel)
8:00—	Joel Gray Comedy Revue (Sustaining)	Gene Autry (Wrigley)	Life Is Worth Living (Admiral)	Milton Berle (2 of 3) (General Motors)
15—				
30—	Sammy Davis Jr. (Sustaining)	Red Skelton (Sustaining)	Personal Appearance (Sustaining)	Bob Hope (1 of 3) (General Foods)
45—				
9:00—	Danny Thomas (Lucky Strike, Speidel, alt.)	This Is Show Business (Schick, Carter, alt.)	OPEN	Fireside Theatre (Procter & Gamble)
15—				
30—	U. S. Steel Hour and Album (alt.) (U.S. Steel, alt.)	Suspense (Autolite)	Where Was I? (Sustaining)	Armstrong Theatre (Armstrong)
45—				
10:00—		Danger (Block Drug)	OPEN	Judge for Yourself (Old Gold)
15—				
30—	Name's the Same (Swanson's, Johnson's Wax, alt.)	See It Now (Alcoa)		Bob Considine (Mutual of Omaha)
45—				OPEN
11:00—				

WEDNESDAY

	ABC	CBS	DuMONT	NBC
5 P.M.	(Local)	(Local)	(Local)	Atom Squad (Sustaining)
15—				Gabby Hayes (Sustaining)
30—				Howdy Doody (Continental Baking)
45—				
6:00—	(Local)	(Local)	(Local)	(Local)
15—				
30—				
45—				
7:00—	(Local)	(Local)	Captain Video (Sustaining)	(Local)
15—			Marge & Jeff (Sustaining)	
30—	Inspector Mark Sabre (Sterling Drug)	Doug Edwards News (Oldsmobile)	OPEN	Eddie Fisher (Coca Cola)
45—		Perry Como Show (Chesterfield)		News Caravan (Camel)
8:00—	OPEN	Godfrey & Friends (Toni, Pillsbury, alt.) (Liggett & Myers)	Johns Hopkins Science Review (Sustaining)	I Married Joan (General Electric)
15—				
30—			Chicago Symphony Orch (Sustaining)	My Little Margie (Scott Tissue)
45—				
9:00—	OPEN	Strike It Rich (Colgate)		TV Theatre (Kraft)
15—				
30—		I've Got a Secret (R. J. Reynolds)	On Your Way (Welch's Wine)	
45—				
10:00—	Wrestling (Co-op)	Boxing (Pabst)	OPEN	This Is Your Life (Hazel Bishop)
15—				
30—				(Local)
45—		Sports Spot (General Cigar)		
11:00—		Chronoscope (Longines)	(Local)	(Local)
15—				
30—		(Local)		
45—				

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TV's Place in Home, Not Subway, Response to N. Y. Transit Plan

Television's place is in the home, not in the subway. That pretty much summed up the New York press' reaction to the newly-created Transit Authority's plan to pitch tape recordings of television stars at subway sufferers over loudspeaker systems installed in the subway stations.

The Daily News summed up its editorial reaction with a two-word heading, "God Forbid." And the staid Times, which broke the story with an exclusive, moaned:

"A guaranteed evidence of millions of riders a week is of course a temptation. It isn't easy to find a way to corner that many people for a 30-second spot announcement. But under present conditions in our subways—which we hope may soon be better—is it right or prudent to submit the passengers to any new form of cruel or unusual punishment, such as little lectures on courtesy, safety measures and blurbs, suggesting that, as against competitive forms of transportation, you never have it so good as when you are in a subway?"

Despite the editorial reaction, ex-broadcaster A. A. (Abe) Schechter, public relations counsel for the Transit Authority, still thought his plan was a good idea. "We're going to start it in about three weeks," he said. "The Times story was premature . . . this is strictly a trial, and it may not pan out after all .... we've got loudspeakers in nine stations now, and I think people would rather hear a nice friendly voice that they recognize than a brogue, which is what we've got now on the loudspeakers."

Of the four networks approached on the plan, only two, NBC and ABC accepted. CBS politely declined, explaining it's "not interested in that type of promotion at present." DuMont wouldn't comment at all. ABC hasn't decided which of its stars it will use. NBC so far has set Faye Emerson, Skitch Henderson and Herb Sheldon to tape the safety messages.

'Today's' 60% SRO

For the last four months of the year NBC-TV's cross-the-board Dave Garroway ayemer, "Today," will be approximating an average 60% saturation on sales.

Joining the sponsor lineup as of Sept. 3 for 13 weeks will be the Beatrice Food Co., plugging La Choy Sauce via Foote, Cone & Belding agency. Next day a regular "Today" participator, General Mills, will come in with a new product, O-Cel-O, for 18 weeks in staggered days, through Comstock & Co.

Slowie's 16-Year FCC Regime Ends

Washington, Aug. 25.

The new political alignment of the FCC made its initial impact on the staff last week when the first Republican general counsel was appointed and an oldtimer, Secretary Thomas J. Slowie, resigned.

Warren E. Baker, Executive Assistant to Oswald Ryan, Republican member of the Civil Aeronautics Board, was named g.c. to succeed Benedict Cottone, who resigned several months ago to join the law firm of Lucas & Thomas. Baker, 39, was formerly a hearing examiner with CAB and previously was in the Office of General Counsel of the Maritime Commission. He is a native of Indiana, where he practiced law for a few years after graduation from Indiana U.

With Slowie's resignation, a name which has been affixed to Commission orders and notices since 1937 will go out. It's said at the agency that more people have seen Slowie's name and fewer have seen the man than any other official. All broadcast applications, petitions, briefs, and other documents must be brought or mailed to the Secretary's office when filed with FCC.

Pending appointment of a Republican successor, William P. Massing, Assistant Secretary, will serve as Acting Secretary.

KSTP Scores Beat As Escaped Convict Slayer, Mom Make Air Contact

Minneapolis, Aug. 25.

Local KSTP AM-TV, which prides itself on its unusual news beats, scored heavily again when it exclusively aired a telephone conversation between a mother and her escaped convict murderer son which was copyrighted and credited to the station on newspaper front pages throughout the nation.

KSTP also taped a plea from the mother to the son to give himself up. This was aired over a number of radio stations in the South, where the murderer was in flight.

Herbert Juelich and Louis Larson, longtime Twin Cities criminals, escaped while being transported to the federal prison at Atlanta, Ga., to serve terms for auto thefts. In making their getaway they killed one law officer and took another as hostage.

The four-day hunt for the escapees and their hostage ended on the heels of the KSTP broadcast of Juelich's mother's plea for him to surrender "before there's any more bloodshed and heartache." Southern newspapers and radio and TV stations picked up the plea.

When word of the capture was received by KSTP's news department's Ken Hance he immediately contacted WSB, Atlanta, Ga., and had it send a camera crew with sound equipment to the scene to get the story on tape and film. He also dispatched KST's teletographer Dick Winer to Mrs. Juelich's St. Paul home to inform her and obtain an exclusive statement.

Along with KSTP reporter Bill McGivern, Winer arranged with the Adairsville, Ga., sheriff for the mother to talk over the long distance phone to her son. The station recorded and copyrighted the conversation, which was picked up by all wire services.

Zenith's 75% Biz Increase for '53

Chicago, Aug. 25.

Zenith Radio Corp. sales figures for the first six months of 1953 show a 75% increase in business over a like period last year. According to Zenith prexy, E. F. McDonald, Jr., this year's figures are $82,207,174 as against last year's $46,925,511 total.

Net profits for the period amounted to $2,776,190 or an increase of 107% over last year's $1,336,357 figure. According to McDonald, profits were reduced by provision of $1,000,000 representing the estimated loss from a flood that hit the Sioux City plant of the Wincharger Corp., subsidary of Zenith.

McDonald reported that both radio and TV set sales were up over last year with television reflecting the best record or an increase in sales of 150%.

GLEASON STAYS EAST IN BOW TO CARNEY

Although original plans called for switching the Jackie Gleason Saturday night hour show to the Coast in the fall for a CBS-TV City origination, it now develops that the program will remain berthed in the east. Although Gleason was not averse to making the move, Art Carney, one of the major supporting components of the show, balked at shifting to Hollywood.

CBS decided it was the better part of wisdom to let well enough alone, since the show has been operating in high gear, and remain in N. Y. Gleason returns next month after a summer layoff.

WNEW Ups Lambert

Burton Lambert this week was upped to the post of assistant to WNEW, N.Y. sales v.p. Ira Herbert. Lambert has been an account exec with the station for the past 14 years and has handled most of the station's top clients.

Consolidated's $3,000,000 Vidpix Biz In First Year as Distrib Operation

Offering further indication of the huge potential of the telepix distributing field, Consolidated Television Sales this week reported that it did a total gross business of over $3,000,000 during the year ended Aug. 1, which was its first year in operation. Gross was achieved through 753 individual sales of the 14 shows the firm distributes, with 82% of the sales made directly to stations, with sponsors and agencies buying the remainder.

Breakdown, as announced by general manager Peter M. Robeck, showed the firm's "Hollywood Half Hour" playing 115 stations currently, with some of the series playing on two or more stations in the same markets. "Ringside with the Rasslers" is in 76 markets, with "Front Page Detective" in 69. Six other Consolidated shows are in more than 50 markets. And "All-American Game of the Week," the filmed highlights of college football games, has been sold in 22 with the series not scheduled to start till October.

Two key events marked the upturn in Consolidated business, according to Robeck. One was the pact last year with Jerry Fairbanks Productions which gave Consolidated distribution rights to nine Fairbanks series, all of them now in more than 50 markets. Firm, owned by the Los Angeles Times and the Hallett Mfg. Co. of L. A., really went into business on the closing of that deal.

Other major step was the creation of the firm's "Station Starter Plan," which was the first of a number of such package plans for stations just taking to the air. Evolved last March, the plan enabled the new stations to buy a package of nine series for unrestricted 18 months' use at a weekly cost equal to the station's initial one-hour Class A rate. Despite a number of package plans that followed, Consolidated got the jumped on most of the other distribs on that type of operations.

Firm currently six regional offices, with 14 men in the field. It handled output of only three producers, Fairbanks, Sportsvision (All-American Game of the Week and regional grid "games of the week") and Tableau Productions; with "Christmas Carol."

Ralston, Ripley In Own Vidpix Setup

Hollywood, Aug. 25.

Gil Ralston and Arthur Ripley have ankled as producers under the Sovereign Productions banner to set up their own indie contracting company, Ralston-Ripley Productions, but will release through Sovereign.

First on the sked are six of 13 Sovereign GE telepix. RR is also negotiating with Mrs. Lela Rogers for a series toplining her daughter, Ginger Rogers. An exec of the newly-formed company said a prime reason for the move is to produce "fewer and better" pictures.

Ralston will probably exit as veepee of Sovereign, and Ripley as a member of the board of directors. Stuart Reynolds is prez of Sovereign. Robert Stevenson will be an exec and director-writer for R-R; Ripley will produce-direct, and Al DeGaetano exits Sovereign to join R-R as film editor.

UTP Names Weiss As Nat'l Sales Manager

United Television Programs last week named George Weiss national sales manager, bringing him in to N. Y. from his midwest sales territory to take over the post. With UTP sales veep Ben Frye confined to his bed because of illness that may force his retirement from active management duties, Weiss will take charge of all sales activities of the firm.

Weiss joined UTP six months ago. He was previously with a number of broadcasting sales outfits.

Dennis Day Sets Up Own Vidpix Unit for NBC Show

Hollywood, Aug. 18.

Dennis Day has formed his own telepix production company, Denmac, and moved onto the General Service lot, to prep 40 vidpix for the coming season. Last year Day was on NBC live, but this year it's on film, with RCA Victor again sponsoring.

Shooting began last week with Sherman Harris as production manager.

TV Takes Bow In SDG's Job Peak

Hollywood, Aug. 25.

Television upswing has created peak employment of 41% of Screen Directors Guild membership of 740. Prexy George Sidney reported directorial employment in television now rovides just under $2,000,000 of Guild's $12,000,000 annual revenue.

There are more assistants under contract in video than in pix with 85 first assistants and 41 second assistants under contract. Some of the 170 directors in television also double in films.

Sidney said 296 Guild directors now active in TV constitutes an all time high but has not offset results of production slump or elimination of "B's at majors. Some directors were lured to N. Y. for television, others joined networks.

'AIRHEAD' VIDPIC BOWS AS THEATRE RELEASE

Marathon TV Newsreel's "Airhead" becomes the fourth of that outfit's "public interest" films to get a theatre showcasing in New York before its video blossoming. The Globe Theatre booked it as a dualer with "Vice-Squad" opening yesterday (Tues.) on a run-of-feature deal. Other three of Marathon's pictures with N. Y. first-runs were "Guardian Angel," "The Power to Fly" and "Clear Iron," all of which player other houses in town, with "Clear Iron" now heading for some 200 theatre bookings nationally.

According to exec director Konstantin Kalser, 104 stations have been set for "Airhead," whose theme is U. S. Marines in action with helicopters.

Canada Dry Sets 'Oakley' Telepix in 50 Markets

Canada Dry will sponsor a new vidpix series, "Annie Oakley," in 50 markets starting next January, under a deal signed this week with CBS-TV Film Sales, which is repping Annie Oakley Productions. Canada Dry will drop its sponsorship of Official Films' "Terry and the Pirates" in over 60 markets at the end of the year.

New "Oakley" series, on which production will start under the Flying A banner on Aug. 31, will be ready for distribution in January. Half-hour westerns, to be shot on the Coast, will carry a budget of $27,500, according to Mitch Hamilburg, Annie Oakley Productions prexy. J. M. Mathes agency agented for Canada Dry, which may expand to 70 or 80 markets by the time show is on the air. Official said it would put "Terry" into syndication following lapse of the Canada Dry contract.

Screen Gems' Mag Buys

Screen Gems, Columbia pix subsid, has completed purchase of 12 magazine stories for its upcoming cycle of "Ford Theatre" telepix. Five stories were bought from Saturday Evening Post, two from Collier's and Redbook, one each from Ladies' Home Journal, Good Housekeeping and Harper's Bazaar. Initial cycle of "Ford" vidpix used 24 magazine stories.

TV NETWORKS' FALL PROGRAMMING SCHEDULE

(Continued from page 29)

THURSDAY

	ABC	CBS	DuMONT	NBC
5 P.M.	(Local)	Local)	(Local)	Atom Squad (Sustaining)
15				Gabby Hayes (Sustaining)
30				Howdy Doody (Kellogg, Standard Brands)
45				
6:00	(Local)	(Local)	(Local)	(Local)
15				
30				
45				
7:00	(Local)	(Local)	Captain Video (Sustaining)	(Local)
15			Marge and Jeff (Sustaining)	
30				
45	Lone Ranger (General Mills)	Doug Edwards News (Pall Mall)	OPEN	Dinah Shore (Chevrolet)
		Jane Froman (General Electric)		News Caravan (Camel)
8:00	OPEN	Meet Mr. Nutley (General Electric)	OPEN	Groucho Marx (DeSoto-Plymouth Dealers)
15				
30				
45	Ray Bolger Show Pall Mall Sherwin-Williams, alt.)	Four Star Playhouse (Singer)	Broadway to Hollywood (Tidewater Oil)	T Men in Action (Borden's)
9:00	Quick As a Flash (Thor)	Lux Video Theatre (Lever Bros.)	Treasure Hunt (Sustaining)	Dragnet (Liggett & Myers)
15				
30				
45	OPEN	Big Town (Lever Bros.)	Author Meets the Critics (Sustaining)	Ford Theatre (Ford Dealers)
10:00	OPEN	Pentagon, U.S.A. (Philip Morris, Remington Rand, alt.)	The Big Idea (Sustaining)	Martin Kane (U.S. Tobacco)
15				
30				
45	OPEN	Place the Face (Toni)	OPEN	(Local)
11:00		City Hospital (Carter)		

FRIDAY

	ABC	CBS	DuMONT	NBC
5 P.M.	(Local)	(Local)	(Local)	Atom Squad (Sustaining)
15				Gabby Hayes (Quaker Oats)
30				Howdy Doody (Luders, American Metal, alt. International Shoe Co., Welch, alt.)
45				
6:00	(Local)	(Local)	(Local)	(Local)
15				
30				
45				
7:00	(Local)	(Local)	Captain Video (Sustaining)	(Local)
15			Marge and Jeff (Sustaining)	
30				
45	Stu Erwin Show (General Mills)	Doug Edwards News (Oldsmobile)	OPEN	Eddie Fisher (Coca Cola)
		Perry Como Show (Chesterfield)		News Caravan (Camel)
8:00	Ozzie & Harriet (Hotpoint, Lambert, alt.)	Mama (General Foods)	OPEN	Dennis Day (RCA Products)
15				
30	Playhouse (Pepsi Cola)	Topper (R. J. Reynolds)	Guide Right (Sustaining)	Life of Riley (Gulf Oil)
45				
9:00	Pride of the Family (Bristol-Myers, Armour, alt.)	Playhouse of Stars (Schlitz)	Life Begins at 80 (Serutan)	Big Story (Simonize, American Cig. & Cig., alt.)
15				
30	Comeback (Sealy)	Our Miss Brooks (General Foods)	OPEN	TV Soundstage (Campbell)
45				
10:00	OPEN	My Friend Irma (Brown & Williamson)	Chance of a Lifetime (P. Lorillard)	Cavalcade of Sports (Gillette)
15				
30		Person to Person (Amoco in East, Hamm Brewing in West)	Down You Go (Carter, Helene Curtis, alt.)	
45				Greatest Fights of Century (Chesebrough)
11:00	(Local)	Chronoscope (Longines)	(Local)	(Local)
15				

(Continued on page 36)

Radio-TV Behavior on Kinsey

Network radio and TV operations apparently are a good deal less concerned about "perversion" of their properties than most newspapers and magazines, which last week performed a voluminous, ballyhooistic job in treating or supplementing the summary report preceding the publication on Sept. 14 of Dr. Alfred C. Kinsey's book, "Sexual Behavior of the Human Female." On the other hand, all continuity acceptance departments have a fear, in varying degrees, of what they cannot control—ad libs by comics or panelists, or even by studio audience participants "led in" to make observations concerning Dr. Kinsey's followup effort to "Sexual Behavior of the Human Male." Latter was first of the provocative documents under the aegis of the Institute for Sex Research, Inc., of Indiana U., where Dr. Kinsey is a zoology prof.

So far there's been little or no trouble with news or other programs. Mainmost concern as of early this week was with the handling of spot announcements from magazines featuring Kinsey-based copy in current or upcoming issues. Among leaders in such output are Life, Ladies Home Journal, Collier's and Satevepost. It's known that at NBC one piece of spot text was ordered sent back to the magazine for complete alteration since it was deemed too "sensational." (It may be a coincidence, but radio is leading TV in spot plugs on the "Kinsey klatch.")

At CBS Radio the word "sexual," whether used in title of the book or as common phraseology, is verboten, and the current pre-publication tendency is to employ the terminology "Kinsey Report" instead of the full label of the zoologist's tome. If a phrase such as "sexual happiness" comes through in commercial copy, the qualifying word is killed so that it comes out as solo billing—"happiness." A CBS news program, however, managed to slip in a "sexual" reference.

Nets and stations consider it fortunate that the top comics and variety shows, in addition to other established segments, are not yet in their new season, since all script editors agree that they would prefer not to have the book "gagged up" in any way even by so much as a leer unaccompanied by voice.

Kinsey's book would appear to have shot its pre-issuance bolt by late last week, but with publication only a couple of weeks off, there's a "scare" on as to the situation getting out of hand, particularly as the upper echelon programs start their annual parade to the air. At CBS-TV incidentally, the continuity acceptance wing is very happy that one spot advertiser has narrowed the title of the book for plug purposes to "Sexual Behavior of the American Woman." It's felt, by Dr. Kinsey's own admission, that the research pertains only to U. S. femmes, and hence there's no use getting other nations' dolls involved in this "hot potato" subject.

At ABC, continuity acceptance dept. said that copy on the magazine spots aired over the net were "in very good taste" and that the net had experienced no trouble with the Kinsey topic.

Godfrey: Man or Superman?

Continued from page 25

salvages after taxes through his corporate setups is his lawyer's secret).

Lately it's been a matter of intra-trade discussion and debate whether the loss of Godfrey and his $15,000,000 billings would be a serious blow to CBS from which it would have difficulty recovering. That such an eventuality a couple of years ago would have seriously jarred the web's economic structure is accepted without argument. But today it's felt to be another story for CBS, notably in TV, with its new-found billings and program leadership. If two years ago Godfrey was the pivotal point around which the whole Monday and Wednesday night program structures were built, not to mention his completely dominating the morning network radio picture, many today question whether the same situation pertains. "Talent Scouts" remains second only to "Lucy" in audience acceptance, but it's also established that, even lacking Godfrey, the program with its Garry Moore, Steve Allen, et al., emceeing invariably has hit the same rating jackpot. CBS is conscious of the fact, too, that Godfrey's morning TV pull hasn't nearly matched his No. 1 radio standing, or his nighttime acceptance. Only TV area beyond dispute is his Wednesday night "Godfrey & Friends" leadership and topdog status among all the webs.

Paley-Godfrey Relationship

Some say that sooner or later the keg on which CBS is sitting is bound to blow up. It's not generally known that something approximating a schism has long existed between CBS board chairman William S. Paley and Godfrey, in fact dating back from Paley's return to civilian network duty after the war when he expressed some doubts as to Godfrey's moving into the morning network lineup as replacement for "School of the Air." It didn't help matters, either, when Paley also expressed some apprehensions over the "Talent Scouts" showcasing of Godfrey. When, during his recent hip operation, Paley conveyed his sympathies and best wishes, he got no response. As result, "living with Godfrey" has pretty much been prexy Frank Stanton's "baby" over the past few years, along with veepee Jim Seward.

That Godfrey has projected himself as one of the major phenomena of the day is evidenced from his national influence both in and out of broadcasting. That millions have endowed him with a "saintliness" is gleaned from the overwhelming reaction in his favor to his knocking off the show last week, and the more personalized observation of Mrs. Jesse Jones (to a CBS executive): "How can anyone afford not to watch or listen to him when you know that something's bound to happen."

If, as so many close to him have observed, Godfrey is all too conscious of the power he wields, it's predicated on the fact that his "pipeline" into the White House is perhaps without precedent. Godfrey himself it's known, was a major factor in bringing President Eisenhower and General Motors chieftain Charles E. Wilson together, and the subsequent naming of Wilson to the post of Secretary of Defense. Only recently an Eisenhower - to Wilson-to-Godfrey triple play on a Presidential request resulted in Godfrey having a major national magazine kill a piece Ike thought was detrimental to the Administration.

Godfrey might have become Undersecretary of Defense for the asking. At one point it looked as though he would accept it. His Virginia farm has become a weekend meeting place for Cabinet members and others high in the Washington scene. When the American Legion bestowed its highest civilian citation on Godfrey, more Pentagon bigwigs put in an appearance than was seen at any single D. C. big brass event of the year.

"But," as one CBS exec put it, "don't think for a minute Godfrey isn't aware of all this."

GULF PLANS DROPPING 'COUNTERSPY' IN SWITCH

Young & Rubicam, agency on the Gulf account, is contemplating a switch in its radio programming. Gulf currently sponsors "Counterspy" on NBC, but 13-week summer cycle expires late in September and client plans to drop show.

Presentations have been submitted to Y&R by all the networks and it's reported that ABC enjoys topdog consideration.

Gulf meanwhile is standing pat on TV with its "Life of Riley" Friday night vidfilm series on NBC-TV, which returns in the fall. Oil company's summer replacement on TV has been the Fred Coe-produced "First Person."

MBS' 23% July Hike

Mutual billings for July showed a 23% increase over those of the previous July, bringing the network's seven-month total for 1953 up 10% over the same period last year. Total billings for the year were announced as $12,833,249, as compared to $11,594,724 for the first seven months in 1952.

July billings totalled $1,658,422, compared to $1,339,276 a year ago.

Radio Top Dog In 2-Day CBS Clinic

CBS Radio's program promotion push for the upcoming season will go through a two-day wringer involving the net's promotion chiefs and station execs assembling at the Hotel Pierre, N.Y., next Tuesday and Wednesday (Sept. 1-2). Blueprinting the agenda is Charles Oppenheim, administrative chieftain of sales promotion and advertising.

Taking the stump for the clinical discussions on opening day will be the big brass of the network including prexy Adrian Murphy, network sales v.p. John Karol, program veep Lester Gottlieb, sales manager W. Eldon Hazard, sales promotion and ad director George Bristol, press info head George Crandall, and Hollywood-based public relations director Irving Fein. A programming panel will be kicked around via public affairs director Stuart Novins, news broadcasts boss Wells Church, religioso director Dr. George Crothers, and sports director John Derr. The show biz flavor will be provided by the songwriting team of Joan Edwards & Lyn Duddy, creators of the new CBS Radio campaign jingles who will operate at luncheon.

Publicity-promotion forum will bring together Crandall, Fein, research director Harper Carraine, Louis Dorfsman (associate director of sales promotion and advertising), Joseph Tole (production manager in the department), Tom Means (promotion service), Murray Salberg (program promotion manager), Sid Garfield (exploitation director) and Harry Feeney (trade news editor).

A week later (Sept. 10), a clinic for CBS Radio's 35 stations on the Coast will be held at the Palace Hotel, San Francisco, with Karol, Bristol and Oppenheim on the platform plus William Shaw, general manager of KNX and Columbia Pacific Radio Network; E. W. Buckley, assistant g. m. and sales manager; Arthur Hull Hayes, veep in charge of the Frisco office, and Fain.

KWTV PREPPING FOR PREEM IN OKLAHOMA

Oklahoma City, Aug. 25.

Oklahoma City will get its second TV station following withdrawal by KOMA of its application for Channel 9 under the proviso that grantee Oklahoma Television Corp. sell 50% of its stock to KOMA owner John Griffin, who also owns KTUL, Tulsa, KFPW, Ft. Smith (Ark.) and KATV, Pine Bluff (Ark.).

Stockholders in KWTV ("World's Tallest Video"), the new station, are Griffin; ex-Governor of Oklahoma Roy J. Turner; F. E. Harper, Turner's partner in Harper-Turner Oil; Henry S. Griffing, board chairman of Video Independent Theatres and Edgar T. Bell, one of the founders of WKY (WKY-TV is the older, pre-freeze station in Oklahoma City) and WKLZ.

KWTV will be a CBS-TV affiliate, with CBS dropping their share-time arrangement on WKY-TV. Company plans to build a 1,500-foot antenna, the world's largest, and go on the air with 100,000 watts. KONA will continue to be strictly a radio operation.

New station has already concluded arrangements with the State Board of Regents for Higher Education whereby the Board will use KWTV's facilities for educational TV and will build studios at the station as the basis of its projected state-wide educational TV network.

Memphis—William (Bill) Grumbles has been upped to head the WHBQ-TV operation, Memphis' second television station which has set a target date of Oct. 1.

NBC's 'Who's Gonna Mind the Store' In Greenbrier TV Meet's Lopoff

NBC has begged off from its Greenbrier creative television seminar, which was scheduled to get under way next Monday (31) in the away-from-it-all country-club atmosphere of White Sulphur Springs, W. Va. Hasty telegram dispatched last Thursday (20) to all the scheduled participants by program veepee Charles C. (Bud) Barry, who incepted the idea of staging the seminar, emphasized the fact it was strictly a case of bad timing and that efforts would be made to hold it at a future date.

Bringing together all the creative elements within the NBC-TV organization, including New York, Chi and Hollywood, would have practically entailed a cessation of all creative activity at the web, it was recognized, particularly at a time when the kickoff of the new season, with its attendant manifold problems, requires stepped-up activity. As result, both Barry and John K. Herbert, NBC-TV chieftain, conveyed their apprehension to Mame Sacks, who, as board chairman David Sarnoff's new assistant, maneuvered the Sarnoff okay on calling off the whole thing. When and if the seminar is held, it's likely to be in New York during a slow-off period such as June.

From another quarter it was intimated that, with NBC exercising some economy controls for the balance of the year, the cost element may have been a subsidiary factor as well.

Barry's telegram follows:

"I regret to have to tell you that the NBC television program conference scheduled at the Greenbrier for Aug. 31 through Sept 3 must be postponed until a future date. In planning this conference, we recognized that the late summer would be an active period in our television operations, but hoped that it would be possible despite that fact to assemble at the Greenbrier once our fall program plans were completed.

"During the past several weeks, however, the requirements of our operations have become more pressing than we had anticipated and I have finally and very reluctantly reached the conclusion that going forward with the conference on the schedule orighally planned would be unwise because it would take too many of our people away from their posts at a time when all producers' energies must be concentrated on the work in hand.

"I realize that a great deal of work has already gone into the preparation for the Greenbrier meeting and that some of you have gone to great inconvenience in changing your personal plans so that you could attend the sessions. I want yo nto know how deeply I regret the necessity of having to postpone the conference at this late date and to thank you most sincerely for the work you have put into the project. We still believe in the idea and purpose of such a conference and hope we may be able to have one at a later date."

Dicker Crosby's Spokane Station for $1,750,000

Hollywood, Aug. 25.

Syndicate consisting mainly of New Yorkers is negotiating for KXLY, Spokane TV station in which Bing Crosby is one of the principal stockholders, and price being discussed is understood to be $1,750,000.

Members of the syndicate include Gotham financier Joseph Harris, and Motion Picture for Television veepees Dave Wolpin and Sy Weintraub.

Big UHF Future On Buff Horizon

Buffalo, Aug. 25.

It looks like a UHF future for Buffalo, nation's third largest single-station TV area. The city's two allocated UHF stations both expect to be on the air within the next four weeks, while seven applicants for the remaining two VHF channels face another long FCC delay in hearing their bids.

Since May, 1948, only WBEN-TV, Buffalo Evening News-owned outlet, has supplied vidco to this rich market of a million-plus viewers. Fearing losses, other applicants had dropped out before the long FCC "freeze" on new construction set in.

When the freeze was lifted last year, Buffalo found to its dismay that Niagara Falls applications had been thrown with Buffalo's into a general grab-bag for the two channels.

Meanwhile, two local business groups quietly filed for the pair of higher frequencies and got quick approval. WBUF-TV gets its best pattern this week. WBES-TV, its studio construction well under way, has a target date of Oct. 1 but confidently expects to get on a month before that.

Both stations are getting a welcome mitt from TV-happy local advertisers who can't get time on sold-out WBEN-TV. WBUF-TV also is an ABC basic affiliate, has a DuMont connection and has signed for half-a-dozen top CBS shows not carried by WBEN-TV, including Godfrey's "Talent Scouts" and "Toast of the Town."

WBES-TV likewise anticipates no difficulty in getting network shows, and both stations will have studio facilities that for size and potential production, outdistance those of their VHF competitor.

Only misgiving in the happy UHF picture is the slow sale so far of UHF converters, necessary to receive the new stations on most sets. Reportedly less than 25,000 converters have been installed on the 360,000 receivers in the area.

Both stations and dealers, however, are confident of a boom not only in converters but in new sets once the UHF signals are actually flying.

To Unveil WIFE

Dayton, Aug. 25.

Skyland Broadcasting Corp., which operates a radio station in Dayton, will begin operating its new television station, WIFE, on Sept. 15, announced Roger La Reau, manager. Studios are now under construction. He said the new station will be affiliated with DuMont, but that most of the programs would be locally developed.

New station's tag, WIFE, formerly were the call letters of a Navy vessel that has been decommissioned.

Miller Brewing's Playoff

Miller Brewing Co., which has already signed a regional sponsorship deal with DuMont for some pro football telecasts this fall, last week signed with the network to sponsor the National Football League championship game on Dec. 27 over a nationwide net.

KEAN SIS TV COMEDY PILOT'S 'FOR SALE' TAG

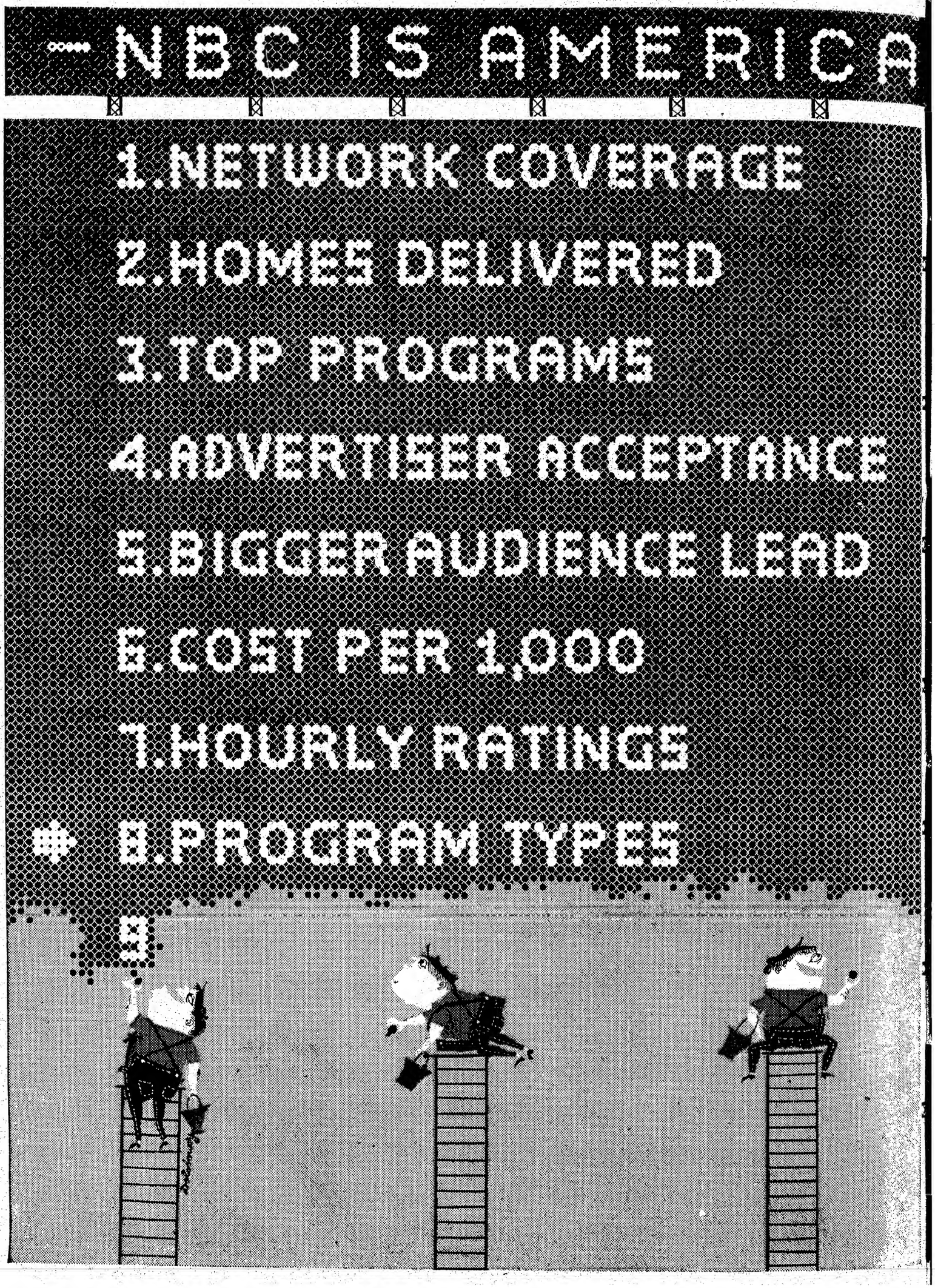
Pilot of NBC-TV's latest comedy property due for buildup — the Kean Sisters — was shown around last week (19) to prospective sponsors. The Keans (Betty & Jane) are displayed in a situationer stemming from an "opening" in a nightclub or theatre, as per script requirements from week to week.

David Susskind produces and Nat Hiken directs the series.

Sillerman Exits Ziv To Form Own Org

Michael M. Sillerman, for the past five years sales management exec at Ziv, last week exited the company to set up his own telepix product-on-distribution outfit.

Sillerman will plane to the Coast late this week, and on his return in a week will announce details of the new firm. Before joining Ziv, Sillerman was president of the Keystone Broadcasting System.


NBC IS AMERICA
1. NETWORK COVERAGE
2. HOMES DELIVERED
3. TOP PROGRAMS
4. ADVERTISER ACCEPTANCE
5. BIGGER AUDIENCE LEAD
6. COST PER 1,000
7. HOURLY RATINGS
8. PROGRAM TYPES
9

Chi AM-Tele Can Still Get Studio Audiences, But Shows Gotta Be Good

Chicago, Aug. 25.

Competition from stage, screen and sporting events, notwithstanding, Windy City radio and television shows still manage to wangle live audiences to view their efforts. With blase urbanites losing interest in the intricacies involved in putting a live TV presentation on the air, the glamour attraction that once pulled an audience is fast following radio to a past tense status. Best assurance for a full auditorium now for a radio or TV show seems to be, "give 'em a good show, and they'll come."

Proof of the pudding is WLS' "National Barn Dance" whose well worn SRO sign still gets plenty of play for two separate and complete radio shows each Saturday night, despite a tag of 90c for adults and 50c a head for kids. Attendance for an exceptionally hot summer in the 8th Street Theatre that is not air conditioned ran to an average of 1,000 people per show. Now in its third 1,000,000 of paid admissions since show's beginning in March, 1932, attendance record for the first six months of this year reveals an increase of 7.1% over a like period last year, or an average increase of 125 customers per show.

While it has always been standard procedure to pad the audience on lean days by having ushers and other show personnel give a hand with the applause, some programs are completely dependent on the folks out front.

A case in point is "Welcome Travelers" where guests that attend the morning radio session are chosen as participants on that show and the video version that follows in the afternoon on the strength of questionaires they fill out before the AM session.

Winter a Toughie

During the summer months attendance is no problem with the tourist trade very much in evidence, but winter presents a different picture. To increase attendance in the cold months, buses are stationed at Chi's railroad terminals where reps of the program hawk ducats and offer a free bus ride and breakfast to lure Chi stop-over travelers to the Hotel Sherman's College Inn Porterhouse where the radio show emanates. Enough of this same audience is talked into viewing the video version later in the day at the Studebaker Theatre, thus eliminating any audience problem there.

Three other NBC efforts, TV's "Eddy Arnold Show," and the AMers, "Farm and Home Hour," and "The Northerners," tie-in ticket distribution with their sponsor's retail outlets in the area. Another radio show, "Uncle Ned's Squadron," is beamed to the non-TV kid audience and draws its average 180 kids per show without much difficulty from that group.

On shows where it is conceivable that a dearth of audience might be expected, seating capacity is reduced to make a full house an easier matter. For example, NBC-TV's "Super Ghost," that is a better show when viewed on a television set, invites only 35 people to view the proceedings and thus tickets are exhausted quickly each week.

'Breakfast Club' Solid

Like NBC's "Welcome Travelers," another audience dependent show is ABC Radio's "Breakfast Club." Formerly emanating from the Civic Opera studio, show was moved last year to the Morrison Hotel's Terrace Casino in an effort to build waning audiences. Although seating capacity at the hotel location is over 1,000, as against 780 at the former location the show is currently packing them in. Reason is apparently due to the closer proximity of the newer location to the loop, plus the play the hotel receives from out-of-town conventioneers, a group that has always accounted for about 80% of the show's audience.

On the television side at ABC, three shows emanating from the Civic Opera studio, "Super Circus," "Courtesy Theatre," and "Amateur Hour," all report good attendance.

"Circus" has the best record with a three-month waiting list for tickets. Ducats are never given out in blocks for over 25 although requests run heavy from boy's clubs and similar moppet organizations. "Courtesy," and "Amateur Hour," sponsored by a local auto dealer and clothing chain respectively, stimulate attendance by pushing free tickets at their retail places of business.

Gathering an audience to witness CBS originations is not much of a problem since only one show, TV's "Quiz Kids," invites the public. Originating from the 270-seat capacity Garrick Theatre, show's attendance averages about 235 per week.

Mutual, DuMont Tix

WGN (Mutual) and WGN-TV (DuMont) on the other hand, have a full time staff devoted to ticket distribution. Music lovers make a heavy demand on the department for Mutual's Saturday night, "Theatre of the Air," and DuMont's "Music Show," on Tuesdays, both of which originate from Studio A with a 400 seat capacity.

Other shows, because of their format, have special appeal to specific audiences. AMer "Shackled," with a religious theme, draws a substantial portion of its average 225 audience a week from among students of denominational Wheaton College and the Moody Bible Institute.

TVer "Hi Ladies," has eliminated any studio audience problem by restricting seats to women's clubs and church groups that attend in a body after making arrangements through the Home Arts Guild that handles ticket distribution. Tom Moore's across-the-board Mutual show is also beamed to the housefrau and draws its studio audience from out-of-towners and local women's groups.

DuMont's "Down You Go," has had little difficulty with live audiences because of the popularity the shows enjoys and regularly pulls a capacity of 400 per show.

A new Mutual entry, "How's the Family?" is the only program emanating from the Windy City that has anything resembling an audience problem. Reason for this is probably the newness of the show, plus the fact that it is served to the web from here but not aired locally. Even so, attendance has averaged 175 for each of the first three programs.

Set Desmond Subs For 'Breakfast Club'

Chicago, Aug. 25.

When Johnny Desmond takes his two-month hiatus from his singing chores on ABC's "Breakfast Club" for nitery and film work starting Monday (31), his substitute for the first four weeks will be Pete Hanley, followed by Don Cherry for two weeks. No replacement has yet been named for the final two weeks of Desmond's absence.

Rusty Draper, originally set to sub for Desmond, is unable to make it because of previous theatre and nitery dates.

Ayers to CBS in D.C.

Washington, Aug. 25.

Theodore A. Ayers, an NBC television producer-director in Washington for the past six years, has switched to CBS here.

He will serve as executive producer of network television news, public affairs and special events programs under the supervision of Bill Wood, Washington office director for CBS video public affairs.

NAEB Sets New 'Mankind' Series

As result of reaction to its first "Ways of Mankind" series, the National Assn. of Educational Broadcasters is preparing a new series of 13 half-hours under the same titles. New series, also financed by the Ford Foundation's Fund for Adult Education, will explore law and justice, the habits and views of the Yurok Indians and the people and culture of Bali.

Six-program subseries on Law and Justice will be prepared with consultation of Dr. E. Adamson Moebel, U. of Utah anthropology professor. Similarly, the Yurok programs will be under supervision of Alfred K. Kroeber, professor emeritus of anthropology of the U. of California. Colin McPhee is acting as oonsultant and is furnishing recorded music on the Bali series. George Probst, of the U. of Chicago and chairman of NAEB's adult education committee, is directing the series, while Walter Goldschmidt, U. of California anthropologist, will supervise all 13 broadcasts.

Series will be aired over NAEB's Tape Network and will also be made available to UN Radio, Voice of America, BBC, Canadian Broadcasting Corp., Australia Broadcasting Commission and All-India Radio. Commercial stations and networks in the U. S. can carry the shows on a sustaining basis.

GADE 1ST RADIO MAN FOR O'SEAS FOA POST

Wallace A. Gade, vet West Coast broadcaster, is now the overseas information branch director of the U. S. Foreign Operations Administration.

It's the first time in the agency that a person with a strictly radio background has held such a job, which is usually filled out of newspaper ranks.

Gade, who was program director for Station KQW (now KCBS), San Francisco, from 1936 to 1941, heads up branch of the FOA Office of Information which prepares informational media—copy, photographs, radio motion pictures—for use in Europe and the Far East in support of the foreign aid program.

As director of radio for E.C.A. and M.S.A., Gade set up the radio information program for the foreign aid agency when the Marshall Plan went into operation in 1948.

Inside Stuff—Television

Washington now has a woman radio lawyer in private practice. She is Sylvia Kessler, formerly chief of the Office of Opinions and Review of the FCC, who last week joined the law firm of Cohn & Marks.

Miss Kessler held the highest staff position ever occupied by a woman in FCC. As head of the Office of Opinions, she had the responsibility for all final Commission decisions on cases requiring hearings. Miss Kessler is a native of Washington where she practiced law before joining FCC.

Although Miss Kessler becomes the only practicing woman radio lawyer in D. C., she is not the first. Miss Mabel Walker Willebrandt practiced radio law here some years ago. There are also three women examiners and several women staff attorneys on the Commission. And then there's Comr. Frieda Hennock who practiced law in New York before entering Government.

With 61 new stations announcing their intention to use the new Shared ID Standard originated by Station Reps. Assn. early this year, total number of stations now operating under the standard plan is 223, according to SRA managing director Tom Flanagan. Standard embraces 10 seconds of the station's identification, with the top right hand quarter of the screen devoted to call letters, channel number and city. Use of the standard has enabled spot advertisers to use a single piece of art work for many stations, thereby boosting use of such spots, according to Flanagan.

An election to determine whether technicians at the Crosley TV station, WLTV, in Atlanta, desire representation by IATSE or IBEW or neither was was directed last week by the National Labor Relations Board. Board turned down a plea by IATSE for a multi-station unit to cover all engineering department technicians employed at each of the five TV and radio stations operated by Crosley.

From the Production Centres

IN NEW YORK CITY . . .

G. W. (Johnny) Johnstone, radio-TV director of the National Assn. of Manufacturers, in Hollywood and Long Beach as "honorary" national radio-TV chairman of American Water Ski Assn., covering water ski national championships tournaments at Long Beach Marine Stadium over the weekend (22, 23). **Charles R. (Chuck) Sligh, Jr.,** NAM prexy, is a former national open water ski champ (1941-45) and currently prexy of American Water Ski Assn. . . . **Omar F. Elder, Jr.,** who has been a staff attorney with ABC since 1947, named assistant general counsel of the network . . . **William McCormick,** WOR account exec, presented with wristwatch on joining the station's "Million Dollar Club" . . . A. G. Spalding & Bros. sponsoring play-by-play of National Tennis Championships from Forest Hills Sept. 6 and 7 on WQXR . . . WOR extending the "Barbara Welles Show" to include Saturdays . . . **James F. O'Grady** named assistant manager of ABC's co-op department . . . **Steve Fisher,** formerly an account exec with World Broadcasting Service, joined the announcing staff at WHLI . . . **Helen Wood** has joined Richard O'Connell's station rep organization as an account exec . . . **Ted Cott** threatened with his first punch in the nose since assuming the NBC Radio operations veepeeship, from manager of **Bob & Ray** because of statement made to VARIETY that team had better change its format—or else. Cott denied having made the crack. P. S.: He did . . . **Don Ball,** director of editing, CBS Radio, vacationing this week at Block Island . . . Cannon Mills renewed CBS Radio's "Give and Take" . . . **Bruno Zirato, Jr.,** filling in as director on the Arthur Godfrey a.m. radio show, from middle of last week till end of month . . . Veteran radio director **Homer Fickett,** who sustained a broken limb recently, recuperating at New York's St. Luke's Hospital. One of radio's early pioneers, Fickett was the director of the original "March of Time" series and "Theatre Guild on the Air."

Cyril Armbrister, packager-producer-director of Mutual's "Dear Margie, It's Murder," back from a visit to the Coast . . . **Lin Cook** appearing on ABC's "My True Story" tomorrow (Wed.) . . . **Sheldon Stark** has checked in at ABC production dept. His Herald Tribune syndicated comic strip, "Jett Scott," tees off Sept. 28.

IN HOLLYWOOD . . .

Charles Black, whose wife is Shirley Temple, named business manager at ABC to handle contracts and business affairs . . . **Jaime del Valle,** CBS radio producer, and **Virginia Gregg,** air actress, parented a son . . . **Dick Mack,** longtime director of **Joan Davis** in radio, takes over the controls on the **Dinah Shore** musical. He'll double over to his last season's berth as director of **Martin & Lewis** if they continue on NBC . . . **Virgil Pinkley,** publisher of the tabloid L. A. Mirror, gets a 50-station hookup on **Don Lee** for his daily news commentary sponsored by General Petroleum . . . **Carroll Carroll, former** Coast head of the Ward Wheelock agency, drove through the California redwoods and, like **Joyce Kilmer,** broke into lyric about the trees. **Dick Manning** supplied the melody and three labels will record it. The title, "Redwood Smoke." Carroll recently received a publisher's royalty check for $1.14 for a tune he wrote 15 years ago . . . KNX printed and distributed 3,000 directories containing the who's who of radio, TV and recording. Compiled by **James Frost,** CBS advertising and promotion manager on the Coast, the tome discloses that the town has 273 ad agencies, 15 recording studios, 33 radio and TV reps, 58 radio and TV production service organizations.

IN CHICAGO . . .

Jack Quinlan calling play-by-play, **Howard Miller** handling color for WIND pickup of all northwestern U. football games. Bankrolling will be by Chi Dodge dealers thru Grant agency . . . **Pat Barrett,** formerly "Uncle Ezra" of WLS "National Barn Dance," confined to St. Luke's Hospital . . . WBBM newsroomer **John Oxman** on two weeks military maneuvers with his army reserve unit in South Carolina . . . **Elden Benge** leaving first trumpet chair with WGN orchestra to manufacture trumpets on the Coast . . . Mutual's "Man on the Farm" starting 15th year under Quaker Oats Co. banner, from emcee **Chuck Acree's** farmhome in Liberyville, Ill. . . Procter & Gamble picking up the tab for 52 weeks of the "Patrick O'Reiley Show" via WBBM starting Oct. 1, thru Dancer-Fitzgerald-Sample agency . . . WMAQ's "Radio Journal for Women" emcee, **Mary Merryfield** and husband, PR counsel Maurice Merryfield, off for a month's tour of Europe, Sept. 1. Tapes being made now to cover first two weeks of show with Sun-Times columnist **Betty Walker** set to emcee last two weeks . . . WGN-Mutual's **Tom Moore** in Gotham on biz . . . **Lee Adams** of KMOX subbing for WBBM's vacationing **Paul Gibson** . . . Deejay **Jim Ameche** on Coast vacation . . . **Dale Jensen** from WGN mail dept. to traffic there . . . **Billy Leach** and **Hal Stark** filling in on **Jim Conway** WBBM assignments while latter vacations . . . **Boyd Brown** new AM engineering staffer with WMAQ.

IN BOSTON . . .

Due to the participation of a team from nearby Newton, WEEI has made arrangements to air the Little League World Series from Williamsport, Pa., this week. **Fred Cusick** will describe the action . . . **Don Kerr,** formerly of WFAA-TV, has joined the WCOP sales force, replacing **Ed Pilla** who resigned to move into WHDH sales . . . **Bill Queen,** ex-WTAO salesman, has also joined WHDH sales force . . . WBZ will broadcast the entire 11-game sked of the pro football champs, the Detroit Lion this fall . . . Singer **Mery Griffin,** here plugging his pic, "So This Is Love," took over **Sherm Feller's** late night show recently allowing the WVDA deejay a night off . . . **Chick Morrise** since 1938 a special events announcer at WBZ, has been assigned to the sales force of WBZ-TV . . . **Jack King,** ex-WORL sales rep, has also joined the WBZ-TV sales dept. . . . According to monthly survey conducted by WBZ-TV and WNAC-TV, TV set installations in Hub coverage area numbers 1,079,445 as of Aug. 1. This is an increase of 9,031 sets in a month.

IN PHILADELPHIA . . .

WCAU-TV's network juve show, "Big Top," originating in Camden's Convention Hall and (currently being telecast from studios because of fire at the Camden spot), will shift to Philly Armory, Sept. 5 . . . Channel 10 (WCAU-TV) shifts long-established morning show "Homelife" to earlier 9:30 a.m. spot to enable local Godfrey fans to catch simulcast . . . **Walter Slezak, Fred Waring** and **Jesse L. Lasky** to guest on WCAU-TV's network educational series, "Summer School" this week. Their topic will be "The Arts" . . . "Within Our Gates," town's longest running dramatic radio program, presented as a public service by WFIL for eight and a half years, goes off the air Sept. 20. Program is staged by the Philadelphia Fellowship Commission . . . **Steve Allison,** WPEN late spieler, has role in "Detective Story," current at Playhouse in the Park . . . WPEN's "Church World News" awarded citation at annual Religious Broadcasting Workshop, held at Butler University . . . **Don Hylan,** in cast of Park Playhouse production of "The Sign Off," has signed to play role of Chief in "Atom Squad," TV show originating from WPTZ . . . **Piggy Barnes,** in cast of CBS-TV's "Action Afternoon" (WCAU-TV origination), will switch to Columbia U. as offline coach for **Lou Little** . . . WPTZ publicity and promotion

(Continued on page 40)

Your Lucky Strike Hit Parade presents a special summer service!

During its 12-week hiatus, Your Hit Parade will list in this space

THE 7 TOP TUNES FROM YOUR HIT PARADE SURVEY

Here are your Lucky 7 tunes that you would have heard last Saturday night, as determined by Your Hit Parade Survey, which checks the best sellers in sheet music and phonograph records, the songs most heard on the air and most played on the automatic coin machines.

1. I'm Walking Behind You
2. No Other Love
3. Song from Moulin Rouge
4. Vaya Con Dios
5. P. S. I Love You
6. You, You, You
7. I Believe

Look for this listing every week.
We'll be back on TV Sept. 12

Be sure to watch Your Hit Parade's summer TV replacement

"PRIVATE SECRETARY"—starring ANN SOTHERN

Saturdays at 10:30 P.M. (N.Y.T.), NBC Television Network

Tex County Jail's TV 'Security Web'

Dallas, Aug. 25.

County commissioners here voted to advertise for bids on the installation of a television security network for watching prisoners in the new county jail after a closed circuit TV test demonstration in the court.

Under the proposed network, the man in charge of the jail office would have a constant view of the prisoners.

There would be 24 stations spotted throughout the jail. And a master control viewer would be set up in the sheriff's office. According to the proposed plan to utilize the TV system it would have four practicle applications:

1. A security check for watching and listening to prisoners already in jail.

2. A means of licking a traffic problem by taking a camera and small transmitter to a bad intersection and shooting actual scenes back to the office for study.

3. A better method to identify prisoners, placing witness in a private office to view suspects on a screen.

4. Possibility of a future application on a statewide identification network, flashing prisoners' pictures back and forth from various Texas cities.

CHI'S 'AMATEUR HOUR' GOES INTO 19TH YEAR

Chicago, Aug. 25.

ABC's (WENR-AM, WBKB-TV) "Amateur Hour" began its 19th year of continuous radio broadcasting Sunday (23) and is well into its third year as a simulcast. Sponsored by Morris B. Sachs' clothing chain since its inception, show once featured the then amateur talents of Mel Torme, Frankie Laine, the Harmonicats, June Haver and Pamela Britton.

The Windy City's newest amatteur venture, "Showcase" is set to debut via WGN-TV on Sept. 11, in the 7 to 8 p.m. slot and features one unique departure from the ordinary amateur format. Only vocal talent will be spotlighted. Otherwise the show will follow the familiar pattern of a panel of judges consisting of local show biz experts, and prizes of merchandise to winners in addition to a week's booking at a local nitery for first placers.

Bankrolled by Simmons Sewing Machine Co., through Malcolm-Howard agency, show will feature Starnoters combo with the addition of Bob Trendler at the piano. Backers are attempting to spot deejay Howard Miller as emcee.

Salt Lake City—Indications that G. Bennett Larson, KDYL and KDYL-TV prexy intends to hypo news coverage of both stations came with the announcement that Jack Goodman, Salt Lake Tribune feature writer, would head a combined radio-TV news department starting Sept. 15. Goodman was publicity topper at WNYC for several years before coming here to head the news and continuity department for KALL.

TV NETWORKS' FALL PROGRAMMING SCHEDULE

(Continued from page 30)

SATURDAY

	ABC	CBS	DuMONT	NBC
5 P.M.	(Local)	(Local)	(Local)	(Local)
15—				
30—				
45—				
6:00—	(Local)	(Local)	(Local)	(Local)
15—				
30—				
45—		Red Barber (Commercial Solvents)		
7:00—	TV Teen Club (Sweets Co.)			Mr. Wizard (Sustaining)
15—		Stork Club (Sustaining)	(Recapturable)	
30—				
45—	Leave It to the Girls (Ex-Lax)	Beat the Clock (Sylvania)	OPEN	Ethel and Albert (Sunbeam)
8:00—			OPEN	
15—		Jackie Gleason Show (Schick, Sheaffer Pen, Nestle, part)		Bonino (Philip Morris, Lady Esther)
30—	Sports Film (Sustaining)			
45—				Original Amateur Hour (Pet Milk)
9:00—	Saturday Night Fights (Bayuk)	Two For The Money (P. Lorillard)	Pro Football (Westinghouse)	
15—				
30—				Show of Shows (3 of 4) All Star Revue (1 of 4) (Benrus, Swayder, Johnson & Johnson, Cats Paw, Lanolin Plus, Griffin, SOS, part.)
45—	Fight Talk (Sustaining)	My Favorite Husband (International Silver, Simmons, alt.)		
10:00—	OPEN			
15—		Medallion Theatre (Chrysler)		
30—				
45—		Mirror Theatre (Revlon)	Wrestling (Co-op)	Hit Parade (American Tobacco, Crosley)
11:00—	(Local)	(Local)	Sports Showcase (Boyle-Midway)	(Local)
15—				
30—			Wrestling (Co-op)	
45—				

20G Rerun Coin To Radio Writers

Hollywood, Aug. 25.

More than $20,000 in rerun coin has been received by radio writers the past year, not only from reuse of radio shows, but through use of some AM scripts on teevee. Much of the moola has been collected and distributed by Radio Writers Guild, but many times networks or producers send the rerun coin directly to the scribblers.

More than $11,000 was sent RWG for reruns of the "Beulah" AM'er and was then distributed by the guild to the various writers involved. About $2,200 has been received thus far from "Life of Riley," not only for radio reruns but because some AM scripts have been used on the televersion.

Writers will draw about $[illegible]00 from 10 weeks reruns of Bob Hope's cross-the-board show this summer. Writers have received $1,500 from reuse of "Our Miss Brooks" on AM plus use of some AM scripts on the video version, and $2,000 from reruns of the Judy Canova radio show.

Individual writers on radio shows such as "Dragnet" and "Suspense" have received their rerun checks directly from the webs or producers.

WOR Names Mulderick For 'Radio Playhouse'

Ray Mulderick has been signed as producer - director - writer of "Radio Playhouse," the two-hour afternoon strip of transcribed dramatic programming on WOR, N. Y. He'll report directly to program chief Larry Menkin on the project.

Mulderick formerly worked with Menkin on such DuMont television shows as "Rocky King, Detective," "Hands of Murder" and "Mono-Drama Theatre." "Playhouse" series is due to kick off Sept. 14.

Chi UHF Hits Snags

Chicago, Aug. 25.

Windy City televiewers will have to content themselves with the present four TV station situation for some time to come. Two contemplated UHF stations, both on the FCC's "go-ahead" list, have hit progress snags.

According to a progress report filed with the Commission recently, WHFC, Inc. (Channel 26) has been unable to find a suitable Loop location to begin construction of a proposed $500,000 plant. Space in its present WCHF (AM) and WEHS (FM) operations is not adequate to permit inclusion of TV facilities.

WIND (Channel 20), on the other hand, has the studio space needed to start TV originations in its present AM location but has been unable to obtain necessary transmitting equipment.

St. Louis—Charles C. Farrar has been upped to station manager of station KSTL after having served as assistant to former prez William E. Ware. Farrar was formerly sales manager of WJLD and WJLD-TV, Birmingham.

Sinatra's TV Bids

Continued from page 1

however, has projected him anew as a major TV potential.

Sinatra has also been signed for the Riviera, Ft. Lee, N. J., at $10,000 weekly starting Sept. 8.

This is the highest cafe fee that Sinatra has gotten in the N. Y. area for some time. It seems that Sinatra had settled down to a $7,500 standard in this area. However, with the singer getting raves for his straight dramatic work in the Columbia picture, price has been upped to $10,000 now, and it's probable that he'll be submitted for much higher figures when the picture gets wider circulation.

Memphis Educ'l TV Station's New Boost

Memphis, Aug. 25.

Hoyt Wooten, owner and operator of WREC, Memphis' CBS affiliate, has offered to share his proposed 1050-foot television tower with this city's educational TV station.

This is the second gift turned over to the Memphis TV educational station which will operate on Channel 10. WMCT, o. and o. by the Commercial Appeal, Scripps-Howard ayem daily here, gave the educational station $160,000 worth of new equipment last month. Wooten also offered to erect a building for the educational station's transmitter for not less than $15,000.

Pay-as-You-See

Continued from page 27

operating out of the Jersey shore area on Channel 58, will not affiliate with a network. Station is within the reception area of all seven New York VHF stations. He attacked the four UHF operators, charging that without "putting a shovel in the ground or laying out a dollar in cash," they were "arbitrarily," resigning themselves to the belief that they cannot be a financial success unless they are supported by an "untried and improbable boxoffice TV gimmick."

He considers it "fantastic," Reade said, for the UHF operators to have so little faith in a "valuable new medium and franchise" as to ask the FCC to "guarantee them a profitable operation at no risk and virtually no effort to themselves."

Azcarraga

Continued from page 25

nered with Kleban in a re-dubbing and distributing operation for U. S. vidfilms; first two on their in-work agenda are Ziv's "Favorite Story" and "Cisco Kid." "Favorite Story" is sold to General Electric in Mexico City.

Spanish version of "Howdy Doody" has folded. No TV films being made in Mexico; Azcarraga (who owns substantial part of RKO-Churubusco Studios) believes time isn't ready yet.

Omaha—Bob Steelman, ex-KOIL sports announcer, now handling "Hobbies Unlimited" program for KMTV.

36,300,000 PEOPLE

Last Week read superlative reviews on

"FABIAN OF THE YARD"

England's #1 MYSTERY BEST SELLER just published in America!

2½ Cols. in TIME Magazine
1 Col. in THE NEW YORK TIMES

along with equally rave notices in
PASADENA INDEPENDENT, LOS ANGELES TIMES, BATON ROUGE ADVOCATE, PITTSBURGH PRESS, SAN BERNARDINO SUN, SAN FRANCISCO CHRONICLE, NORFOLK VIRGINIAN PILOT,

and lengthy reviews and announcements by the ASSOCIATED PRESS and THE UNITED PRESS to their affiliates throughout the nation.

Now adapted into a dynamic NEW TV Film Series

13 *Already in the can!*

26 MORE FILMS IN PRODUCTION . . .

Available IMMEDIATELY *for National or Regional Sponsorship*

"FABIAN OF SCOTLAND YARD"

A series of one-half hour films for television based on authentic SCOTLAND YARD cases as documented in "Fabian of the Yard," England's #1 Mystery Best Seller, by former superintendent of SCOTLAND YARD — Robert Fabian, and filmed in the actual locales.

- *Produced by:* ANTONY BEAUCHAMP PRODUCTIONS, London, under the technical supervision of Inspector Fabian himself.
- Inspector Fabian will soon visit the United States for an extensive promotional campaign of the Television series and the book.

TIME Magazine says:
"The man whom the British press calls 'the greatest detective in the world' . . . he flashes enough intuitive genius to hold his own with the best of the fictional homicide squad—Holmes, Maigret, Philo Vance and Nero Wolfe."

The NEW YORK TIMES says:
"There is human warmth in it and no hysteria, no bitterness, no sensationalism. It has humor too—judicious portions, not laid on with heavy trowel."

Exclusive Representation

CHARLES WICK CO.

38 East 57th Street New York 22, N. Y.

PLaza 8-3360

Television Reviews

Continued from page 26

the acts themselves must be made more potent. Compared to the 1G giveaway, just for guessing, the sponsor seemed to cheat on the talent budget. If this is to be a sort of road company "Talent Scouts" out of "This Is Show Business" out of any talent and or panel parade, the fundamental should be good acts.

Allen is a very funny man who should be permitted all latitude possible for his ad libs, rehearsed or otherwise, which suggests that commercial spieler Dennis James should be the one to detail the gimmick or modus operandi of the format, and leave the funstering to Allen and his foils. Also, the screening of the amateur judges could have been a little subtle for the preem—that undertaker-gone-life-insurance-salesman, and the gal who seemed to root only for competitive CBS programs, seemed a little too pat. *Trau.*

THE CHAIR
With George Grim, Will Jones, Mrs. Grace Lindley
Producer: Ken Barry
Director: Dick True
30 Mins.; Tues., 10:30 p.m.
MANERUE CHAIR CO.
KSTP-TV, Minneapolis

This locally produced panel show projects a variation of "Meet the Press" and other such programs, utilizing several new twists neatly. Judging by its initial presentation and reception, it should attract substantial attention. Pleased dialers and favorable word-of-mouth undoubtedly will spell retention of first viewers and enlistment of a continuously increasing audience. Its furniture manufacturer sponsors should benefit accordingly.

Skilled handling seems assured from moderator George Grim, KSTP ace personality, and permanent panelists anchor man Will Jones, caustic and glib Minneapolis Morning Tribune columnist who boasts a big reader following, and Mrs. Grace Lindley, personable, attractive civic leader. The controversial subjects chosen for the first two shows are of vital and timely interest here and reflect the producer's astuteness.

Show obtains each week a different guest to occupy the decorative chair, a sponsor's product. He's one conversant or closely identifiable with the problem or matter under discussion and is put on the grill and made the target of questions, including those from a third guest panelist who, through personal interest or otherwise is concerned with the issue being threshed out and who, in this instance, was on the opposite side of the fence from the other guest. Dialers also are invited to phone in questions to be fired at the panelists and guests.

Concerning the recent ending of rent control and whether tenants now are being gouged or landlords are justified in upping their antes, preem resolved itself largely into a heated debate between the two guests, sitter George Hedlund, Minneapolis Tenants' association attorney, and panelist M. A. Rasmussen, Minneapolis Property Owners' Assn. president, who, respectively, deplored and applauded the development.

Grim and the panelists hardly had a chance to get in a question edgewise, and, regrettably, there wasn't time to announce or put the telephoned queries which would have lent much added interest to the show and given it a fillip. Future shows no doubt will pay more attention to audience participation.

Show is well staged, with three models ranged above the panel at a switchboard receiving the audience's telephone calls. A few more shots of the girls — preferably closeups — wouldn't have been amiss. Next program will go into subject of alleged local vice conditions which have been much in the newspaper and political limelight. *Recs.*

YOUTH TAKES A STAND
With Marc Cramer, moderator; guests
Producer: Dave Zellmer
Director: Don Hewitt
30 Mins., Tues., 10:30 p.m.
ALUMINUM CO. OF AMERICA
CBS-TV, from N.Y.
(Fuller & Smith & Ross)

"Youth Takes a Stand," which Alcoa is sponsoring for five weeks until Ed Murrow steps in with "See It Now," is okay as a filler that fits in with the public service-institutional type of programming that Alcoa supports, but wouldn't stand up as a regular entry. It's a panel of youngsters commenting on and discussing the important news of the week, with a guest CBS newsman giving a run-through of the news events and participating in the discussion.

Guest in the initial broadcast was Charles Collingwood, and his commentary to a series of newsfilms proved the best part of the show. His concise recapitulation of the news and his excellent analysis provided a good summary of the week's events.

Less rewarding was the discussion part of the program. There were four youngsters from high schools in the N.Y. area, obviously superior pupils who have kept well abreast of current events. They showed a good understanding of world developments, and the ability to express themselves easily. But for all their knowledge, they had little substantial to offer. News discussion shows these days have advanced to the point where to maintain interest they've got to make news in themselves, or must provide original or fastmoving and provocative comment. Youngsters on this show were positive enough about their opinions, but appeared to do no more than parrot what's been said many, many times in the past.

Perhaps it's unfair to expect more of the teenagers, but if that's the case, then the basic premise of the show is wrong. The stands that youth take on the program are no different than the stands their parents or teachers take. Moderator Marc Cramer did little to speed up the slow moving session. *Chan.*

NBC-TV's New Sponsors For 'Kate Smith Show'

Last quarter hour of the "Kate Smith Show," which gets under way Sept. 21 as a 3 to 4 p.m. five-a-weeker on NBC-tele, has wrapped up a couple of bankrollers. Gerber Products (baby foods) latches on to the 3:45 to 4 segment on Wednesdays beginning Sept. 23 via D'Arcy agency.

Corn Products Refining Co. takes the same period on alternate Mondays as of the preem show. C. L. Miller is latter's agency.

TV Priority List

Continued from page 24

aminers will be added soon.

It's likely that that there will be many application dropouts as hearing time approaches, either for purposes of merger 94, where an applicant's chance appears slim, to avoid expense.

New procedure does not affect uncontested applications. Agency is current on these applications and is processing them in order of filing.

Lists follow:

GROUP A

No.	City	Pop.
1	Des Moines	177.965
2	Hartford, Conn.	177,397
3	San Jose, Calif.	95,280
4	Waco, Tex.	84,706
5	Manchester, N. H.	82,732
6	Springfield, Ill.	81,628
7	Columbus, Ga.	79,611
8	Topeka, Kan.	78,791
9	Portland, Me.	77,634
10	Charleston, W. Va.	73,501
11	Augusta, Ga.	71,508
12	Durham, N. C.	71,311
13	Stockton, Calif.	70,853
14	Waterloo, Ia.	65,198
15	Terre Haute, Ind.	64,214
16	Ogden, Utah	57,112
17	Lexington, Ky.	55,534
18	Pittsfield, Mass.	53,340
19	Bay City, Mich.	52,523
20	Orlando, Fla.	52,367
21	La Crosse, Wis.	47,535
22	Mansfield, O.	43,564
23	West Palm Beach	43,162
24	Salem, Ore.	43,140
25	Lake Charles, La.	41,272
26	Tyler, Tex.	38,968
27	Joplin, Mo.	38,711
28	Cumberland, Md.	37,679
29	Biloxi, Miss.	37,425
30	Muskogee, Okla.	37,269
31	Spartanburg, S. C.	36,795
32	Hagerstown, Md.	36,260
33	Enid, Okla.	36,017
34	Petersburg, Va.	35,054
35	Alexandria, La.	34,913
36	Fayetteville, N. C.	34,715
37	Ottumwa, Ia.	33,541
38	Paducah, Ky.	32,828
39	Bristol, Tenn.-Va.	32,725
40	Reno, Nev.	32,497
41	Clarksburg, W. Va.	32,014
42	Albany, Ga.	31,155
43	Wausau, Wis.	30,414
44	Jackson, Tenn.	30,207
45	Daytona Beach, Fla.	30,187
46	Odessa, Tex.	29,495
47	Provo, Utah	29,495
48	Mason City, Ia.	28,937
49	Sharon, Pa.	26,454
50	Rapid City, S. D.	25,310
51	Jefferson City, Mo.	25,099
52	Las Vegas, Nev.	24,624
53	El Dorado, Ark.	23,076
54	Florence, S. C.	22,133
55	Cape Girardeau, Mo.	21,578
56	Goldsboro, N. C.	21,454
57	Hastings, Neb.	20,211
58	Anderson, S. C.	19,770
59	Beckley, W. Va.	19,597
60	Bogalusa, La.	17,798
61	Plattsburg, N. Y.	17,738
62	Modesto, Calif.	17,389
63	Big Spring, Tex.	17,286
64	Klamath Falls, Ore.	15,873
65	Clearwater, Fla.	15,581
66	Sunbury, Pa.	15,570
67	Merced, Calif.	15,278
68	Marinette, Wis.	14,178
69	Wenatchee, Wash.	13,072
70	El Centro, Calif.	12,590
71	Irwin, Pa.	4,228
72	Henderson, Nev.	3,643

GROUP B

No.	City	Pop.	Sta.'s
1	St. Louis	856,796	1
2	Milwaukee	637,392	1
3	Houston	596,163	1
4	New Orleans	570,445	1
5	Seattle	467,591	1
6	Indianapolis	427,173	1
7	Memphis	396,000	1
8	Norfolk-Portsmouth-Newport News	335,910	1
9	Toledo	303,616	1
10	Fort Worth	278,778	1
11	Miami	249,276	1
12	Providence	248,674	1
13	Richmond	230,310	1
14	Jacksonville	204,517	1
15	Tulsa	182,740	1
16	Charlotte	134,042	1
17	Phoenix	106,818	1
18	Roanoke	91,921	1
19	Huntington	86,353	1
20	Sioux City	83,991	1
21	Binghamton	80,674	1
22	Charleston	79,174	1
23	Raleigh	65,679	1
24	Asheville	53,000	1
25	Green Bay, Wis.	52,733	1
26	Fort Smith, Ark.	47,942	1
27	Fargo	38,256	1
28	Minneapolis St. Paul	833,067	2
29	Boston	801,444	2
30	Pittsburgh	676,806	2
31	Buffalo	671,004	2
32	San Antonio	408,442	2
33	Omaha	251,117	2
34	Amarillo	74,246	2
35	Philadelphia	2,071,605	3
36	Detroit	1,849,568	3
37	San Francisco-Oakland	1,159,932	3
38	Baltimore	949,708	3
39	Cleveland	914,808	3
40	Cincinnati	503,998	3
41	Atlanta	331,314	3
42	Washington	802,178	4
43	New City City	7,891,557	6
44	Los Angeles	1,970,358	7

Inside Stuff—Radio

New wrinkle in foreign-language programming has been worked up by WOV, N. Y. Station is programming a daily 15-minute strip with an "identify your neighbor" angle. Announcer Giancarlo Rossini uses a station-owned car, equipped with a telephone, drives through Italian-speaking neighborhoods in N. Y., and gets a person willing to be interviewed in the car. Interview then takes place, with studio taping the conversation via the phone. The interview—it's all in Italian—then is played back over the air, an audience is invited to phone in their guess as to whom the interviewee is. No name is mentioned during the interview, and person interviewed is kept in the car until the show is over. Station reports that most of the guesses have been correct, also that its switchboard is being jammed daily.

Announcement of adoption by the Mutual stations of the network's "programs instead of compensation" plan, already postponed once, was set back another few days this week with the disclosure that the FCC had stepped in with a query on the legal language of the contract amendments necessary to implement the plan.

According to Mutual spokesmen, the FCC questioned the language in that part of the contracts which dealt with programming changes. FCC felt that the language indicated stations wouldn't be notified of changes in programming, according to the Mutual execs. Mutual lawyers have drawn up a reply to the FCC, and said they expected the matter to be straightened out in a few days.

For the first time in history a live radio broadcast was aired over Japanese nets simultaneously with the broadcast in the United States. ABC Tokyo staffer Ray Falk made the arrangements whereby the Japan Broadcasting Corp. (NHK) presented to its listeners a pooled newscast of the Korean Armistice signing at Panmunjom at the same time NBC, CBS and ABC stateside listeners heard it. Japanese translators at NHK cut in at intervals on the comments of Falk and other reporters (John Rich of NBC and Bob Pierpont of CBS) with condensed versions of their word pictures in Japanese.

DuM's Clear Field

Continued from page 25

up to a few weeks ago it had "What's Your Bid?" which Charles Antell had brought over from ABC-TV; it's airing "City Assignment," the second-run of "Big Town," which firstruns via CBS-TV.

This billings-programming last-place parlay has its positive angles, despite the superficial "also ran" appearance. To many advertisers—and packagers — the web supplies a much-needed medium for the modest ad budget and the non-too-spectacular program. Web has been on record as a medium "for others besides the top 10 or 20 advertisers." And with availabilities practicaly nil on NBC-TV and CBS-TV and fast disappearing from ABC-TV, web not only has become a desirable medium but is actually prospering via its low-cost operation. In the past couple of weeks, it's gotten two wine sponsors, Welch's for "On Your Way" and Wine Corp. of America for "Dollar a Second"; wrapped up Old Golds for "Chance of a Lifetime"; brought in Jacques Kreisler as co-sponsor of "Rocky King, Detective", and renewed Admiral for Bishop Sheen. It's got a sizeable sports lineup, with Westinghouse and four regional sponsors picking up the tab for 49 pro football games which will be aired in 105 markets. It set a pro basketball schedule last week with a good deal of sponsor interest indicated already. Web has enough business in the house already to easily top its record gross of over $10,000,000 last year.

Memphis — WHQB-TV, which goes on the air in a few weeks, has signed former Miss America (1947) Barbara Walker to do a home show. Station, as a CBS affiliate, will carry "Big Payoff," which features another former Miss America, Bess Myerson.

DuMont's 'On Your Way' Gets Welch Wine Coin

Welch's Wine, which cancelled the "Dotty Mack Show" on DuMont following which the show switched to ABC-TV, has decided to bankroll a new quizzer, "On Your Way," to fill out remainder of its DuMont contract. Show, which will star Bud Collyer, bows on Sept. 9 in the 9:30 slot.

DuMont this week also put the finishing touches on its pact for a weekly pickup of the Chicago Symphony Orch from WGN-TV in Chicago. Batoned by Fritz Reiner, the orch will occupy the Wednesday 8:30 to 9:30 time preceding "On Your Way." Series kicks off Oct. 7.

Dammed-Up

Continued from page 27

audience loss. To counter the anticipated sponsor squawks and the long wait for mass conversion to UHF, CBS says: "Consider the practical giveaway cost. You'll be getting a $300 hourly Class A rate instead of the present $1,200 per hour rate."

Several months ago Damm's switchover to CBS-TV was virtually at the signature stage. This was immediately prior to the NBC-TV "crisis period" when affiliates were up in arms and threatening to secede from the network in wholesale lots (as it turned out only one affiliate, in Norfolk, translated it into a reality). The WTMJ-TV transfer of allegiance never materialized and subsequently soured CBS on future business relations with Damm.

Dallas—Alex Keese, manager of WFAA has announced the appointment of Jim Hart to the post of assistant farm director of the outlet. Hart will asist Murray Cox, farm director.

Louisiana TV Bidders Duck FCC Hayride, Join Forces for Channel 12

Shreveport, Aug. 25.

To speed the day of TV in this Louisiana city, three local groups competing for a Channel 12 permit here have united and formed a temporary corporation to seek Federal approval immediately for installation of a station.

Move may result in a station here in 60 days' time. Interim Television Corp., as it is known, is composed of Southland Television Co., represented by Justin R. Querbes, Sr., radio station KRMD, represented by T. B. Lanford, and Shreveport Television Co., represented by Don George. George is a film exhibitor in the area.

Agreement among the three is that all will share equally in costs of erecting a TV station and share operating costs until FCC grants a permanent TV permit. When such is granted, the successful applicant of the three will buy outright the interests of the other two.

Shreveport, with a tri-state trading area of 1,000,000 people in Louisiana, East Texas, and Arkansas, is one of the largest communities in the nation without television service.

Only TV station in immediate area is KCMC-TV, Texarkana, which went on the air Sunday, Aug. 16.

Share-Time TV

Continued from page 28

said, that a sixth commissioner (Frieda Hennock) attended the meeting and registered opposition to a group of applications including those from Rochester but was not in the room when the vote on the specific applications by WHEC and WVET was taken. Former Chairman Paul Walker and ex-Comr. Eugene Merrill voted to defer, the latter issuing a lengthy criticism of the action.

"It is clear," the petition said, "that Chairman Walker and Comr. Merrill opposed taking action upon the WHEC and Veterans (WVET) applications at that meeting because to do so would constitute a violation of the Commission's rules . . . and would deprive the Commissioners of adequate opportunity to study the facts and policy considerations involved in the matters represented."

Noting from the minutes that Comr. Hennock objected to consideration of the WHEC and WVEC applications for similar reasons, the petition asserted: "It is apparent that the action taken upon the WHEC and Veterans applications was not taken by a majority of the commissioners who participated . . . inasmuch as two of the Commissioners voted to defer action and a third, Comr. Hennock, protested against the entire procedure which brought the applications up for consideration."

Ordinarily, the petition said, the Commission took several weeks before acting on amendments to competitive applications to permit share-time operations. "Furthermore," it asserted, "there was no critical situation involving the public interest which demanded precipitate action upon the applications. Rochester was not a city without TV service, inasmuch as station WHAM-TV has been operating in Rochester commercially since June 11, 1949.

"If there was any urgent demand for the grant of the applications of WHEC and Veterans, it apparently was on the part of the applicants, who desired action before additional bona fide applications for the channel could be filed and which would prevent the grant of their applications without hearing."

Petition requested that the permits to WHEC and WVEC be set aside, that Brown's application be reinstated and that all three applications be designated for comparative hearing.

Dem Poor Bums

Continued from page 27

WOR-TV, but failed to explain how.

Ostensible reason for banning the WABC-TV pickup was that ABC-TV engineers belong to the opposing National Association of Broadcast Engineers and Technicians (NABET), and that allowing them to broadcast the games would be favoring members of the rival union while IBEW members were out of work. Apparently, the union's reluctance to allow the telecasts on other stations stems from the fear that the Dodgers and the sponsors will assign the games to another station next year, thus putting the technicians who cover the games for WOR-TV out of a job when the strike is settled.

Walter O'Malley, president of the Dodgers, said he was powerless to alter the situation. Dodgers assign their rights to the sponsors, who then buy airtime on a station of their choice. However, before the games were assigned to WABC-TV, he made the observation that it would be "interesting" to watch attendance figures at Ebbets Field if the remainder of the schedule is blacked out. The Dodgers have 13 games remaining on their home schedule, including today's.

TV-UNLIMITED SETS ICE REVUES AS VIDPIX

TV-Unlimited has put two 12-minute ice revue vidpix on the market. Films, "Festival on Ice" and "Circus on Ice," feature Tom Arnold's International Ice Revue.

Films are being sold to stations on an outright ownership basis as additions to their film libraries. TV-Unlimited announced that the two films are the first in a series of musical and dance shorts which it will distribute.

Art Station

Continued from page 27

neither of these arrangements would conflict with its monopoly rules.

If the FCC's suggestion is followed, it will mean that Pacifica would have two positions on the FM dial, one for use in the difficult reception area. The second station, in effect, would serve as the satellite.

Pacifica is a California nonprofit educational corporation which is trying to establish the principle of subscription radio. Its station, which broadcasts cultural programs with no commercials, is partly subsidized by $10 a year subscribers and partly by the Ford Foundation.

BBC's Chaucer Adaptation

Continued from page 1

as being supported by the Crown in their Ghetto "for the foul lucre of their usury, hateful to Christ and all His company."

BBC dramatized the "Canterbury Tales" in a series of playlets for presentation over its own British network and then made the recordings available for American college and other educational radio stations. In addition to KUOM here, many have been programming them once a week.

After the KUOM "Prioress' Tale" broadcast, an aroused Jewish listener protested to the station and Scheiner contacted program director N. D. Dawson. Neither the latter nor any other KUOM staffers had monitored the recording in advance or heard it over the air. After replaying it, Dawson and fellow officials were shocked and apologetic. There had been no complaints about previous programs of the series, he said, and they had received no advance knowledge that this drama contained offensive and objectionable features. Otherwise, Dawson said, it, of course, would not have been aired. He regretted the broadcast.

Scheiner says that this particular tale, in modern English, also is being circulated by Penguin Classics and he suggested that the League ask for the objectionable passages' elimination henceforth. The League was organized to combat prevarications designed to create anti-Semitism.

"We recognize that the "Canterbury Tales" are classics and we have no desire to impose any Jewish Council censorship," explains Scheiner. "But we feel that those broadcasting and circulating these dramatizations themselves are people of good will and that, if they were made aware of this playlet's viciousness and offensiveness, they would not willingly be a party to fanning anti-Semitism and breaking down good human relations which they, as well as ourselves, have been striving so hard to build up.

"Also, we believe that they will recognize that the bad taste shown in the tale's telling makes it undesirable radio fare."

'Sunshine Sue' Expands

"Sunshine Sue," cross-the-board five-minuter over a CBS Radio regional web, expands to a 15-minute series starting Labor Day (7), when Corn Products, for Karo Syrup, adds more outlets. Air time will be 4:15 to 4:30 p.m.

Agency is C. L. Miller.

VIRGINIA GRAHAM
With Murray Kaufman, others
Producer: Kaufman
45 Mins., Mon.-Sat., 11:15 p.m.
Participating
WABC, N. Y.

Virginia Graham, who has a DuMont daytime tele show, keeps herself busy during the evenings with a six-times weekly gab strip over WABC, N. Y. This chitchat, done in conjunction with Murray Kaufman, has just one feature—sprightliness, but otherwise, Miss Graham doesn't impress as being the one to be selected for pre-midnight listening. At times, her voice reaches a shrill plane, she's too gusby when interviewing anyone, and there isn't any appreciable depth in anything she has to say.

Saving grace on the show on night caught was the calibre of the guests interviewed. Chuck Dressen, manager of the Brooklyn Dodgers, impressed as a colorful gent; Iva Withers, lead in "Guys and Dolls," and David Daniels, who replaced Russell Nype in "Call Me Madam," gave affable accounts of themselves. It seemed an imposition to get the latter to sing even as little as he did.

Miss Graham's gab partner in this enterprise, Kaufman, seems to put a saner and more reasonable note into the proceedings. There were several occasions when his opinions seemed to have been literally pushed out of the way by Miss Graham. Ordinarily, the contrast between these personalities might be a desirable feature when it leads to some healthy differences, but it just didn't seem like a good combo on night caught. A couple of records give the pair breathing space. *Jose.*

TO MOM
With Bren Breneman
Participating
2 hours: Mon.-thru-Fri.
KIKI, Honolulu

Bren Breneman and KIKI are capable of something more effective than this afternoon stanza's present format. Breneman, a school teacher by profession, is filling slot vacated by Chinese disk jock Sun Low—and even allowing for a faltering start, program could stand some reevaluation and subtle doctoring.

Novice jock gained substantial following on KGMB a few years back when he voiced Star-Bulletin's nightly commentary, "A Citizen Reads His Newspaper." As a commentator, Breneman's voice has an intellectual quality that commands respect. But as a jock, voice sounds a bit stilted or pedagogical at best, funereal at worst.

And when he precedes or follows a poem or bit of philosophy with a blaring pop record, the whole thing verges on the ludicrous. Breneman's trying valiantly to familiarize himself with pops and choose tunes that will give the show a better balance.

With program past the "new" stage, it's amazing that someone hasn't sensed that it's crying for exclusively semi-pop fare. Maybe even semi-classical. That, at least, would be a welcome innovation in midafternoon fare in this town.

As long as show is pitched to housefraus (it's full title is "To Mom from Bren Breneman"), he could well concentrate on Broadway show scores, movie themes, even Continental imports. With right music, Breneman's reputation will put the program far onto the plus side of the ledger. He's getting good spot sponsorship, which attests to a loyal fan following. *Walt.*

LEO W. O'BRIEN
15 Mins.: Mon.-thru-Fri., 5:35 p.m.
Sustaining
WPTR, Albany

Rep. Leo W. O'Brien, who has steadily improved as a commentator since he began a daily program over WPTR several years ago—in the period of service as chief of International News Service at the Capitol — is now broadcasting alone. Howard Maschmeier formerly set up questions, cushioned the ad libbed observations and broke the voice monotony. Rep. O'Brien, believed to be the only one holding such a position to air daily, currently does not even have an announcer interrupting for public service announcements. He does a solid 13 and a half minutes, which is almost too long.

Program, on which O'Brien discusses tour headlines, originates, via telephone, from Washington during the time Congress is in session; live, from the studio, otherwise. It packs greater authority and has a sharper closeup, on international and national questions, from the nation's capitol, but is technically superior from the station.

Rest of the O'Brien commentaries compare favorably with a number heard on the webs, although this may not be true of all. O'Brien is very sure on political angles, including the state and such matters as off-track betting (to name a curr'ly live one). This man is a notey'l for network, and on television, too. *Jaco.*

Radio Follow-Up

"Words We Live By" is approaching the home stretch as 10-Sunday summer replacement for the Jewish Theological Seminary's "Eternal Light" series on NBC. It opened the skein July 5 and rides through until Sept. 6 as one of the more articulate half-hours (12:30 to 1 p.m.) in radio. All 10 segments are based on Thomas Mann's "Joseph and His Brothers," with author Maurice Samuel and Columbia Univ. professor Mark Van Doren pursuing the conversation route in a discussion of the Biblical novel—a good deal of it with an eye on implications for the present day.

Last Sunday (23) the scholars tried to pierce the "baffling" character, mind and personality of Joseph with ever-recurring references to Potiphar's wife and the romantic spell he cast over her. Joseph as potential dictator with the ruthlessness that goes with it and as "a dangerous character unless cleansed of egotism" ran through as a sub-theme of the duolog.

Some of the statements by Samuel and Van Doren were of the elongated variety unrelived by, say, the presence of a moderator or question-tosser. But this is an experimental series, not for the kiddies or hillbillies, and its class appeal is its own sufficiency. As Van Doren said, "It isn't easy for a novelist to represent a genius, but Mann was able to do it." It seems equally difficult for critics and appraisers to represent one of the novelist's more profound works in a drawn-out radio discussion, but Samuel and Van Doren managed to convey a sense of the large canvass that Mann has constructed to develop the story of Joseph. Rabbi Ben Zion Bokser of Forest Hills Jewish Center is program editor, Ed King directs and Milton E. Krents is producer in behalf of the Seminary. *Trau.*

Late Sunday night radio slotting of Martha Lou Harp on ABC network supports the growing feeling that, for late night entertainment, some performers should be heard and not seen. For this 15-minute segment of slumber mood music is a welcome respite from the overworked video showcasing of tired feature pix (and the inundation of AM jabberjockeying) and deserves to spark a return to bedtime radio dialing for the type of pleasant, leisurely-paced vocalizing and instrumental backgrounding as projected via Miss Harp's capsule presentation.

Her renditions of the thematic "Meet Me Tonight In Dreamland," her interpretations of "Get Out of Town" and "In My Mother's Eyes," plus Tommy Black's crack pianistics and his integration into the instrumental trio's backgrounding is as satisfactory a "prelude to sleep" as one could wish for. *Rose.*

Tele Chatter

New York

Barbara Joyce to be featured on the CBS "Westinghouse Summer Theatre" next Monday (31) . . . **Emerson Foote**, exec v.p. of McCann-Erickson agency, back from several-weeks tour of European offices . . . After stinting on 18 different programs encompassing six and one-half hours last week, WCBS-TV sportscaster **Jim McKay** took a three-day hiatus (Aug. 24-26) with **Jim Britt** filling in for him on "Six O'Clock Report" and "Sports of the Night" . . . **George Jessel**, who owns a piece of BB Pen Co., which is co-sponsoring his Sunday night TVer on ABC, has been elected vicepresident of the company in charge of product promotion. Hilton & Riggio agency, incidentally, is handling the account . . . **Carmine Patti**, coordinator of traffic operations at the DuMont net for the past two years, upped to assistant traffic manager under **Roy Sharp** . . . **Philip D. Porterfield**, formerly with ABC radio sales, joined WOR-TV as an account exec . . . **Ernest A. Marx**, director of the International Division of the DuMont Labs, leaving this week on a two-month tour of European television facilities . . . **Flora Rheta Schreiber** will conduct a "Radio and Film Writing Workshop" this fall at the New School for Social Research. Guest lecturers include **Ross Donaldson**, NBC script supervisor; **Ed Roberts**, "Armstrong Theatre" director and **Martin Magner**, "The Goldbergs" director . . . **Nevin Paskow**, formerly with Paramount TV, and **Barry Winton**, ex-William Morris agency, have joined sales staff of Official Films . . . As of last week only four of 32 WCBS-TV five-minute shows remained unsold—two sports and one each on news analysis and humorous approach to current events . . . **Norman Blackburn** has resigned his V.P. post with Geyer agency. He'll announce his future plans following a brief vacation. Before joining Geyer Blackburn had served as West Coast director of TV for NBC.

Jim Sheldon tapped by producer **Hudson Fawcett** as director of NBC's "Armstrong Circle Theatre" which resumes Sept. 1 with "Judgment," original teleplay starring **Madge Evans**. Sheldon is former Y & R producer who directed the CBS "Studio One" and "City Hospital" past summer . . . **Eileen** and **Robert Mason Pollock** co-authoring successive scripts on CBS' "The Web" (Aug. 30, Sept. 6) . . . **Ellen Muir** and **William Keene** cast for DuMont's "The Plainclothesman" next Sunday (30) . . . **Betty Cox**, of DuMont's "Broadway to Hollywood," to double as guest on touring Rudy Vallee revue.

Chicago

NBC-TV and **Paula Houston**, femme lead of "The Bennetts," parting company by mutual agreement. She's off for Gotham and legit work . . . Ventriloquist **Jimmy Nelson** guesting on numerous interview shows around town . . . Standard Oil Co. bankrolling "Chicago Bears Quarterback Club" via McCann-Erickson via WGN-TV for 13 weeks in the 8:30 to 9 p.m. Monday slot starting Sept. 28 . . . **John Sirotiak** from NBC sound dept. to film editing there . . . "Kup's TV Column" picked up for 52 weeks via WBBM-TV by Blatz Brewing Co. via William H. Weintraub agency, starting Sept. 7 . . . **Don Herbert's** "Mr. Wizard" back on NBC-TV live Sept. 5 after month of kine shows . . . "Ding Dong School" reports a 90,228 mail pull since show's inception . . . **Jim Mitchell** subbing for **Art Mercier** on WBBM-TV's "For Men" while regular emcee vacations briefly . . . Museum of Science & Industry director **Daniel MacMasters** guesting on WNBQ's "Live & Learn" Sunday (30) . . . **John Harrington's** cross-the-board 8:45 to 8:55 a.m. newscasts via WBBM-TV to be bankrolled by Ford Dealers Assn., starting Aug. 31 via J. Walter Thompson . . . **Minnie Pearl** of NBC radio's "Grand Ole Opry" guesting on web's **Eddy Arnold** TV shows this week . . . Pabst Sales Co. buying 50 spots a week for six weeks via WBBM-TV . . . "Kukla, Fran & Ollie" back on NBC-TV Sept. 13 to start their sixth season on the web . . . Filmed commercials for Sunbeam Corp., for insertion in "Ethel & Albert Show" completed by Atlas Films.

Hollywood

Lew Kerner, coast production chief for Motion Pictures for Television, back from N. Y. huddles with **Matty Fox** and **Edward Madden** . . . "Town Hall Party" preems on KTTV Aug. 29 . . . **Budd Grossman** to script pilot for upcoming ABC-TV **Joel Grey** series . . . **Bill Leyden** inked two-year deal with KTTV . . . **Mitzi Gaynor, Margaret Whiting** and **Buddy Hackett** initial guests on **George Jessel's** ABC-TV debut Sept. 13 . . . **Cliffie Stone** back on KLAC-TV's "Hometown Jamboree" after vacash . . . Bekins renewed "Your Hidden Talent" on KTLA . . . **Bob Howard** ankled Buck Rogers video company, and show may go live instead of film . . . **Charles Black**, hubby of **Shirley Temple**, named business manager of KECA-TV . . . **Don DeFore** new chairman of membership committee of Academy of Television Arts and Sciences . . . "Superman" cartoon series released by Paramount in early 1940's acquired by KTTV from Motion Pictures for Television . . . **Jimmy Boyd** back from Gotham . . . "Paul Coates Confidential" preems on KTTV Aug. 30, Stewart-Warner sponsoring.

Boston—John H. Kimball, Jr., formerly with Prentice Hall publishing, joined WTAO-AM and WTAO-TV as sales manager, according to Frederic S. Bailey, station's general manager.

From the Production Centres

Continued from page 34

two new staffers, Aug. 31—**Bob Klaus**, of the Phil Edwards ad agency, and **Jack Wiley**, radio and TV producer.

IN MINNEAPOLIS . . .

Two new Twin Cities' TV stations, sharing Channel 11 starting Sept. 1, will start at 70,000 watts, but will increase to 316,000 as soon as equipment is available. Two existing local stations, KST and WCCO, use 100,000 watts . . . Grandmother of **George Grimm**, KSTP ace personality, died at age of 94 . . . Pulse has "Mr. and Mrs. North" current Twin Cities' top TV program, with "Toast of Town," "Dragnet" and wrestling following in that order . . . If success attends Minneapolis Lakers' professional basketball champions' ticket hookup with local Chamber of Commerce, entailing sale of 25,000 two-game tickets at $5, all home Saturday night games ensuing fall-winter season will be televised. Thus far 4,000 of the books have been sold . . . **Joe Cook**, KSTP promotion manager, back at his desk after a northern Minnesota vacation . . . **George Hudak**, WTCN sales promotion manager, passing out the cigars. It's a boy . . . KSTP-TV is having **Dave Garroway's** "Today" TV show chimpanzee as its guest at the Minnesota State Fair Sept. 4-5. It'll be flown into the Twin Cities with its two trainers and quartered at a leading hotel, the Radisson, and will be introduced to grandstand audiences. Films of the animal's activities at the Fair will be made and shown on "Today" the following week.

IN CLEVELAND . . .

Jay S. Kerekes joined WEWS sales staff . . . **Lloyd Yoder**, new NBC general manager here, meeting staff before taking brief vacation, and assuming duties . . . **Lee Sullivan**, back from Cape Cod vacation, now on WEWS . . . **William Mullins**, WXEL, named "best actor" at Lakewood Little Theatre in 1952-53. **Rachael Miller** best actress, and **Phoebe Wecht**, WNBK, was cited for her work . . . **Jack Graney**, who quits baseball broadcasting after 20 years, will be honored with a "Jack Graney Night" . . . Bond Clothes picked up Mon.-thru-Fri. 15-minute 6:45 WNBK news tab with **Tom Field** as announcer, **Jim Grainer** doing the commercials . . . **Joe Black**, AFTRA prexy, has started ball rolling for annual AFTRA Awards . . . WGAR's **Carl George** back from New York business trip . . . **Paul Bedford**, WTAM-WNBK announcer, in Florida hiatus . . . **Wayne King** has joined NBC arnnouncing staff . . . News editor **Ed Killeeen** in Chicago visit.

IN SAN FRANCISCO . . .

Visitors: ABC's newscaster **Bob Garred** in for sponsor meet; ex-localite **Merv Griffin** here to tout new pix "So This Is Love" . . . Producer **Jean Yarbrough** eyeing Bay area for possible telefilming of "Police Woman," proposed new teevee series . . . Producer **Ben Draper** ("Science in Action") conducting UC extension classes in TV writing and production . . . **Al Constant** left KRON-TV to become operations mgr. of KONA, Honolulu . . . Former KNBC orch director **Tony Freeman** now lending talents to Sound Recorders . . . KROW's **Wanda Ramey** tapes a local California commentary series for airing in Stamford, Conn. . . . ABC's big Jon and Sparkie ("No School Today") p.a.'s at Civic Auditorium (12-13). Stanford Convalescent Home receives proceeds . . . "Range Rider" **Jack Mahoney** and **Dick West** scheduled for p.a. at the Oakland Rodeo this month . . . **Jean Strobel**, secretary for former KNBC Gen. Mgr. **Lloyd Yoder**, left to join him in Cleveland where he heads NBC radio-TV operations . . . Localite **Mel Jennings'** new brainchild is Tee Vee Pix. Outfit sells pictures of guests appearing on video shows . . . KRON-TV account man **Tommy Marks** vacation-bound to Hawaii . . . KNBC preemed a new musical, "Budd and Eloise" with **Budd Heyde** and **Eloise Rowan**.

PUBS SUCKERS FOR HYPO RACKET

Starr Gears WB Jock Contacting For Fast Field Reaction on Tunes

Herman Starr, head of the Music Publishers Holding Corp., the Warner Bros. syndicate of top publishing houses (Remick, Witmark, Harms, Advanced), recaps the present-day system of disk jockey plugging as the modern variation of landing bands, singers and acts in another era. In a series of revolving contacts, he has a team of seven pluggers fanning out all over the country, in short order, says the veteran music man, he knows if the tune has anything.

"If it's not in the groove, nothing will help, no matter how you knock yourself out and no matter how many plugs you land," Starr observes. "I hate to admit it with a nice guy like Danny Thomas and a good picture like 'The Jazz Singer', but Danny wanted a pop hit. He played the route. Warners even set up special screenings for deejays, their friends, and other music men, in Detroit, Chicago and Cleveland, but it just didn't come off.

"But if you have a tune the public wants it soon shows up," adds Starr. "It may be in Cincinnati or Boston, Cleveland or Pittsburgh, L. A. or Frisco, Baltimore or Chicago, Washington or Detroit, it'll show up, or else we're smart to drop it. These are the key spots. Sure, occasionally some guy in Charlotte, N. C., will pull a surprise with a Ted Weems revival, such as 'Heartaches,' but these are the key cities that really produce. Strangely enough New York is the worst spot to kick off a tune; the big exception has been 'Terry's Theme' from Chaplin's 'Limelight' picture, but that's the exception to the rule. Otherwise give me Kansas City, Milwaukee, Indianapolis, Toledo and towns like that!

"We rotate also into the Deep South but, in the main, the boys in New Orleans and Dallas and such spots are kept in contact by mail.

"And you know what's surprising—and this we see from our ASCAP returns—radio uses more music than ever. It has more sponsors, on a local level of course, than ever before. And yet you can count the good radio and TV live plugs on your hands —Bing, Dinah, Como, Eddie Fisher and the like. It's all deejays—they play music by the mile, and their performances are prolific because their local commercial sponsors are ditto, judging by the revenue to the Society from radio."

WARREN SCHWED HEADS RCA DISK PUBLICITY

In a revamp of RCA Victor's publicity department, Warren Schwed, of the Carl Byoir & Associates flackery, was named head of the diskery's publicity operation last week by Manie Sacks, vice-prexy and general manager of the disk division. Schwed will continue on the payroll of the Byoir agency which handles public relations for the whole RCA operation.

New Victor setup has Ben Kemper, who has been handling longhair publicity, and Frank O'Connor, on pops, reporting to Schwed.

Gilbert Due in N.Y. For ASCAP Writer Talks

L. Wolfe Gilbert, Coast rep for the American Society of Composers, Authors & Publishers, is heading east Sept. 2 to sit on the ASCAP writers classification committee's discussions of the seniority problem. Move is underway to revise the payoff for seniority so that vet writers will get an additional cushion in the distribution system.

Gilbert will also be in N. Y. to celebrate his mother's 87th birthday.

Ray **Anthony** signed for a one nighter at the Longhorn, Dallas, on Oct. 19. Also scheduled for a date in October is Joni James with Buddy Morrow's orch.

Al Alberts Cuts Solo But Stays With 4 Aces

Al Alberts, lead singer with the Four Aces vocal combo, is being given solo assignments by Decca Records but will continue to work with the Aces, who also cut for the same label.

Alberts' initial solo slices for Decca were released last week.

RCA 85% Over Last Aug. Sales

RCA Victor's summer surge is continuing through August at one of the hottest paces in the company's history. For the first three weeks of this month, Victor has gone 85% over last year's business. For the first seven months of this year, Victor has shot ahead of the same period in 1952 by 38%.

Larry Kanaga, Victor sales chief, and Joe Carlton, pop artists & repertoire head, planed out to Indianapolis last week to o.o. the pressing plant operation. Factory is currently working on an around-the-clock basis to fill orders on current pops and the fall merchandise line.

GEORGE PINCUS ENDS 20-YEAR TIE WITH S-B

Yet songplugger George Pincus exited Shapiro-Bernstein Music last week. He was with the publishing firm for 20 years, most recently as professional manager in the New York homeoffice and before that in Chicago.

Pincus is planning to open his own music company.

Joni James, Mooney Gross 8G in 1-Niter

Asbury Park, N.J., Aug. 25.

Power of disk names at the boxoffice was again demonstrated last Saturday night (22) at Convention Hall here when Joni James, M-G-M songstress with Art Mooney's orch, grossed $8,000, after taxes in a one-night stand. Date pulled 10,000 customers at a $1.80 tab, including tax.

Miss James, who did two shows that night, was given a repeat booking for the next Saturday (29).

'Limelight' Soundtrack Bestseller in Sweden

Stockholm, Aug. 18.

The soundtrack recording to the theme music from Charles Chaplin's film "Limelight" has become the top bestseller in Sweden. Released by His Master's Voice, the disk has sold close to 35,000 copies.

The Chaplin soundtrack version receives its strongest competition from a recording by Modern Music's String Orchestra, recorded at Modern Music, one of the smaller Swedish labels. Its version was made by Miff Goerling, after having studied several shows of the film, and recorded before the tune was officially published in Sweden. Therefore, it was stopped from being sold until the publisher, Reuter & Reuter, got the copyright. Besides, these two recording, there are seven other versions competing in the Swedish market.

Conkling to Coast

Jim Conkling, Columbia Records prexy, headed for Hollywood last weekend to o.o. the company's Coast operation.

He'll be back at his N. Y. desk next Tuesday (31).

Tallulah Bankhead named to board of directors of the W. C. Handy Foundation for the Blind.

STILL FALLING FOR OLD SHELL GAME

Music publishers can resist anything but a hypo and they are still shelling out substantial coin each year on tunes that are reportedly "breaking in Kokomo." The technique of the hypo has changed in the last couple of years but it's still the same old shell game of stimulating an artificial flash interest in a number in order to get a big advance.

The latest wrinkle in the hypo racket involves close cooperation from some disk jockeys. These jocks, for a cash consideration or a cut-in on a song, not only lay on the specified number on their own shows but corral other disk jockeys for spins with a pitch that goes like this: "I've got a hit here and I want you to be the first to spin it in your territory, etc."

These jockeys also have been calling up the publishers to "tip them off" on an upcoming hit song. With reports coming in from the field that a certain tune is making some noise, the publishers tend to stampede. As a result, these hypos bring anywhere from $2,000 upwards in advances to the writers.

The major publishers are still falling for this bait although they have caught on to the old trick of "hot" sheet music sales on a song in one territory. It used to be a favorite and surefire stunt of a couple of Philadelphia cleffers who would make the rounds of all the music stores asking for copies on their songs. Invariably, some orders would filter back to the jobbers who would report activity on that number. Once the tune was picked up by a major publisher, the hypo would die and so, in most cases, would the song.

The hypo has been encouraged by the large number of publishers in the field and the relative small number of hit songs produced each year. Each pub is hungry for the hit and thus is ready to go out on a limb for a tune which seems to have some local potential. Few hits, however, have come up via the hypo route and pubs are still chalking these losses down as bad gambles.

Capitol Expands Vocalist Roster

Capitol Records expanded its talent stable last week with the signing of thrushes Connie Russell and Monica Lewis and singer-composer Hoagy Carmichael. Cap also obtained the original cast album rights to a forthcoming Walt Disney film, "Rob Roy."

Miss Lewis formerly cut for M-G-M Records while both Miss Russell and Carmichael were on Decca's roster. Carmichael was actually signed for a single disk, featuring the composer on his own "Love Will Soon Be Here," introduced on Carmichael's NBC-TV show, and his "When Love Goes Wrong," from the 20th-Fox film "Gentlemen Prefer Blondes."

The new Disney film, scheduled for February release and starring Richard Todd and Glynis Johns, is Cap's second exclusive Disney album. The first was "Mickey Mouse's Birthday Party," a package marking the cartoon's 25th anni and released for this fall's market. Both are for the juves.

That Ain't Jive

Steve Allen, who was recently inked by Capitol Records to do fairy tales in jive lingo, will probably get the biggest royalty percentage ever for a pop artist. Allen will write the script, do the narrations, cleff the backgrounds and accomp himself on the piano.

It's figured that he'll get about 9c per disk for all the assignments.

Pubs Now Crack A&R 'Iron Curtain' To Place Tunes Direct With Artists

The door to getting tunes on wax is opening wider for Tin Pan Alley publishers. After several years of working solely through the record companies' artists & repertoire men, pubs are beginning to submit material directly to the artists. In the past year a&r restrictions on artists selecting their own tunes have eased up and the pubs are moving in on this new avenue to a waxing.

With Mitch Miller, Columbia's a&r topper, virtually the only remaining pop recording chief who still retains absolute control of what's going to cut and by whom, the pubs are becoming optimistic about their future relationship with the diskers.

In the past several months, the a&r on structure has loosened up and there has been a tendency to spread the responsibility of song selecting. Also, the artists have been pressuring the companies for a greater say over their waxing assignments.

Majority of pubs prefer dealing with the artists directly. They believe that stepped up artist-publisher relationship will return their stature in the industry by seeing that the tune gets to the artist it was meant for. One of the major publishers beefs in past years has been that their times' potential have been stymied by wrong wax performances.

The trend toward spotting songs with artists marks a return to early-day pubbery tactics. Pub staffers, who in recent years, have been relegated to disk jockey plugging, will now be able to branch out as artists contactmen.

Tiomkin-Washington Do R&H Stint for Mag

Patterned after the Rodgers & Hammerstein assignment for Life magazine last year, Dimitri Tiomkin and Ned Washington have been commissioned to cleff a Christmas carol for Woman's Home Companion. Latter will get the initial publication rights with the writers retaining all other copyright values.

Last year, Life paid $25,000 to Dick Rodgers and Oscar Hammerstein 2d for their special Yule song, "Happy Christmas, Little Friend." Coin was donated to the R&H Foundation, philanthropic agency to assist promising young composers. Tiomkin and Washington collaborated on last year's click theme song, "High Noon," for the Stanley Kramer production.

Coral Pacts Torme, Beneke

Bob Thiele, Coral Records' recently-named artists & repertoire chief, has stepped up his talent expansion plans for the Decca subsid. During the last week, he inked both Mel Tormé and Tex Beneke's orch to term pacts. Tormé had been with Capitol Records while Beneke, who had been without a disk affiliation for the past six months, previously was with M-G-M Records.

Thiele, meantime, is hitting the road on disk jockey tours in behalf of new coral releases. This week, he's accomping Eileen Barton through New England. Thiele is going to the Coast in a couple of weeks to cut the Beneke orch.

KENTON, CHRISTY OPEN EUROPEAN JAZZ TOUR

Copenhagen, Aug. 25.

Stan Kenton's orch and vocalist June Christy kicked off their European concert tour here Saturday (22) and will cover virtually every western nation on the Continent during their two-month junket. Because of the ban on U. S. bands in England, the troupe is playing in Dublin Sept. 29 with several thousand British fans expected to sail over, according to advance subscriptions.

Band will cover Denmark, Sweden, Germany, Holland, Belgium, France, Italy, Switzerland and Ireland. Kenton has also been booked for several U. S. Army bases in Germany. Transcriptions of the concerts will be sent to NBC in New York for airing on the bandleader's show, "Stan Kenton's Concert in Miniature."

Brunswick Sets Jock For Wax Jazz Series

Brunswick Records, a Decca-Coral subsid, is releasing a new series of jazz albums cut by Willis Conover, WWDC, Washington, disk jockey, and a crew of jazz sidemen from the D. C. area. First set, titled "Conover's House of Sounds," will be released in October.

Subsequent releases will feature small combos and jazz soloists. Conover has been instrumental in spreading the jazz gospel in the D. C. territory via his concert promotions.

Liberace's Dallas Symph Date

Dallas, Aug. 25.

Liberace will appear here in two pre-season concerts with the Dallas Symphony Orchestra, on Nov. 6, in the State Fair Auditorium and on Nov. 7 at the Will Rogers Auditorium, Fort Worth.

His brother, George Liberace, will conduct.

HY GRILL ANKLES VICTOR A&R STAFF

Hy Grill, artists & repertoire staffer at RCA Victor for the past 18 months, resigned from the company last week. Grill came to Victor as an aide to Dave Kapp when the latter was made pop a&r chief last year and stayed on under Joe Carlton's regime when Kapp moved to another assignment and finally out of the company. Grill worked with Kapp at Decca on a&r chores.

Grill is currently going on vacation before making a new music biz affiliation.

Decca to Package Its 1st Full-Length Opera

Decca will make its initial plunge into full-length opera recordings this fall with the release of an unabridged version of Wagner's "The Flying Dutchman." Decca has acquired the masters from the Deutsche Grammaphone Co. of Germany and will package it in an album of three 12-inch longplatters with an illustrated libretto.

Decca has included several operatic excerpts in its Gold Seal catalog since launching it some two years ago.

Dot Morrison Marks 25th Anni With Peer

Mrs. Dorothy Morrison, head of Peer Music's world copyright department, marked her 25th anni with the publishing firm yesterday.

Ralph S. Peer, head of the company, threw a dinner party for her at the Park Sheraton Hotel, N.Y., last Friday (21) with the N.Y. office staff attending.

6 Bands for Reading Fair

Reading, Aug. 25.

Three name bands plus three coriball bands have been signed for the annual Wernersville Firemen's Fair, Aug. 29 through Sept. 5, near here.

Lined up are: Charles Spivak, Aug. 29; Frankie Carle, Aug. 30; Jimmy Dickens, Sept. 1; Rex Trailer, Sept. 2; Duke of Paducah, Sept. 4, and closing night, Louis Prima.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Ames Bros.: "If You Want My Heart"-"My Love, My Life, My Happiness" (Victor). The highriding Ames Bros. have a solid followup in this coupling. "Heart" is a dramatic adaptation of the Russian melody, "Ochi Chornya," which the vocal crew projects with lotsa commercial steam against one of **Hugo Winterhalter's** big backgrounds. "My Love" is a smooth flowing ballad which could catch on big. The freres are backed with a femme vocal ensemble on this one.

Doris Day: "This Too Shall Pass Away"-"Choo Choo Train" (Columbia). "Pass Away" is a lovely ballad which could build in the same way as "I Believe." Doris Day delivers it in lucid style for maximum results. "Choo Choo Train" has flash hit possibilities. It's a cute novelty with a good idea and this production by Miss Day and **Paul Weston** orch bounces along at an infectious clip.

Ray Bloch Orch: "Re-enlistment Blues"-"From Here To Eternity" (Coral). "Re-enlistment Blues," from the Columbia pic, "From Here To Eternity," could develop into a big one on the basis of the film click. This interpretation, however, marred by the continuous vocal chorus. The unbilled vocalist has an excellent blues quality but the arrangement is monotonous. The interpretation of the title song, however, is first-rate with an accordion carrying the melody.

Bob Santa Maria: "The Night Holds No Fear"-"If You Say Goodbye" (M-G-M). One of M-G-M's newcomers, Bob Santa Maria makes a good impression on these sides. "Night Holds No Fear" is an interesting ballad which he handles with feeling. Flip is another attractive entry in a more conventional groove.

Vera Lynn-Mantovani Orch: "My Love, My Life, My Happiness"-"I'll Wait For You" (London). **Vera Lynn** has another good chance to crack the U.S. hit lists via this tandem with Mantovani's string orch. Her open-voiced style is tailormade for "My Love" and she gives the ballad a lilting ride. Flip is in the "Auf Wiedersehn" groove and its simple format could build importantly.

Jean Shepard: "Forgive Me John"-"My Wedding Ring" (Capitol). That "Dear John" cycle is now going off the deep end. This is one about a gal who writes a soldier that she no longer loves his brother and wants to marry him. He writes back "I want you for my wife not my sister-in-law." It's done completely deadpan. Bottom deck is a routine hillbilly item about a gal's betrayal.

Mindy Carson: "Darling, Darling"-"I Never Let You Cross My Mind" (Columbia). Mindy Carson is a fine songstress who is still looking for the big one on wax. "Darling" is a charming number, based on a German melody, that could climb via Miss Carson's slice. Reverse is another pleasing ballad, **Percy Faith** orch furnishing the backgrounds in usual ace style.

Al Alberts: "Endless"-"Please Tell Me" (Decca). Al Alberts, lead singer with the Four Aces vocal combo, debuts here as a soloist with fair results. Alberts has fine voice but he works too hard. "Endless" is a big ballad which he gives an emotion-laden rendition. He's more relaxed on the reverse and shows promise in the vocal sweepstakes.

Sandy Stewart-Frank Murphy: "The Petals Drop"-"I Got A Boo-Boo" (M-G-M). "Petals" is a pretty tune and gets an expert rendition by this duet. This side rates latching onto by jockeys looking for outall imaginative, in this set which has both on piano and vocals.

Platter Pointers

Gogi Grant registers strongly with her version of "Ricochet" for Victor . . . **Wynonie Harris** dishes up some driving vocals on "Rot-Gut" and "Tremblin" (King) . . . Excellent mambo by **Machito's** orch on "Mambo Infierno" on the Seeco label . . . **Raymond Scott** has an interesting instrumental in "Naked City" (Audivox) . . . **Claude Thornhill's** slices for Trend Records shape up as okay material . . . More typical **Jerry Colonna** stuff on "Hey, Barmaid" for Decca . . . On the same label, **Ralph Sutton** gives a firstrate piano workover to "I Got Rhythm" . . . **Kitty Kallen** has a promising side in "Lonely" for Decca . . . **The Bell Sisters** cut loose with their tricky harmonizing on "Take Back Your Gold" (Victor).

Standout country, western, rhythm & blues, religious, etc.: **Gene Autry,** "Love Is So Misleading" (Columbia) . . . **Cowboy Copas,** "Will You Forget" (King) . . . **Preston Love Orch,** "My Love Is Draggin'" (Federal) . . . **Little Barbara,** "A Little Child's Prayer (Decca) . . . **Eddy Arnold,** "Mama, Come Get Your Baby Boy" (Victor). . . . **Hank Snow,** "A Message From The Tradewinds" (Victor) . . . **Ray Price,** "The Wrong Side of Town" (Columbia) . . . **Eddie Zack,** "Little Donkey" (Columbia).

LAWRENCE WELK
and his
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105th Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Exclusively for Coral Records
OH
Backed by
HALLELUIAH BROTHER

Best Bets

AMES BROS. (*Victor*)	**IF YOU WANT MY HEART** *My Love, My Life, My Happiness*
DORIS DAY (*Columbia*)	**THIS, TOO, SHALL PASS AWAY** *Cho Cho Train*

Album Reviews

Anita O'Day Collates & Oscar Peterson Collates No. 2 (Clef). Two more topflight jazz sets from **Norman Granz'** stable of artists. Miss O'Day, the "infante terrible" of the music biz, is nonetheless a superlative stylist and she's showcased to best advantage on these sides. They range from the jump-styled "No Soap, No Hope Blues" to "Lover Come Back To Me," with Miss O'Day giving out with her unusual and tasteful style all the way. The Oscar Peterson set is another package framed around this driving jazz pianist. Peterson makes a lot of sound,

Little Orch's Musicians To Get Welfare Benefits

The Little Orchestra Society, entering its seventh season in N. Y. this fall, has announced that orch members will receive all welfare benefits. This will include Federal social security, New York State unemployment and workmen's compensation benefits.

The Little Orchestra Society, conducted by founder Thomas Scherman, is a nonprofit organization and not required by law to cover its performers this way.

Longhair Disk Reviews

Ania Dorfman Recital (RCA Victor; $5.45). Typical piano recital of firstrate 19th century romantic and 20th century modern music, skillfully and tastefully played by Miss Dorfman. Pieces are deftly varied in mood and style.

Beethoven: Symphony No. 8 and Mendelssohn: Italian Symphony (Columbia; $5.45). Two charming felicitous standards, played expertly and breezily by Sir Thomas Beecham and the Royal Philharmonic.

Beethoven: Quartets in D and C Minor, Op. 18, No. 3 and 4 (Westminster; $5.95). Two of Beethoven's earliest quartets, lightheartedly reminiscent of Haydn, and as ingratiatingly played by the Barylli Quartet.

Lalo: Symphonie Espangnole (London; $5.95). Lush, sonorous performance by violinist Alfredo Campoli, with fine, balanced support by the London Philharmonic under Eduard van Beinum. All five movements of the highly melodious work are included.

Beethoven: Eroica Variations (Decca; $2.50). Solid, vigorous performance by pianist Claudio Arrau of the 15 vibrant variations on the w.k. symphonic theme.

Sibelius: Symphony No. 4 (Mercury; $5.95). This spare, intense work, considered by many the Finn's finest symph, is feelingly, dramatically played by the Stockholm Radio Symphony, under Sixten Ehrling.

Debussy: Box of Toys and Ibert: Histoires (M-G-M; $4.85). Debussy's generally overlooked children's ballet music is a gifted score. Pianist Menahem Pressler plays it with feeling and skill. Same with Ibert's more fragile piano pieces. *Bron.*

Schweiger's B.A. Stint

Hans Schwieger, conductor and musical director of the Kansas City Philharmonic, arrived in New York by plane Saturday (22) from the Netherlands, enroute to Argentina.

He cut short his European trip to conduct four symphony concerts in Buenos Aires next month.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

Survey Week of August 14-20, 1953

(Listed Alphabetical'y)

A Purple Cow	Artists
All I Desire—†"All I Desire"	Broadcast
Allez-vous En Go Away—*"Can-Can"	Chappell
April in Portugal	Chappell
Baby, Baby, Baby	Famous
Candy Lips	Acuff-R
Ebb Tide	Robbins
Eyes of Blue	Paramount
Glad Song	Robbins
Hi-Lili H-Lo—†"Lili"	Robbins
I Am in Love	Chappell
I Believe	Cromwell
I Guess It Was You All the Ti	Famous
I'm Walking Behind You	Leeds
My One and Only Heart	Roncom
No Other Love—*"Me & Julie	Williamson
No Stone Unturned	Miller
Oh	Feist
P. S., I Love You	La Salle
Return to Paradise—†"Return to Paradise"	Remick
Ruby—†"Ruby"	Miller
Side by Side	Shapiro-B
Sittin' in the Sun	Berlin
Someone's Been Readin' My Mail	Witmark
Song From Moulin Rouge—†"Moulin Rouge"	Broadcast
Thumbelina—†"Hans Christian Andersen"	Frank
Vaya Con Dios	Ardmore
With These Hands	Bloom
You Too, You Too	Marks
You, You, You	Mellin

Second Group

Anna—†"Anna"	Hollis
Belle of the Ball	Mills
Breeze	Leeds
C'est Si Bon	Leeds
Gambler's Guitar	Frederick
God Bless Us All	Brewster
Granada	Peer
I Love Paris—*"Can-Can"	Chappell
Keep It Gay—*"Me & Juliet"	Williamson
Marriage Type Love—*"Me & Juliet"	Williamson
Moon Is Blue—†"Moon Is Blue"	Santly-J
My Love, My Love	Meridian
Please Play Our Song	Sheldon
Pretend	Brandom
Rags to Riches	Saunders
Say It Isn't So	Berlin
Say You're Mine Again	Blue River
Seveen Lonely Days	Jefferson
Terry's Theme From Limelight—†"Limelight"	Bourne
There's Always Someone That You Can't Forget	White
Till They've All Gone Home	Morris
Velvet Glove	Morris

Top 10 Songs On TV

(Listed Alphabetically)

Big Mamou	Peer
C'est Si Bon	Leeds
Hey, Joe	Tannen
High Noon	Feist
I See the Moon	Plymouth
I'm Walking Behind You	Leeds
In Love Again	Duet
Just Another Polka	Frank
Melba Waltz	BVC
Row, Row, Row	Von Tilzer
Side By Side	Shapiro-B

Five Top Standards

(More In Case of Ties)

Blue Ridge Mountains of Virginia	Shapiro-B
Cuddle Up a Little Closer	Witmark
Kalua	Miller
Midnight in Paris	Fox
Mississippi Mud	Shapiro-B
Once Around the Moon	United
St. Louis Blues	Handy

† *Filmusical.* * *Legit musical.*

VARIETY 10 Best Sellers on Coin-Machines

1. VAYA CON DIOS (10)	*Paul-Ford*	*Capitol*
2. YOU, YOU, YOU (7)	*Ames Bros.*	*Victor*
3. OH! (7)	*Pee Wee Hunt*	*Capitol*
4. I'M WALKING BEHIND YOU (14)	*Eddie Fisher*	*Victor*
5. CRYING IN THE CHAPEL (1)	*Rex Allen*	*Decca*
6. C'EST SI BON (3)	*Eartha Kitt*	*Victor*
7. I'D RATHER DIE YOUNG (3)	*Hilltoppers*	*Dot*
8. NO OTHER LOVE (7)	*Perry Como*	*Victor*
9. P. S., I LOVE YOU (1)	*Hilltoppers*	*Dot*
10. DRAGNET (1)	*Ray Anthony*	*Capitol*

Second Group

BUTTERFLIES	*Patti Page*	*Mercury*
GAMBLER'S GUITAR	*Rusty Draper*	*Mercury*
TENNESSEE WIG WALK	*Bonnie Lou*	*King*
HALF A PHOTOGRAPH	*Kay Starr*	*Capitol*
CRYING IN THE CHAPEL	*Darrell Glenn*	*Valley*
BABY LET ME KINDLE YOUR FLAME	*Richard Bowers*	*Columbia*
FOR ME	*Georgia Gibbs*	*Mercury*
SONG FROM MOULIN ROUGE	*Percy Faith*	*Columbia*
SAY YOU'RE MINE AGAIN	*Perry Como*	*Victor*
LIMELIGHT THEME	*Frank Chacksfield*	*London*
HEY, JOE	*Frankie Laine*	*Columbia*
PRETTY BUTTERFLY	*Mills Bros.*	*Decca*
SHANE	*Richard Hayman*	*Mercury*
WITH THESE HANDS	*Eddie Fisher*	*Victor*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Pubs Sing Blues Over Big Stymie By R&B Diskers

New York music publishers are being stymied in their attempts to crack the rhythm & blues field. Although many pubs, during the past year, have opened up special r&b departments, they're finding it tough making any headway with the diskeries, especially on the indie level.

The indie diskers, prominent in the r&b field, are reluctant to wax tunes submitted by top Tin Pan Alley firms. For the most part they prefer to cut originals which they can publish themselves. Another block in the big pubs' path are the r&b artists. They have greater authority over the choice of material than the pop singers and they generally etch their own originals.

The indie diskers are even rubbing their pactees the wrong way by allowing them to cut their own tunes only if the song is placed in the record company's music firm.

The major publishers are still not easing up their efforts to break through the r&b barrier. The majority of network stations and virtually all of the indie stations now have from four to eight segments of jazz time on their daily programming with r&b material coming in for a hefty part of the play. Also, pop artists & repertoire men are becoming increasingly aware of the r&b market and immediately jump on a noisemaker for pop coverage.

A.C. Symph to Get 8G Subsidy for Cuffos

Atlantic City, Aug. 25.

The Atlantic City Symphony Orchestra Assn. has tentatively been promised an $8,200 subsidy this year, providing the group conducts free concerts in return. Funds are in the city budget earmarked for summer concerts by the Atlantic City Festival Orchestra, which for the past several seasons has offered such programs. The Festival orchestra is composed of professional resort musicians led by Alex Bartha.

Concerts have been called off so far pending completion of a concert stage on the Garden pier, now being renovated into a civic center. As the pier will not be completed before another season Commissioners agreed that funds allocated for concerts there could be transferred to the symphony orchestra group, composed of both professional and amateur musicians.

4 Pubs Hit Mass. Nitery With Infringement Suit

Four major publishers, Chappell, Bourne, Shapiro-Bernstein and Miller (of the Big Three), filed suit for copyright infringement in Boston Federal Court last week against The Moors, a nitery in Shrewsbury, Mass.

Numbers involved in the action were "Where Or When" (Chappell), "Lullaby of the Leaves" (Bourne), "Sweet Sue" (S-B), and "Once in a While" (Miller). Publishers asked for an injunction and statutory damages of $250 for each unauthorized performance in addition to court costs and attorney fees.

M-G-M Tags Madigan

M-G-M Records has added a new thrush, Betty Madigan, to its talent roster under a longterm deal.

Songstress is from Washington, and has recently been working in D. C. and Florida niteries.

Decca Issues WQXR Theme

"Los Carnavales," theme song for Prude Drevon's "Latin American Nights" show on WQXR, is being issued by Decca as a result of a slow buildup of the number in the New York area.

Decca owns the master of the WQXR disked theme, acquiring it from the South American Odeon label. Number is played by Jorge Huerse orch.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored two ways in the case of talent (disks coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	1	LES PAUL-MARY FORD (Capitol)	Vaya Con Dios
2	4	AMES BROS. (Victor)	You, You, You
3	3	EDDIE FISHER (Victor)	I'm Walking Behind You / With These Hands
4	6	PEE WEE HUNT (Capitol)	Oh!
5	2	PERRY COMO (Victor)	No Other Love / Say You're Mine Again
6	5	HILLTOPPERS (Dot)	P.S. I Love You / I'd Rather Die Young
7	9	RUSTY DRAPER (Mercury)	Gambler's Guitar
8	8	EARTHA KITT (Victor)	C'est Si Bon
9		RAY ANTHONY (Capitol)	Dragnet
10	7	PERCY FAITH (Columbia)	Song from Moulin Rouge

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	1	*VAYA CON DIOS	Ardmore
2	2	*NO OTHER LOVE	Williamson
3	4	†YOU, YOU, YOU	Mellin
4	3	*I'M WALKING BEHIND YOU	Leeds
5	5	†CRYING IN THE CHAPEL	Valley
6	6	*OH!	Feist
7	7	†SONG FROM MOULIN ROUGE	Broadcast
8	8	*P.S. I LOVE YOU	La Salle
9		†GAMBLERS GUITAR	Frederick
10	10	*C'EST SI BON	Leeds

RETAIL SHEET BEST SELLERS

VARIETY *Survey of retail sheet music sales based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.* *ASCAP †BMI

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Boston, H. N. Homeyer	Chicago, Carl Fischer	Philadelphia, Charles DuMont	Minneapolis, Schmitt Mus. Co.	Kansas City, Jenkins Music Co.	St. Louis, St. Louis Music Supply	San Antonio, Alamo Piano	Seattle, Capitol Music Co.	Cleveland, Grossman Mus. Co.	Los Angeles, Freeman Mus. Co.	Indianapolis, Pearson's	TOTAL POINTS
1	3	†Crying in the Chapel (Valley)	1	9	3	1	2	1	4	5	7	1	10	3	85
2	4	*No Other Love (Williamson)	6	4	4	4	4	4	5	3	6	2	6	1	83
3	2	*I'm Walking Behind You (Leeds)	2	1	5		8	2	1	2	1	3	4		81
4	1	*Vaya Con Dios (Ardmore)	4	2	1	3		3	8	4	2	4	1	9	80
5	7	†You, You, You (Mellin)	5		2	8	3	9		6	3	5	3	5	61
6	6	†Moulin Rouge (Broadcast)		3		6	6	6	2	1	10	9	7	8	51
7	8	*P.S. I Love You (LaSalle)	9	5	8	9		7	6	10	5	6	9	2	45
8	5	*April in Portugal (Chappell)	10	8	7	7	7		3	7		10	5	10	36
9	10	*Oh! (Feist)			6		1		9		4	8		4	34
10	9	†I Believe (Cromwell)	3				9	5	7	8			2		32
11	11	*With These Hands (Bloom)	7	6	10	2		10				7			24
12A	..	*Eternally (Bourne)	8			10								6	9
12B	12	*Ruby (Miller)		7	9				10	9					9
14	15	†Limelight Theme (Bourne)		10			5								7
15	..	†Love Every Moment (Meridian)				5									6

Contest Craze As Plug Tactic Hits Music Biz

The giveaway contest fever, long raging in the radio-TV field, has now spread to the music biz as a song, disk and personality promotion peg. At the present time, four contests are in the works on a national scale, ranging from straight beauty competitions to complicated puzzle solutions.

As a plug for Chano Butler's new Columbia Records release "Ya-Ha Bibiti," the diskery's disk jockeys are holding a "phonetic picture puzzle" contest in which a uncle is dissected in a series of cartoons. Prizes are merchandise giveaways and the entry blanks are being made available to retailers. A disk jockey in each area has been designated to plug the disk and the contest and he will share in the prizes. Barbara Belle, Butler's manager, came up with the idea.

RCA Victor is staging a $1,500 merchandise contest in behalf of the Henri Rene Piano Winterhalter cut of "Elaine." This is also being held in conjunction with 10 disk jockeys who will pick the prettiest gal with the name of Elaine in their cities.

A straight cash giveaway is being used to promote another Victor disk, Buddy Morrow's "Dragnet." In this one, Reeb Hendler Morrow's manager, is offering cash up to $100 for a dollar bill with special serial numbers which are cryptograms of Morrow's name. Contest is being pitched to jockeys, record librarians, program directors and disk retailers.

Frankie Laine and the Wurlitzer juke box company are co-sponsoring a vocalist scholarship contest for amateur talent. Contest will run in 40 cities with the winner to get $4,000 as a two-year scholarship fund, a trip to New York and a recording under the Columbia label. This contest is also being held with the jockeys' cooperation.

Frazier Exits Victor's Album Projects Post

George Frazier, jazz authority and mag writer who joined RCA Victor several months ago to head up special album projects, left the company last week. Frazier left after completing a roundup of Glenn Miller disks which Victor is packaging on five 12-inch long play platters and 14 extended play disks.

Frazier plans to concentrate on his freelance writing assignments for the national mags. No replacement for Frazier is being planned at Victor.

Don McGrane Rounds Out 1-Yr. Stand in Mpls. Hotel

Minneapolis, Aug. 25.

Rounding out a solid year at the Twin Cities' top supper club, the Hotel Radisson Frame Room, Don McGrane and his orchestra will chalk up the longest engagement for any traveling band. McGrane was originally booked to the Flame Room for a month's engagement. He has been managing continuously during the last 11 months and no end to the engagement is in sight yet.

Long runs are no novelty for McGrane. He was at The New York Latin Quarter for three years and 16 weeks at the Hotel New Yorker.

Tommy Reed to M-G-M

Chicago, Aug. 25.

Tommy Reed orch has been signed by M-G-M Records. First two sides will be released Sept. 9, and next two a couple of weeks later.

Reed's currently at the Oh Henry Ballroom here, then goes to the Claridge, Memphis, and to the Chase Hotel, St. Louis.

Hans Schwieger to B.A.

Kansas City, Aug. 25.

Hans Schwieger, conductor of the Kansas City Philharmonic Orchestra, will baton the Buenos Aires Symphony in four concerts in the Argentine city in September.

K. C. maestro is in Europe touring the various festivals there, but will shorten his trip and fly home late this month to prep for the S. A. conducting.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention. 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

*ASCAP. †BMI.

Pos. this wk.	Pos. last wk.	No. weeks in 'og	Artist	Label	Song	EAST: N.Y. Bill Silbert—WMGM	Rochester Ed Meath—WHEC	Baltimore Hugh Wanke—WCAO	Rome Lou Barile—WKAL	Hartford Ross Miller—WTIC	Worc's'tr Dick Smith—WORC	Trenton Stan Pat—WTNJ	Manch'tr Donn Tibbetts—WFEA	Nashua Bob Berry—WOTW	Concord Don Sherman—WKXL	SOUTH: St. P'r'b'g Bill Wright—WPIN	N.O. Harry Nigocia—WJBW	Montgom'y Frank Tucker—WCOV	Savan'h John Wrisley—WSAV	Gonzales David Waishak—KCTI	Norfolk Roger Clark—WNOR	Richmond Ray Schreiner—WRNL	MIDWEST: Chi. Hal Tait—WAIT	Cleve. Tom Edwards—WERE	St. L Chuck Norman—WIL	Cleve Jack Gale—WSRS	K.C. Wayne Stitt—WHB	Cincy Gil Sheppard—WCOP	War., O. Larry Brownell—WHHH	Mil-w'kee Bill Reynolds—WTMJ	FAR WEST: Phoenix Dick Gilbert—KTVL	Albu-q'que Jerry Nesler—KDEF	Hollywood Bill Anson—KFWB	Hollywood Bill Ballance—KNX	Fresno Bob Harris—KFRE	TOTAL POINTS
1	2	10	Perry Como	Victor	*No Other Love	10	2		5	2	6	1	1	3		2		1	1	6	1	4	8	1	9		7	4					5			141
2	1	11	Paul Ford	Capitol	*Vaya Con Dios		1				8	3	9			1			3	3			4		6	3	8	6	1	3		2	2	5		119
3	6	10	Ames Bros	Victor	†You You, You	1	3	7	1	6	4	6	6			4		10			7		6				1		6	4					10	94
4	7	12	Hilltoppers	Dot	*P. S. I Love You				8		10				1	3	4	4	9	1		9					2	1	4				7			80
5	8	7	Eartha Kitt	Victor	*C'est Si Bon			6			9	9		9		8			2		2		7		10		5			8			3	2	9	65
6	9	6	Eddie Fisher	Victor	*With These Hands	5	10	2	10	5	2	2						9				10			3	5				9						60
7	11	3	Ray Anthony	Capitol	*Dragnet		4	8		1			8	6		7						2		6						5	5					58
8	15	5	June Valli	Victor	†Crying in the Chapel			4	3			7						5				1	3		7		4									54
9	3	17	Eddie Fisher	Victor	*I'm Walking Behind You		8						2					3		5			5					5	3							46
10A	5	11	Rusty Draper	Mercury	†Gambler's Guitar								5			5				2		8	9							7	1			6		45
10B	4	11	Pee Wee Hunt	Capitol	*Oh!					4				2			5								1		6	3								45
12A	29	3	Frankie Laine	Columbia	†Hey Joe				9	7					3				8	9		7			8		3		9					4		43
12B	17	4	Joni James	M-G-M	*My Love, My Lowe				7	9	7			5			10		6	4				7						1						43
14	21	5	Rex Allen	Decca	†Crying in the Chapel								7				2											2		2						31
15		3	Eileen Barton	Coral	*Toys	9	5					4		4										9									9			26
16	10	2	Brucie Weil	Barbour	†God Bless Us All				2					1									10			6										25
17A	24	9	Les Baxter	Capitol	*I Love Paris												8				5									6				1		24
17B	12	6	Vic Damone	Mercury	*Eternally			1								6															2					24
19A	28	15	Kay Starr	Capitol	†Half a Photograph		7		6				10																				1			20
19B		4	Patti Page	Mercury	*Butterflies						1								5										7							20
21	25	11	Kay Starr	Capitol	*Allez Vous En							5											2											7		19
22A	21	4	Tommy Dorsey	Decca	*Most Beautiful Girl					10											3			2												18
22B	14	9	Darrell Glenn	Valley	†Crying in the Chapel																					2			2							18
24A		1	Doris Day	Columbia	*Purple Cow			5							7						10							8			8					17
24B		25	Frankie Laine	Columbia	*I Believe												9										9					1			8	17
24C	35	4	Pee Wee Hunt	Capitol	*San					3					2																					17
24D	21	5	Lorry Raine	Kem	†Nothing Left To Do												1				4															17
28	12	23	Percy Faith	Columbia	†Song From Moulin Rouge																						10				4	8	10		7	16
29		1	Nat (King) Cole	Capitol	†A Fool Was I	6																		8									4			15
30	41	13	Frank Chacksfield	London	*Limelight Theme														7				1													14
31	17	7	Bill Darnell	Decca	*Tonight Love								4											5												13
32A	19	7	Monte Kelly	Essex	†Tropicana	8																			5				8							12
32B	31	13	Hilltoppers	Dot	*I'd Rather Die Young				4								6																			12
34A		3	Frank Sinatra	Capitol	*Got the World on a String																6														6	10
34B		1	Mitchell Torok	Abbott	†Caribbean																					1										10
34C		1	Hugo Winterhalter	Victor	*The Moon Is Blue																														1	10
37A	4	3	Eddie Fisher	Victor	*When I Was Young										5																		8			9
37B	15	2	Al (Jazzbo) Collins	Brunswick	*Little Red Riding Hood																				2											9
37C		1	Bing Crosby	Decca	*Tenderfoot																														2	9
37D		1	Sonny Curtis	Coral	Best Way To Hold a Girl	2																														9
37E		1	Guy Lombardo	Decca	*Vaya Con Dios													2																		9
42A		1	Bonnie Lou	King	†Tennessee Wig Walk																	5						9								8
42B		1	Dick Noel	Decca	*This Is My Prayer												7											7								8
42C		1	Perry Como	Victor	*One and Only Heart																														3	8
42D		16	Sylvana Mangano	M-G-M	†Anna																													3		8
42E		1	Helen O'Connell	Capitol	*No Other Love																										3					8
42F		6	Mills Bros	Decca	*Pretty Butterfly			3																												8
48A		6	Ralph Marterie	Mercury	†Crazy, Man, Crazy																	6						10								6
48B		1	Jaye P. Morgan	Derby	*Just a Gigolo									7																				9		6
48C		1	Frank Sinatra	Capitol	†One and Only Love			9																							7					6
51	31	3	Nat (King) Cole	Capitol	†If Love Is Good to Me	7						10																								5

Lawrence & Lee to Adapt 'Railroad Hour' Series For MPCE Publication

Jerome Lawrence and Robert E. Lee, radio-TV scripters, have signed a one-year pact, with options, with Music Publishers Holding Corp. via Herman Starr, prez of the outfit. This is the Warner Bros. music group (Harms, Reinick, Witmark, etc.) which will publish a series of L&L's "musicplays," as originally produced on "The Railroad Hour" (Gordon MacRae), under Assn. of American Railroads sponsorship over NBC.

First of these "chamber musicals," by Lawrence & Lee, primed for availability to schools, colleges and other amateur groups who constantly request published versions of these "Railroad Hour" musicals, will be "Annie Laurie," followed by "Roaring Camp," latter a musicalization of the Bret Harte gold rush yarn. "Laurie," incidentally, was the first L&L originally to be broadcast on April 2, 1951, and has since been followed by some 50-60 similar originals.

Besides publication of these musico-dramatic works, Lawrence & Lee will work with MPHC's west coast veepeer, Victor Blau, on a series of pop songs. L&L also have a Broadway legit musical on the agenda for production this season. Team was recently elected to ASCAP membership.

L.A. AFM Unity Group Ordered to Dissolve

Hollywood, Aug. 25.

A so-called "amalgamation committee" was censured by AFM Local 47, and ordered dissolved following protest by committee leaders, Marl Young and Roger Segure, against replacement of Percy McDavid as leader of one of the municipal bands. Prexy John te Groen warned Young and Segure that they face disciplinary action if they don't desist.

They originally were in amalgamation committees of local 47 and Negro Local 767 for merger of the two unions. Locals have since merged but committees continued to be active.

RETAIL DISK BEST SELLERS

VARIETY
Survey of retail disk best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Boston—(Boston Music Co.)	Philadelphia—(John Wanamaker)	Chicago—(Hudson Ross)	St. Louis—(Ludwig Music House)	Minneapolis—(Don Leary)	Indianapolis—(Pearson's)	San Antonio (Alamo Piano)	Los Angeles (Dennis)	Kansas City—(Jenkins Mus. Co.)	Seattle—(Sherman & Clay)	Cleveland (Grossman Mus. Co.)	TOTAL POINTS
1	2	**PAUL FORD** (Capitol) "Vaya Con Dios"	2	8	1	3	2	3	2	1	4	1	2	7	96
2	1	**PERRY COMO** (Victor) "No Other Love"	1	4	7	6			4	3	1	5	4	4	71
3	3	**AMES BROS.** (Victor) "You, You, You"	4			2		4	6	2	3	4	3		60
4	6	**PEE WEE HUNT** (Capitol) "Oh!"	8				3	2	1	10			7	2	44
5	9	**RUSTY DRAPER** (Mercury) "Gambler's Guitar"	7	3	2	10	4	5		8				6	43
6	4	**EDDIE FISHER** (Victor) "I'm Walking Behind You"	6				1		3	4	5	8			39
7A		**FRANK CHACKSFIELD** (London) "Ebb Tide"		2		7							1	1	33
7B	5	**THE HILLTOPPERS** (Dot) "P.S. I Love You"	9		9	1	10			7	8	3	8		33
9A	11	**RAY ANTHONY** (Capitol) "Dragnet"	3	1		5		9	5						32
9B	8	**PERCY FAITH** (Columbia) "Song from Moulin Rouge"	10	10	3		6			6	6	9	6		32
11	7	**EARTHA KITT** (Victor) "C'est Si Bon"	5			9				5	2	7	9		29
12	12	**REX ALLEN** (Decca) "Crying in the Chapel"					5	1				2			25
13	19	**LES BAXTER** (Capitol) "April in Portugal"			4		7			9		10			14
14		**PATTI PAGE** (Mercury) "Butterflies"		6										3	13
15	20	**EDDIE FISHER** (Victor) "With These Hands"			5							6			11
16A		**JAZZBO COLLINS** (Brunswick) "The Three Little Pigs"					9						5		8
16B	10	**KAY STARR** (Capitol) "Half a Photograph"			6	8									8
18A		**FRANKIE LAINE** (Columbia) "Hey Joe"		9			8		9						7
18B		**JOAN REGAN** (London) "Till They've All Gone"				4									7
20		**JONI JAMES** (M-G-M) "My Love, My Love"			10									9	3

FIVE TOP ALBUMS	1	2	3	4	5
	ME & JULIET Broadway Cast Victor OC 1012 EOC 1012 LOC 1012 EOA 458	CAN-CAN Broadway Cast Capitol S 452 EDM 452	VICTOR PRESENTS EARTHA KITT Victor EPB 3062 LPM 3062	MUSIC FOR LOVERS ONLY Jackie Gleason Capitol H-352	THE BAND WAGON Fred Astaire MGM 207 EPX 207 LPE 3051

On the Upbeat

New York

Ralph Flanagan orch currently touring Texas on a series of one-nighters . . . **Jan Garber** orch booked for Baker Hotel, Dallas, Sept. 28 . . . **Broc Peters**, Columbia Records vocalist, opens at Cafe Society Downtown, N. Y. Oct. 12 . . . Singer **Danny Sutton** went into the Chez Paree, Montreal, for 11 days starting Monday (24) . . . **Stan Kenton** orch with **June Christy** en route to their European tour . . . **Kelly Camarata** copped the best score in the 18th annual professional music men's golf tournament at Aldecress Country Club, Alpine, N. J. last week. His brother, **Tutti Camarata**, won the guest tournament contest.

Crooner **Ricky Hale** and thrush **June Valli** on a disk jockey trek through the midwest . . . **Joe Howard**, former manager of the Zanzibar Club, named managing director of the Embers, eastide jazz nitery . . . Warbler **Adrienne Kent** pacted to the indie Holiway label . . . **Morris Diamond** escorting **Brucie Weri** on a deejay tour of the midwest this week.

Omaha

Bobby Mills orch set for two nights at Burt County Fair in Oakland this week . . . **Adolph Lesser** returning to Scottsbluff's Terrytown Arena Sept. 5 for "Battle of Polka Music" with **Frank Yankovic** . . . **Eddie Skeets** orch into Oscar's Palladium at Sargent Aug. 28 . . . Attendance for Pop Concerts at Peony Park here this summer was up 92% . . . **Millicent deBelle**, pianist, currently at Gold Nugget lounge, Central City, Colo.

Chicago

Russ Carlyle playing Iriquois Gardens, Louisville, Aug. 31 to Sept. 31 . . . **Xavier Cugat** into Cal Neva, Lake Tahoe, Aug. 30 for fortnight . . . **Ray Anthony** doing one-nighters in September after engagement with Chesterfield show . . . **Joy Cayler** playing a month at Stockman's Hotel, Elko, Nev., beginning Aug. 28 . . . **Woody Herman** signed with GAC again after going independent for a period . . . **Billy May** booked for Lakeside Park, Denver, two weeks starting Aug. 26 . . . **Al Morgan** takes over Preview Lounge, Chi, for single week opening Sept. 7.

Freddy Martin to Roosevelt Hotel, New Orleans, Aug. 27-Sept. 23 . . . **Steve Kisley** playing Statler Hotel, Detroit, Sept. 10 for an indefinite period . . . **Tex Beneke** into Rainbow Ballroom, Denver, Sept. 10 for three days to open the room . . . **Anna Maria Alberghetti** is pacting with Mercury for eight classical and semi-classical sides with options.

Scotland

Alan Young trio, north of England instrumental group, booked for Palace, Dundee, winter stint . . . **Donald Peers** slated for Empire, Glasgow, Sept. 14 . . . **Four In A Chord** at Royal, Glasgow . . . **Teddy Foster** orch into Playhouse, Glasgow.

Pleis, Chandler Back to N.Y.

Jack Pleis, Decca artists & repertoire assistant, and thrush Karen Chandler, his wife, returned to N. Y. this week after a trip to the Coast.

Miss Chandler kicks off her fall personal appearance tour Sept. 7 with a one-week booking at the Triton Hotel, Rochester.

Olman, Marek to Europe To Powwow With Their RCA, Big 3 Affiliates

Two music men are on the lam on European business. George R. Marek, head of a&r of RCA Victor, flew to Rome last Friday (21), and Abe Olman, general manager of The Big 3 (Robbins, Feist & Miller Music), sails today (Wed.) on the Queen Mary.

Marek will spend three fast weeks in Rome (Joe Biondo), Madrid (Gabriel Soria) and London (Electrical & Musical Industries and His Master's Voice) on Victor business. Biondo is getting the Italian Victor business 45s and EP, as well as LP, going in September, about the same time that Soria is dittoing in Spain. Latter has a new plant ready to operate by Sept. 15. Marek will set up the inaugural catalogs for reciprocal merchandising values. The London visit will take in the usual Victor-EMI-HMV business.

Julian T. Abeles, attorney for Metro and 20th-Fox, which controls Robbins, Feist & Miller, will fly over for a few days after Sept. 1 to finalize some Big 3 music business with Francis, Day & Hunter, under the new Anglo-U.S. arrangement he and Olman set up over a year ago. Olman will proceed to Robbins of France and then to Milan for other affiliates and contacts, returning Sept. 26 on the Liberte. Abeles will only spend a few days in London and fly back.

Rodde, Christensen To Manage Vocalists

Chicago, Aug. 25.

Newest personal management firm here is Roy Rodde Productions, with Howard Christensen as prexy. First artists signed by the firm are Joyce Taylor, 18-year-old singer, and radio-TV-nitery chirper Elaine Rogers. Rodde formerly managed Joni James.

Miss Taylor recently signed with Mercury Records and will cut four sides shortly, using songs written especially for her. Miss Rogers cuts for Chance Records. Christensen, formerly with General Artists Corp., still retains his own management firm, handling, among others, Jimmy Palmer's orch.

SOLID DISK VERSION OF EDITED 'HENRY VIII'

One of Shakespeare's lesser-known historical plays, "Henry VIII," gets a moving, dramatic presentation in disk form in the abridged version just issued by London Records. Featuring Dame Sybil Thorndike as the discarded but faithful Queen Katherine; Sir Lewis Casson as wily, scheming Cardinal Wolsey, and Ralph Truman as intriguing Henry, the LP platter offers an imposing version of the minor masterpiece.

Dame Sybil's bearing and speech are especially stirring. Other principals are occasionally perhaps a little too polite. Disk was produced by Monty Bailey-Watson; directed by Howard Rose, and edited by Arthur Hewlett. *Bron.*

Victor Dusts Catalog For 'Three Loves' Theme

RCA Victor is skirting a copyright hassle over doing a pop version of the background music from the Metro film, "The Story of Three Loves," by issuing an excerpt from one of its old longhair releases. Background music to "Loves" is by the late Serge Rachmaninoff and his estate, represented by Charles Foley, nixed the diskery's request to issue a pop interpretation.

Victor, however, discovered that the pic's music, which was taken from a Rachmaninoff Variation on a Paganini Theme, was etched several years ago by pianist William Kapell and the Robin Hood Dell orch. This section is being excerpted for re-release.

Four Combos to Back Teddy Wilson in Brit.

London, Aug. 18.

Four British combos will support pianist Teddy Wilson when he opens his 17-day British tour at the Royal Albert Hall, London, Sept. 20.

They are Harry Gold's Pieces of Eight, Freddy Randall's All-Stars, Basil Kirchin orch. and the Kenny Baker Quartet. Gold and Randall are two-beat exponents; Kirchin is a powerhouse combo, and trumpet-player Kenny Baker leads a modernist group. The idea of the promoters is to please all fan tastes.

Decca Gets Branches

Decca Records is swinging back to wholly-owned branches in its distribution setup. In the last couple of weeks, the diskery acquired three branches in Pittsburgh, Atlantic City and Richmond, Va., formerly controlled by private distribs.

Decca originally started with branches and later switched to distribs. At the present time, it has 27 branches and 21 distribs.

Disk Companies' Best Sellers

	ARTIST
CAPITOL	
1. VAYA CON DIOS / JOHNNY	Les Paul-Mary Ford
2. DRAGNET / IF LOVE IS GOOD TO ME	Ray Anthony
3. OH SAN	Pee Wee Hunt
4. A DEAR JOHN LETTER / I'D RATHER DIE YOUNG	Jean Shepard
5. HALF A PHOTOGRAPH / ALLEZ-VOUZ-EN	Kay Starr
COLUMBIA	
1. I SEE THE MOON / I JUST WANT YOU	Mariners
2. HEY, JOE / SITTIN' IN THE SUN	Frankie Laine
3. RAGS TO RICHES / HERE COME THE HEARTACHES	Tony Bennett
4. SONG FROM MOULIN ROUGE / SWEDISH RHAPSODY	Percy Faith
5. I BELIEVE / YOUR CHEATIN' HEART	Frankie Laine
CORAL	
1. PLEASE PLAY OUR SONG / IF I SHOULD LOVE AGAIN	Don Cornell
2. TOYS / I AIN'T GONNA DO IT	Eileen Barton
3. PUT SOME MONEY IN THE JUKE BOX / ROCK-A-BYE BOOGIE	Modernaires
4. MADONNA / TRANSFER	Karen Chandler
5. GRIMM FAIRY TALES (Brunswick)	Jazzbo Collins
DECCA	
1. CRYING IN THE CHAPEL / I THANK THE LORD	Rex Allen
2. FALSE LOVE / DON'T FORGET ME	Four Aces
3. TONIGHT LOVE / COME TO ME	Bill Darnell
4. HOT DOG RAG / THAT OLD RIVER LINE	Red Foley
5. ORGAN GRINDERS SWING / HONEY IN THE HORN	Four Aces
LONDON	
1. EBB TIDE / WALTZING BUGLER BOY	Frank Chacksfield
2. TILL THEY'VE ALL GONE HOME / I'LL ALWAYS BE THINKING OF YOU	Joan Regan
3. DUMMY SONG / WONDERFUL ONE	Anne Shelton-Ted Heath
4. RAMONA / CHIQUITA MIA	Mantovani
5. TERRY'S THEME FROM LIMELIGHT / INCIDENTAL MUSIC FROM LIMELIGHT	Frank Chacksfield
MERCURY	
1. GAMBLER'S GUITAR / FREE HOME DEMONSTRATION	Rusty Draper
2. BUTTERFIES / THIS IS MY SONG	Patti Page
3. THE STORY OF THREE LOVES / SWEET LEILANI	Jerry Murad
4. OH MISERABLE LOVE / HIS BUSINESS IS LOVE	Bobby Wayne
5. ETERNALLY / SIMONETTA	Vic Damone
M-G-M	
1. MY LOVE, MY LOVE / YOU'RE FOOLING SOMEONE	Joni James
2. ANNA / I LOVED YOU	Sylvana Mangano
3. A DEAR JOHN LETTER / NO STONE UNTURNED	Pat O'Day-Four Horsemen
4. IT CAN'T BE WRONG / I CAN READ BETWEEN THE LINES	Billy Eckstine
5. KAW LIGA / YOUR CHEATIN' HEART	Hank Williams
RCA VICTOR	
1. YOU, YOU, YOU / ONCE UPON A TUNE	Ames Bros.
2. I'M WALKING BEHIND YOU / JUST ANOTHER POLKA	Eddie Fisher
3. C'EST SI BON / AFRICAN LULLABY	Eartha Kitt
4. CRYING IN THE CHAPEL / LOVE EVERY MOMENT YOU LIVE	June Valli
5. NO OTHER LOVE / KEEP IT GAY	Perry Como

Decca Aligning 78 RPM Kidisk Prices With 45s

In a move to align disk prices in the kiddie field, both Decca, and its subsid, Coral, have reduced prices on their 78 rpm juve lines from $1 to 95c.

Price slice brings the 78s down to the level of the 45 rpm kiddie disks.

Reading Terpery Burns

Reading, Aug. 25.

A $75,000 fire destroyed the Maple Grove Ballroom, southwest of here, last Friday (21) morning. The frame building, which was constructed in 1915, burned to the ground.

Name bands appeared at the amusement park in past years.

Inside Stuff—Music

Tin Pan Alley publishers are getting ammunition in their campaign against diskery exclusives from the high-riding pace currently being set by "Crying in the Chapel." Five separate disks are now cashing in on the "Chapel" windfall. Tune was kicked off on wax by Darrell Glenn on the indie Valley label several months ago and became a quick noisemaker. Rival companies immediately hopped on the bandwagon with cover platters and most of them are making solid dents in the market.

On top of the "Chapel" heap along with Glenn's version are Rex Allen (Decca), June Valli (Victor), The Orioles (Jubilee), and Ella Fitzgerald (Decca). Other labels are moving in with etchings for both the pop and rhythm & blues market. "Chapel" is published by Valley Music, a Knoxville, Tenn., firm.

Welch Grape Juice Co. has moved into the disk biz via a tieup with Doris Day's Columbia platter, "A Purple Cow." Plans for the promotion of a new icecream soda tagged "A Purple Cow Soda," currently are being prepped by the Welch firm. Advertising and exploitation will associate the beverage with Miss Day's disk. The soda made its debut at Col's conclave last month. Welch is second beverage firm to tie up with a diskery in recent months. Canada Dry is pushing its Quinac with Shep Fields' slice of "Keep Cool With Gin and Quinac" on the M-G-M label.

Columbia Records is donating its studio and pressing facilities to cut the special tune, "Take Them Out to the Country," which is being used to promote the N. Y. Herald Tribune's Fresh Air Fund drive this season. Disk was cut by Elliot Lawrence's orch with the Mary Osborne Trio and The Honeydreamers. It's being distributed to disk jockeys to help raise funds to send needy youngsters to summer camps. Mike Jablons is handling the promotion for the Trib.

In a tieup with Conde Nast mags fall fashion promotion, Edward B. Marks Music is resurrecting a 1910 copyright, "I've Got the Time—I've Got the Place—But It's Hard to Find the Girl." Decca Records also is in on the tieup with a Ray Bolger etching of the oldie. Tune was written by Ballard Macdonald and S. R. Henry. Bolger will kick the song off on his new ABC-TV show in October.

The music biz is stepping into the art world via Jamini Roy, new painter from India. Roy, who is having his first exhibition at the Aca Gallery, N. Y., is showing paintings on loan from Howie Richmond, Milt Gabler, Herb Hendler, Pete Kameron, Fred Hellerman and Harold Leventhal.

Stuart Foster is on a bicycle between the top diskeries on freelancing vocal assignments. In the past few weeks Foster has cut "You Too, You Too" with Xavier Cugat for RCA Victor, "Fury," with Gordon Jenkins for Decca, and "Julie" with Leroy Holmes for M-G-M.

Now it's Debussy's "Afternoon of a Faun" that's turning up as a pop song. Adaptation, titled "Afternoon Dream," was written by Jack Lawrence and Fred Spielman with Disney Music publishing. Initial version was cut by Gordon Jenkins orch and Stuart Foster for Decca Records.

Meyer Davis, consistent backer of Broadway legit, has thus far invested in seven proposed productions for the 1953-54 season. They include "Tea and Sympathy," "Sabrina Fair," "Girl in Pink Tights," "Frogs of Spring," "A Girl Can Tell," "Teahouse of the August Moon" and "Little Hut."

There's No Show Biz Like Rodeo Biz Out Thataway; 31 Troupes Play Neb.

Omaha, Aug. 25.

There's no show biz like rodeo biz in this sector these days.

The old west may be dead—except for TV pix—but the fact remains the cowpokes and their hosses are the No. 1 bet for top gates at county fairs.

To date, there have been 31 rodeos in Nebraska and its trade areas this summer. And of those checked, only one, the Pawnee County Rodeo at Pawnee City, failed to stash sufficient coin. Rain at all three performances was listed as the reason.

Top event, of course, is the Cheyenne, Wyo., Frontier Days, with a prize output of $55,800. This lures the best in the biz, and crowds annually are turnaways for a week.

Most recent was Sidney, Ia., Rodeo, which ran Tuesday through Saturday (18-22). The 30th annual drew 100,000 at 10 showings with a $2.75 top. Purse swag was $17,500.

Best of the Nebraska shows is the Burwell Rodeo, a four-day affair that lured more than 50,000 earlier this month. Town population is 1,410 and the locals pick up their winter bankrolls selling lodging.

Name riders like Casey Tibbs, Bill Linderman and Kenny Carlson help the b. o. But the smart promoters book top acts to augment show, such as Sons of Pioneers, and stage gimmicks such as rodeo queen contests, add soapbox derby races and invite neighboring high school bands.

Clowns keep show moving. Top hands in this department include Bobby and Gene Clark, Wilbur Plaugher, Clark Shultz and Buck Robinson.

Stock is furnished by several outfits. Most popular are Beutler Bros. and Verne Elliott, George Stichka and Paul Long.

Solid Lineup for Autumn Run at Jersey Chubby's

Philadelphia, Aug. 25.

Chubby's, 800-capacity West Collingswood, N. J., club which kicked off the new season Aug. 7 with a highly successful week by the Mills Bros., has a solid lineup of talent for the coming months.

Jersey showcase for musical names currently features Bill Darnell. He is followed by Norman Brooks, who opens a two-week run Friday (28).

Booker Nat Segall has already signed Les Paul and Mary Ford, who will make their first cafe appearance in the area, Sept. 18; Tony Bennett, Sept. 25; Sunny Gale, Oct. 2; Vaughn Monroe, (as a single), Oct. 9; Four Aces, Oct. 16, for 10 days, and Vic Damone, Oct. 30, for 10 days.

All-Spanish Show Set For Brooklyn Strand

The Strand, Brooklyn, will house a all-Spanish show starting tomorrow (Thurs.), when Goldman & Sanders take over operation of the house. Strand, built originally by Warner Bros. and recently taken over by the Fabian Circuit, will now be part of a chain of Latin houses operated by G&S. Berk & Krumgold agented the deal for the theatre.

Carlos Montalban will stage the displays at the theatre. Initial bill will have Gloria Marin, Abel Salazar and Hugo Avendano. Next week (3), Libertad Lamarque, Argentine filmster, will headline, and on Sept. 10 Pedro Infante, Mex pic singer, tops the bill. Montalban previously operated stageshows at the Puerto Rico Theatre, N. Y., as well as other houses.

Versailles Faces Legal Problem With 'Nice' Tour

The Versailles, N. Y., faces a knotty legal problem in continuation of its present longrunning show, "Nice to See You," staged by George White. According to terms of the original contract with most of the performers, the Versailles had the right to options on individual performers for a roadshow of that package immediately following the Versailles run. However, business is so good at that spot that plans for a roadshow have been put temporarily in abeyance by operators Nick Prounis and Arnold Rossfield, who originally thought run would end Sept. 16.

Current plan for the Versailles is to pick up the roadshow options, which calls for a higher salary for the performers, and continue the show at the Versailles.

Cast acceptance of this plan is mixed, however. Several feel that they want out on the ground that the Versailles management breached the pact by failure to provide a tour away from the Manhattan bistro. On the other hand, the management has gone to the American Guild of Variety Artists for an opinion on the legality of this step. A temporary opinion holds that Prounis can play out the road tour by standing still, provided that he hikes the performer salaries to the previously agreed upon road minimum.

However, some entertainers in the cast are not satisfied with that ruling, and have gone to their own lawyers in an effort to find an out from that contract. One attorney told his client that a stand at the Versailles cannot possibly constitute a tour and pact is automatically breached when a road jaunt hasn't been provided.

Originally, when unit was first opened in April, it was thought that the run would be over in time for the Edith Piaf opening in September and then there would be a junket around the country. Unfortunately, Miss Piaf cancelled because of illness. Thus, Prounis and his partner, Arnold Rossfield, would like to keep this display rolling until George White produces a second show for the spot.

White Sought for Sands; Mulling Legit 'Scandals'

George White, following his successful comeback with the staging of "Nice to See You" at the Versailles, N.Y., plans to put on a new edition of "The Scandals" in a theatre. However, he'll remain with the current Versailles show until its conclusion, which is some months off.

White has been propositioned by Jack Entratter, manager of the Sands Hotel, Las Vegas, to put the present Versailles show into the Vegas spot and also to stage a few shows for him annually. Entratter and White huddled last week when former was in town on a buying jaunt. No deal, however, has been made.

Entratter also spoke of the possibility of getting John Murray Anderson to stage "Ziegfeld Follies," which will start at the Sands Dec. 15 for eight weeks. Anderson staged several editions of the "Follies." No deal yet.

Ex-Compagnon Brings Beaucoup Savvy to Montreal's Park Shows

By PAUL A. GARDNER

Montreal, Aug. 25.

Paul Buissonneau, former member of Les Compagnons de la Chanson, is now producer of the City of Montreal's park shows. He also acts, and does some numbers from repertoire of Les Compagnons, with whom he keeps in touch. They're now touring England. He says he quit because he tired of nightclub life.

Buissonneau is the only pro, with five experienced amateurs—three male, two female—as assistants; but his boss Claude Robillard, parks director and a former p.r. man, wrote sketches for Gratien Gelinas' (Fridolin's) revues, which preceded Fridolin's Chicago and New York appearances in "St. Lazare's Pharmacy" and "Tit-Coq."

Buissonneau, who as one of Les Compagnons appeared with Edith Piaf in the film, "Huit Hommes et Une Fille" (Eight Men and a Girl), now has as his stage the 17-by-10 foot midsection, 8 feet high of a 31-foot truck trailer known as La Roulotte (The Caravan). Five afternoons and evenings a week, it tours 25 of Montreal's 112 park playgrounds. Seats are baseball bleachers, and the show is free.

Mobile theatre, new this summer, has professional three-circuit foots and borders, all with dimmers, and up-to-the-minute sound equipment to reach open-air crowds of sometimes 5,000. Truck sides open out to provide forestage and backstage, with dressing rooms on one side and—tarpaulin-sided—backstage. Lights get their juice through inch-and-a-half cable from a powerhouse in each park. Music is from records and an electric organ.

Buissonneau and his aides have an hour-and-a-half rep, but use only four or five numbers when possible, concentrating on kid talent from each park area, with a "best acts in the city" night this week. Show, when caught in an outlying park, had one teen-age boy who did an impression of Georgia Gibbs singing "Seven Lonely Days" that was vocally uncanny. Rest did songs, chiefly pop, and tap dances.

The Buissonneau group opened the show with a Compagnons panto-ballet, "The Thing," and did three others including the finale, a 20-minute dramatization — mainly panto — of Prokofieff's "Peter and the Wolf" to records of his music. Large audience, half of them standing, stayed for entire 75 minutes, and response was terrific.

Buissonneau, slim and nervous type, is an excellent pantomimist, reminding at times of Jean-Louis Barrault, and costumes—made like the impressionistic sets, against black curtains, from odds and ends—were boldly imaginative and highly colorful. The kids of Montreal are getting a real break from this professionally directed project.

Park department's next summer project, along with the continuing La Roulotte, is a theatre on the water—which makes an excellent sounding board—in huge Lafontaine Park's artificial lake. Operettas, plays, symphony orchestras and bands will play there to an audience of 2,500 on wooden seats up the lakeside slope.

Vaude, Cafe Dates

New York

Carmen Miranda tapped for the Chez Paree, Montreal, Sept. 21; **Billy Eckstine** goes into the Latin Casino, Philadelphia, Oct. 23 . . . The Desert Inn, Las Vegas, tied **Jackie Miles** up for Feb. 2. He'll be at the Hollenden, Cleveland, Sept. 24 . . . **Olsen & Johnson** go into the Casino Theatre, Toronto, Sept. 17 and follow with the Seville, Montreal, Sept. 24 . . . **Guy Mitchell** hits Chubby's, Camden, Oct. 1 and then to the Skyway Lounge, Cleveland, Oct. 8; Flamingo, Las Vegas, Oct. 29, and Ciro's, Hollywood, Nov. 20 . . . **The Appletons**, Apache trio, play four weeks at the Chez Paree, Chicago, starting Friday (28).

Chicago

Johnny Ray, in package with **Gary Morton, Tony Pastor** and the **Haydocks**, into Chase Hotel, St. Louis, for 12 days opening Sept. 23 . . . **Norm Dygon and Mr. Chips** into Pickwick Hotel, Syracuse, Ind., for single frame Aug. 31 . . . **Three Lads and A Lass** open Miller's Supper Club, Marion, Ind., Sept. 11 for 10 days . . . **Patti Page** playing Indiana State Fair Sept. 3-6 . . . **Bernice Parks** booked for fortnight at Eddy's Restaurant, Kansas City, Mo., beginning Sept. 4 . . . **June Valli** in three-day date at Casablanca Club, Canton, O., starting Sept. 4 . . . **The Conleys** playing Plantation, Moline, Sept. 7 for two weeks . . . **Nadine Jansen** inked for Jaguar Club, Indianapolis, Aug. 28 for single week . . . **Jack Richards** and **Marksmen** dividing month between Chandelle Club and Officers Club, Rantoon, Ill., beginning Aug. 25 . . . **Joanne Wheatly** pacted for two stanzas at Chase Hotel, St. Louis, starting Aug. 28.

Omaha

Bertie and **Bob Hellman**, duo pianists, back at Hotel Blackstone's Cottonwood Room . . . **Pastels**, jugglers, and **Barker & Friel**, acros, booked for Cheyenne County Fair in Sidey, Aug. 25-26 . . . **Arren & Broderick**, comics, topped Ak-Sar-Ben variety revue here last week . . . **Horace Heidt's** "American Way" show set for Scottsbluff Oct. 8 . . . **Flo and Barney Dorsey**, comedy musicians, played Nance County Fair at Genoa Thursday (20) . . . Hawthorne's Bears booked for State Fair at Lincoln . . . **Tony & Dave**, minstrels, doing two frames at Dundee Dell here . . . **Oranto Trio** signed for Dodge County Fair at Scriber, Sept. 16-18.

Nitery Owners Mull New Attempt To Buy Headliners on Co-op Basis

Nitery owners will renew attemps to buy headliners on a co-operative basis. A meeting of the executive board of the Theatre Restaurant Owners of America, an organization of nightclub owners, has been called for Atlantic City next Tuesday (1), for the purpose of instituting the plan. They'll be meeting at the shore home of Steel Pier operator George Hamid.

Bonifaces hope to end the rivalries in buying acts and achieve an equitable distribution of headliners.

As presently envisioned, the cafe owners would map out a route of 15 weeks and up. The organization would be responsible for the routing of the performer, and would be the sole signer of the contract. TROA would then start the act on its rounds. Of course, the TROA executive board would be working on a system of fairly even apportionment so that TROA members who have spots in the same towns would get an even break on distribution, and spots with larger capacities would probably share to a greater extent in the costs than those with smaller capacities.

So far, several agencies have coldshouldered the plan, but TROA says that one major office is ready to do business with them. Initially the deal may start on names that haven't hit the peak as yet, and afterwards org hopes that they'll be able to get the stars on that kind of arrangement.

In the long run, it's felt that this cooperative buying plan wouldn't be too good for the percenterics, but the bonifaces hold that playing time is necessary to develop a headliner and that's what they have, playing time plus a bankroll, both of which are vital.

DETROIT FAIR SKEDS TOP PLATTER NAMES

Detroit, Aug. 25.

Eddie Fisher, Teresa Brewer, the Charlie Ventura Quintet, Louis Armstrong orch, the Four Freshmen, Jerry Murad's Harmonicats, the Kirby Stone Quintet and Billy Ward's Dominoes have been signed to appear at the State Fair Coliseum Sept. 4-13.

Fisher will appear Sept. 12-13 only and the Ventura group from Sept. 4-7. Rest will appear throughout, except for three days when Coliseum will be used exclusively for livestock judging. Recording stars will be on a three-a-day schedule. Danny Crystal will emcee.

Chi COA Atty. Raps AGVA Stand on Welfare

Chicago, Aug. 25

Recent charge by the American Guild of Variety Artists that the Chi Cafe Owners Assn. has been unwilling to negotiate the union's insurance program was taken to task this week by Milton T. Raynor, COA counsel, in a letter to AGVA attorneys. Major issue in the cafemens' $2,700,000 suit against the union is that they have levied a $2.50 per-performer per-week tax to AGVA's welfare fund without representation and without having been solicited for consent.

Raynor accuses AGVA of failure to negotiate. Union officials repeatedly have stated that no one but the convention delegates have the power to change a single term of the accident insurance program. The cafe owners' attorney said that COA was asked to submit an alternative compromise plan to AGVA's executive board in New York but received no response. This was before the suit had been filed.

Raynor expressed willingness to meet with AGVA in an attempted compromise, provided that the union send a rep who has the power, authority and willingness to negotiate another plan.

Shore to Dallas Colony

Dallas, Aug. 25.

Willie Shore has been signed to open here at the Colony Club Sept. 18. Abe Weinstein, operator of the club, announced that Mel Torme will make his return call at the club Nov. 6.

Weinstein is currently negotiating for Lynne Carter and the Carters for Nov. 20, or thereabouts.

O&J's New Script Deal

Olsen & Johnson are planning to infuse their next unit with some fresh material. Comics have hired writers Lee Pokriss and Don Meyer and hope ultimately to bring this revue to Broadway where they ran for nearly a decade with a series of shows of which "Hellazapoppin'" stretched over five years.

The unit will tour vaude and nitery dates which will include the Last Frontier, Las Vegas, Oct. 26, prior to hitting N. Y.

Did M&L Break Cuffo Rule Again?

Dean Martin & Jerry Lewis apparently just can't resist performing as long as there's an audience around. The American Guild of Variety Artists is now trying to determine whether Jerry Lewis got up for a cuffola at Grossinger's, Ferndale, N. Y., over the weekend, and whether Martin did a similar stand at the Concord, Kiamesha Lake, N. Y. Union is also investigating whether AGVA's past president Georgie Price performed for free at Brown's Hotel, Loch Sheldrake, N. Y., the week previous.

In the case of Martin & Lewis, the comics may be liable to suspension from the union, should investigation prove they went on. The pair were recently fined $1,000 for gratising on the Coast. At that time, they were warned that future infractions of the rules may bring a suspension. Comics opened at the Paramount, N. Y., today (Wed.).

Philly Op Big Bill Is Enjoined From Name Use

Philadelphia, Aug. 25.

William K. Rodstein, former operator of Big Bill's nitery, was enjoined (20) in Common Pleas Court here from using his nickname of Big Bill and any of its variations at his new spot, the Latimer Club.

The injunction was granted Ben Crossrow, who purchased Big Bill's bar on Aug. 27, 1951, for $53,600. As part of the deal, Crossrow averred, Rodstein agreed not to use name of Big Bill for any liquor-selling enterprise he might establish for the next five years.

Last September, Rodstein took over the Latimer Cafe, three blocks away from his original club. The plaintiff charged that one neon sign identified the spot as "Brother Bill's Latimer Cafe" and two other signs proclaim "Your Host, Big Bill Rodstein." The same identification was used on Rodstein's business cards and advertising literature, Crossrow charged.

Judge Eugene V. Alessandroni held that Rodstein was yiolating the sales agreement and enjoined him from the use of the names of Big Bill, Big Bill's, Brother Bill or Big Bill Rodstein, directly or indirectly in connection with any liquor dispensing for the duration of the agreement.

Record Turnout Seen For Sept. Omaha State Fair

Omaha, Aug. 25.

State Fair Board secretary Ed Schultz predicts record crowds for this year's expo, Sept. 6-11. Early sale, for both gate and grandstand, is topping all past years. Present record is 285,270, set in 1951.

Barnes-Carruthers again will furnish grandstand revue, with auto races and Joie Chitwood daredevils giving afternoon shows.

St. Lou Liquor Hassle

St. Louis, Aug. 25.

Jordan W. Chambers, owner of the Riveria Club, Negro nitery here, was socked $350 last week by Police Court Judge Morris Rosenthal, who termed Jordan's defense on a charge of selling liquor to a couple of female gendarmes after closing hours "ludicrous."

Brit. Girl Pipers to U.S.

Edinburgh, Aug. 18.

The Dagenham Girl Pipers, on Scot tour here, left this week for extensive tour of U. S. and Canada. English-based kilties group has a date at the Palace, New York, and also in Fort Worth and Bellevue Casino, Montreal. Other stints are lined up for Sahara Hotel, Las Vegas, and the Duquoin State Fair, Illinois.

Band will be led by Pipe-Major Peggy Iris.

'Tucker Story' Will Highlight Soph's 50th Anni Fete

A unique presentation of "The Sophie Tucker Story," in the idiom of Ralph Edwards' "This Is Your Life," will be one of the production highlights of the comedienne's 50th anniversary dinner at the Waldorf-Astoria, N. Y., Oct. 4. George Jessel will be the narrator, and personalities will reenact vignets of Soph's professional career for a half-century. Morton Sunshine, who did a similar notable job for the Rodgers & Hammerstein (Anti Defamation and National Conference of Christians & Jews dinners), dramatizing the meaning of interfaith rather than talking about it, will ditto on the Tucker cavalcade.

Betty Hutton, who plans doing "The Tucker Story" as a film independently, will be prominent in the unfolding, at the fete, which is under Jewish Theatrical Guild auspices, but whose profits will be allocated to 11 different theatrical charities of all creeds and for all purposes. In line with that, Glenn McCarthy sparked one last Thursday (20) at his Shamrock Hotel, Houston, with almost $50,000 raised, to be presented to Miss Tucker for disbursement.

Filmsters Jack Haley, Jack Carson, Roberta Haynes, Anne Francis, John Carroll, Tom Conway, Fifi D'Orsay, Barbara Perry, Jim Brown, Penny Singleton, Carmen D'Antonio, Peggy King, and Tony Dexter flew from Hollywood to Houston for the fete. Leroy Prinz directed the show. There will be other similar "preview" dinners, sans Miss Tucker, of course, as a means to swell the gross.

The Waldorf affair is virtually a sellout. Dinner chairmen Harry E. Gould and Harry Brandt are taking the commonsense course to advise everybody that "not every table can be 'good'," and that the patrons (at $50 a head, or $500 for a table of 10) must realize the circumstances.

AGVA SOCKS ESTELITA FOR CUFFO AT BENEFIT

Hollywood, Aug. 25.

American Guild of Variety Artists Coast board slapped a $500 fine on Estelita for appearing at a benefit cuffo, although the affair hadn't been cleared either by AGVA or Theatre Authority. Previously AGVA fined Marge and Gower Champion $1,000 for participating in the same benefit—for City of Hope.

AGVA exonerated Donald O'Connor, who also put on an act at the Santa Barbara show, Coast rep Eddie Rio saying the board felt O'Connor had extenuating circumstances in his favor, that he had explained to the audience he couldn't work without TA's okay and finally did "under pressure."

Another participant in the benefit, Frances Langford, is out of town, and her case has yet to be settled.

Dan Lastfogel Beaten, Assailants Arrested

Dan Lastfogel, a N.Y. talent agent, was severely beaten early yesterday (Tues.) by a man and his femme companion who pounced upon him in the Times Square area. Joseph Maloney and Joan Mardin were arrested following the assault. Both had been drinking.

Lastfogel, a nephew of Abe Lastfogel, head of the William Morris Agency, required treatment at St. Clare's Hospital. He's a World War II vet who gets 100% disability pension from Uncle Sam.

More One-Niters for Vaude Circuits; Special Packages Find Lush Dates

There are likely to be more one-nighters than full-week bills around the vaude circuits during the forthcoming fall season. Pacting of the single dates has already been started by Paramount booker Harry Levine, and there's likelihood that other chains will be following suit.

Many theatre managers have been asking for shows, but there aren't a sufficient number of strong headliners to play full weeks. But the large displays, such as the "Biggest Show of 1953," the Gale Agency package, have been made available to some large theatres, and the Slavenska-Franklin Ballet and Les Petit Chanteurs de Paris, along with sundry other units such as the "Asylum of Horrors," which plays midnight shows only, and a few small package shows which pick up some one-nighters between nitery bookings, are finding profitable dates in both circuit and indie houses.

In cases such as "Biggest Show" and Slavenska-Franklin Ballet, pictures are dispensed with and admissions are on a reserved seat basis. Even at that, it's generally profitable to rearrange the film schedule to accommodate these shows.

Excellent boxoffice record of these displays has caused many agents to seek out programs particularly suited to the one-night field. For example, Charles Peterson has produced a Victor Herbert Concert and a Rudy Vallee Revue to play one-nighters in theatres and auditoriums. Herman Fialkoff is importing Petit Chanteurs de Paris for about 30 dates. Paramount is negotiating for about 11 of those nights.

Par booker Levine, at this time is setting regular vaude shows for three houses (N.Y. Par, Chicago Theatre, Chicago, and Olympia, Miami), but a greater number of theatres will be getting the one-night stands. The managers take comparatively little chances because all, except the large packages, are booked on a modest guarantee and percentages. Indications point to the possibility that the now sporadic one-night stands will pave the way for regular bookings along that line.

Dunham's Ciro's Habit

Hollywood, Aug. 25.

Katharine Dunham and Co. come back to Ciro's Friday (28) to set a new cafe record for repeat engagements. Date will be troupe's third at the Sunset Strip spot within five months.

Dunham troupe originally played Ciro's April 10 for a two-week stand and then returned five weeks ago for another fortnight. Upcoming stand is also for two weeks unless the way can be cleared for an extension.

Two-a-Day Vaude Now Looks Bleak

Inability of the Palace Theatre, N. Y., to come up with a suitable headliner to institute the fall two-a-day policy at that house, together with cancellation by Danny Kaye of his two-a-day plans for the Shubert, Philadelphia, make the prospects of reserved seat vaude look bleak for this year.

The damper on bigtime vaude came last week when Kaye notified the Shuberts that he wouldn't be available for the Philly engagement as he had signed a contract with Paramount to film "White Christmas." A date in Washington was expected to have followed the Philly stand.

The Palace had been negotiating for Jack Benny, but deal never came off. Both the William Morris Agency and RKO toppers had been frantically seeking the right kind of headliner for the Broadway house, but haven't yet come up with any. There had been discussions with Fred Astaire, but the filmterper nixed the proposition.

As result of inability to come up with a suitable topper, Sol A. Schwartz, RKO Theatres prexy, may lease theatre for legit showings. During the eight-act and film policy, business is best in the summer when there's plenty of tourists in town. However, there's a general dip in the winter. By letting out the house for legit, RKO keeps the Palace income going and at the same time, maintains Palace prestige, giving the house a rep on which it can capitalize during the summer.

East Haven Circus Stand Brings Hefty C. of C. Beefs

New Haven, Aug. 25.

King Bros. & Cristiani Circus, which played nearby East Haven under sponsorship of New Haven Junior Chamber of Commerce, ran into plenty of adverse comment as result of its one-day stand at the local suburb. East Haven Chamber, which originally frowned on the circus idea, sent a strongly-worded beef to East Haven Board of Selectmen.

Complaints were listed as: (1) Many more general admission tickets were sold than there were seats for. (2) The price covered a small minimum of general admission tickets, but not the majority of seats which cost more, which was not known until inside. (3) People with children were kept waiting for three hours and when they finally got in there was no room. (4) Sanitary and safety conditions of the equipment were poor. (5) Parade on Main St. hurt business immeasurably. According to a radio broadcast, the merchants of New Haven would not allow the parade on Saturday for that reason, so East Haven was selected by the New Haven Chamber. (6) The circus equipment on parade was an advertisement for the New Haven merchants instead of a parade for the public as a circus only.

Sahara Signs O'Connor

Hollywood, Aug. 25

Donald O'Connor makes his Las Vegas nitery debut at the Sahara Jan. 5 for four weeks. He will use many of the regulars from his "Colgate Comedy Hour" show.

He will start packaging a unit shortly.

MONROE'S (VAUGHN THAT IS) SINGLE

Former bandleader Vaughn Monroe has mapped his first tour as a singing single. He's set for the York (Pa.) Fair, Sept. 16; follows with the Seville Theatre, Montreal, Sept. 17; Casino Royale, Washington, Oct. 4; Chubby's Camden, Sept. 7; Skyway Lounge, Cleveland, Oct. 29; Vogue Terrace, Pittsburgh, Nov. 13, and the Lotus Club, Birmingham, Dec. 6.

He'll tape his Camel cig show between engagements.

Delta Rhythm Boys Find Going Rough in Portland

Portland, Ore., Aug. 25.

The Delta Rhythm Boys were singing the blues here last week (19) after four of the quintet had quite a ball for themselves. Two of the crooners were arrested for speeding up Broadway, one was picked up in a raid by the vice squad, and the fourth was held after being picked up in an after-hours spot. The fifth lad went to bed early.

Boys are currently in their second and final week of a return engagement at Amato's Super Club. They have just returned from a nine week tour of Japan.

Laine Still Top Draw On Return Scot Date

Glasgow, Aug. 18.

U. S. stars remain top draw in vaude here, even on return visits. Frankie Laine, playing his second Glasgow Empire stint on Monday (24), has three matinee shows in addition to his normal 12 performances. Vaude house is SRO despite prices being upped by 50%.

At the suggestion of Chief Constable of Glasgow, he will arrive by plane instead of train. Central Station was jammed on his arrival last September. He has a two-week engagement at the London Palladium, starting Aug 31.

Agents Defy AGVA 'Request' to Pull Acts Out of N.Y. Cafes After Sept. 27

The American Guild of Variety Artists made an attempt to isolate nightclub owners from agencies at a meeting held Monday (24) at the Capitol Hotel, N.Y. Attempt, however, looks unsuccessful at this point, as the agents broke up the meeting on a note that indicated defiance of AGVA's request. Dick Jones, AGVA's eastern regional director, presided at the pow-wow.

Union had previously declared that any cafe in the N.Y. area that does not have a minimum basic agreement with the union by Sept. 27 will be placed on the unfair list. AGVA had called a meeting of the cafemen earlier, but meeting had been boycotted.

It was fairly evident on the part of Jones, although he couched his language carefully, that he would like the agents to stop booking in New York beyond the deadline day of Sept. 27. Jones put this in the form of a request. But agents demanded to know if there were any penalties coming up, or what happened on contracts already made. Agents wanted to know if the union would stand court expenses in the event a nitery sued the agency on breaching of a signed contract. However, the major question was whether AGVA was ordering agents not to book beyond Sept. 27.

No Knowhow

Jones at one time told the meeting that in his letter, in which he "requested" the commission men not to book in New York cafes after Sept. 27, he'd "like them to read between the lines." Jack Katz, attorney for Artists Representatives Assn., an organization of agencies, then told Jones that he didn't know how. Agents all over the room followed suit.

Bearing the brunt of the agency questioning of Jones was Bill Robbins, head of the Columbia Entertainment Bureau, who wanted to pinpoint Jones on whether his "request" was an order, and on what happened in the event of a breach of contract suit—who pays for attorneys? Robbins held the floor off and on for a long time, but Jones was adroit enough to sidestep these questions. At one point Jones declared that he couldn't answer some of the questions put to him without tipping his mitt or revealing strategy.

Katz, along with Alan Saunders, attorney for Associated Agents of America, continued to prod for an answer. Katz told Jones that no agent has any control over an actor. It's up to the union to forbid acts to work cafes on the AGVA unfair list, he said. List, Katz added, is easily checked since records of all contracts are filed with the union and they have ready availability to presonnel that will be working to cafes. Katz denied that it was proper for any agency to do AGVA's work.

Agents walked out virtually en masse when Jones didn't answer the $64 queries.

Meeker Huddling With Merman on Dallas Stint

Dallas, Aug. 25.

Charles R. Meeker, Jr., managing director of the State Fair Auditorium here, has left for Denver to confer with Ethel Merman, who will be the 1953 star of the State Fair of Texas. With Meeker is Franz Allers, conductor and musical director of the State Fair Musicals, who will prepare the show, playing here Oct. 10-25.

Russel Nype has been signed as partner for Miss Merman and will be heard in excerpts from "Call Me Madam" with her. Others signed are George Murphy, as m.c., the Wiere Bros. and Harmonica Rascals.

Liberace, Columbia Records pianist, booked for Carnegie Hall, N.Y., concert Sept. 25 in a kickoff of a national tour.

DEEP RIVER BOYS SET RECORD IN GLASGOW

Glasgow, Aug. 25

The Deep River Boys set a record here by playing the Empire vaude house for the ninth time. They bowed at this house in 1949.

Group scored solidly on the ninth appearance last week. Currently on a tour of keys in Great Britain, foursome plays Birmingham, Leeds, Sheffield, Nottingham, Liverpool and Brighton, plus Sunday night stands at Bristol, Rhyll and Blackpool. Act opens Oct. 12 in Val Parnell's winter revue at the London Palladium.

Singing group is just back from a successful tour of Sweden and Finland. In Gothenburg the act drew a record audience of 38,000, while at Helsinki there was an open-air audience of 22,000.

Chez Cuts Line; Up Bids for Names

Chicago, Aug. 25.

Chi's Chez Paree is abandoning its chorus line on Oct. 1 in order to increase bidding power for star talent which has been lured away from the midwest. Dropping the eight Chez Adorables, who are directed by Donn Arden, the cafe will operate for the first time in its 20-year history without production numbers and on a straight act policy. Budget slicing will also peel off three members of the band.

Dave Halper, manager of the Chez Paree, said the budget will be channeled toward meeting "the larger salaries demanded by the stars." Topdrawer performers are avoiding the Windy City because they can get "fabulous salaries" for Las Vegas and TV dates, according to Halper. Even those who play the Gotham spots can pick up extra money by making guest appearances on television variety shows. Chi has no such offerings.

New Chez policy already has bagged Danny Thomas, Lena Horne, Sophie Tucker and Dorothy Dandridge for fall engagements, but the immediate problem is still pressing. As of yesterday (Mon.) morning, Chi's last nightclub was still without a headliner for show this Friday night (28).

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Aug. 25.

Thanks to Jack Beck, manager of the Globe, and Benny "Wop" Moore, Billy Hagan and Harry Conley for bringing Atlantic City to our bedside by sending us a load of Salt Water Taffy and Get-Well greetings.

Eugene (Dippy) Diers in from N.Y. and registered for the o.o. and observation period. His breakdown came while with Elliott Murphy's Aqua Show where he has been for the last four years.

Pilcer & Douglas, standard vaude act, in from N.Y. to visit bedside of Al Brandt, confined to his bed.

Lee Klimmek in from Brooklyn for a downtown vacash and o.o. She is alumnus of '48.

The Murray Kissens' gave a birthday party to Harvey "Lee" Goodwin. He was showered with gifts.

The Eddie Deemanns in from North Bergen, N.J., for a weekend with Jenie Reed (Mrs. Otto Hayman) and chat with Otto Hayman whose top comeback and progress is an ace item.

Ruth Bronstein motored in from N.Y. for weekend and bedside chat with her sister, Marlene Branstein, staffer from Maine Theatre in Portland, Me., whose progress is a special mention.

Dr. Homer W. McCreary, house medico of the Variety Clubs hospital, reappointed chairman of medical committee of the Saranac Lake Rehabilitation Guild.

Marthy Lynch, formerly of the old standard act of Zeller & Lynch, received kudoes from the Onondaga (Syracuse, N.Y.) sanatorium executives for his time out to entertain the gang of shutins there; this is a pastime for this old trouper who did same thing here several years ago.

Write to those who are ill.

Prysock to Tour Texas

Arthur Prysock, blues singer, has been set for a concert tour of Texas with the George Shearing Quintet and Johnny Hodges band.

Tour kicks off in October with Billy Shaw handling the bookings.

Inside Stuff—Vaudeville

All positions for civilian entertainment supervisors to serve overseas with Army Special Services have now been filled, according to announcement from the Office of the Adjutant General. However, inquiries for future vacancies should be addressed to the Overseas Affairs Division of the Office of Civilian Personnel which the Army maintains in New York, Chicago, San Francisco and Washington. Applicants must be graduated from an accredited music or theatre arts course, or a recognized professional school plus a minimum of three years paid professional experience, as director or teacher at a college or professional school level. Performing credits will not be counted.

Unit Review

Baseball Party

Minneapolis, Aug. 22.

Johnny Gilbert, LaBelle Carroll, Schiek's Sextet, Teddy Qualls, Arthur Murray Dancers (4), Joanne Gale, Harry Blons Dixieland Band (7) with Jo Ann Dale; Minneapolis and St. Paul ball parks; 60c-$1.25.

This "baseball party" alms to rekindle baseball enthusiasm by luring stay-away fans and possible diamond sports converts into the minor league ball park where during the past several years they've been conspicuous by their absence. It offers them at reduced prices an added vaude show in addition to the regular diamond contest. It's also designed, of course, to earn moolah for Texan Coy Poe, who claims to have drawn 140,000 to 14 such affairs in other cities and who's making the promotion his business.

Judging by local results on two successive nights in Minneapolis and St. Paul, Poe has hit upon a good boxoffice formula that at least succeeds in bringing back the old time crowds to the ball park for the single nights. At least, in St. Paul and here, where baseball attendance has been very poor the past three TV seasons, the parties drew complete capacity, 10,713 in St. Paul and 9,740 in the smaller park here, the best crowds since 1950.

Poe was helped by ideal baseball weather—the weather is his biggest gamble. He also got a good break if the promotion is to be repeated because both baseball games were very well played, close and exciting, with the home team winning in each instance and by a single run. Under ordinary circumstances, at regular admission prices and without the added stage show, the games probably would have pulled around 2,500 each, the estimates being based on previous turnouts this season for intercity series. Both clubs now are in the second division.

Promotion, a switch on the two-for-one gimmick, consists of lining up business concerns to sponsor the affair—Coe had 14 for Minneapolis and St. Paul. For contributing $100 each they obtain some advertising in newspapers and at the ball park and have the privilege of distributing discount tickets which entitle the holders to a 50c reduction from the regular baseball prices of $1.10, $1.40 and $1.75 for unreserved grandstand, reserved and box seats, respectively.

The ball club is given a guarantee by Poe in excess of what would be its normal take. The $1,400 contributed by the merchants more than pays the cost of the low budget stage show and other expenses, such as advertising. From the receipts, after payment of the guarantee, Poe takes an amount equal to that guarantee. The balance is split 50-50.

Show, on a portable stage in front of the grandstand, comprised mostly local pickup acts and a Minneapolis band. The one-hour Dixieland concert started at 6 p.m. A 45-minute vaudeville show and the ball game followed. Stage entertainment comprised six song and dance acts. Aside from some neat tapping routines by Teddy Qualls, a fast-stepping Negro hoofologist with a flair for comedy as well as exceptional ability to shake a leg, acceptable emceeing by Johnny Gilbert and outstanding ensemble warbling by a sextette from Schiek's, a local popular eatery, the fare rated pretty much small time.

Tossed in, however, as "something extra," the stageshow end afforded no cause for complaint. It was four and a half hours of diversion at low cost. *Rees.*

Riverside, Reno

Reno, Aug. 20.

"The Lauritz Melchior Show" with Angelene Collins, Alec Martin, Lee Sweetland, Rose Marie Di Carlo, Dolores Davis, Lee Wintner, George Roth, Dewey Sisters, Riverside Starlets; Bill Clifford orch; no cover or minimum.

Reno has been awaiting this show since its debut in Las Vegas in January, and has been prepping for its arrival here for weeks. Some reservations have been on the books over a month. The town has always thought of itself as very concert and opera-conscious, having imported such companies as the Pacific Opera, ballet troupes, and distinctive concert soloists.

It is therefore difficult to explain why the "bravos" failed to ring on opening night.

Advance heralding of the "Lauritz Melchior Show" was as big as it will ever get here. One series of ads running in local papers advised arriving early for dinner, because "there will be no service during show time." Evidently the buildup exceeded the potential. This is not to say that the "concert" isn't doing good biz. Reservations are stacked through the two-week frame.

Melchior's new group of singers are appearing together for the first time, which accounted for the first letdown. There was a sort of "rehearsal" atmosphere about their chorus and solos.

There is a good illustration here of opera stars trying to be "hep." There are several very bad attempts in the Melchior show to go "pop." In one case, Angelene Collins and Alec Martin are completely miscast in a novelty, which is irritating in the first place—"You'll Never Get Away." The three men, tenor, baritone and bass, are equally out of place with "Darktown Strutters Ball" and "Thou Swell." Closest thing to success in the pop vein is Cortland's "I Believe."

But, the Great Dane's appearances, as infrequent as they are, quickly put the show back on the basis on which it was sold. Climax is of course Melchior's "Vesti La Giubba" done in traditional clown costume.

The most distant table is still closer than a front row theatre seat, and for this reason, the act's display has an advantage in a nightclub. But there is something definitely wrong about the presentation of opera singers in such close quarters. It's almost like being too close to get a proper perspective. Whether this is noticeable in just theatre-restaurants of this size and smaller can't be said. An opera singer is at his best in the ringing expanse of a concert hall, and when it comes to full lung power in an intimate room, the thrill simply isn't there. There also are certain flaws, mostly in facial efforts, that stand out in this microscopic inspection, too.

Melchior has adapted well to his new environment. He chats easily in his delightful accent, beaming down on individuals at ringside. He lets down his hair in some good natured "community singing" with "Viva La Companie," and produces a lively waltz with Rose Marie Di Carlo during highlights from "Merry Widow."

George Moro weaves his Riverside Starlets through the "Widow" songs. They waltz through in gorgeous red, while the showgirls strut on in chartreuse. This is fine enough, but also not quite up to expectations. Moro evidently knocked himself out on the two production numbers in previous show. The Melchior routines are neither as extravagant or interesting. The opening number in show is a standard one—"Cocktail Party"—and does not fit the show at all.

Dewey Sisters grab early attention as they bolster Starlit opener with their unison acro-dancing. Line works as backdrop for first few minutes then departs leaving the sisters to some running flips and splits. They also become a featured attraction at "Maxim's" in the "Widow" melody. *Mark.*

Del Mar (Cal.) Hotel

Del Mar, Cal., Aug. 23.

The Sportsmen (Marty Sperzel, Bill Days, Jay Meyer, Gurney Bell, with Charlie Bagby), Charlie Aaron; Al Donahue Orch with Charlene Bartley; $2 cover, no minimum.

Jack Benny's vocal unit, a tightly knit group much more versatile than most, socks over a songalog that runs gamut from gag howlers to topflight harmonies. Newest addition is "Tearbucket Jim," a novelty by Leo McCarey, in which the song-story of a thwarted fall guy embodies true wit and an odd pathos. It's compelling stuff of the show-stopping breed.

Since last appearance in San Diego area some 15 months ago, Sportsmen have gained a tightness that lifts them even more out of the routine group vocal class. Now they put on a show with sharp material as vital as the vocals all with flawless timing.

They spoof singing commericals with Benny-voice-on-phone bit netting laughs. Their Reno romp on gambling is clever tomfoolery. Jay Meyer's "Danny Boy" is a warm segment of a fine Irish medley and "United We Sing" tells how group was formed. Charlie Bagby's piano accomp is unobtrusively perfect as The Sportsmen score all the way in this turf-happy room.

Charlie Aaron, billed as a comedian, opens the show with some rousing songs and dances. He's an enthusiastic performer, apparently well-liked by the racing crowd.

As always, when no femme chirp dots the lineup, Charlene Bartley leaves her roost with Al Donahue's house band for brief songalog. Best is "Look to the Rainbow" from "Finian's Rainbow," offered with a Clooney kind of clarity and heart. This busty brunet is ready to hit on records, no question. The Donahue crew, solidly drilled in dynamics, purveys a walloping "Slaughter on 10th Ave," and more than fills the bill for show-backing and terpers. *Don.*

Hotel Statler, L. A.

Los Angeles, Aug. 21.

Harold Stern's Singing Strings (20), Russell Swann, Bebe Allan & Barry Ashton, Charlie Fisk Orch (12), Lee Charmel, Ron Perry Orch (5); $2 cover.

In the nearly two years since this most youthful link in the Statler chain opened, Harold Stern's squadron of Stradivaria is the first act given a second serving-up in this Terrace Room. Xavier Cugat and Frankie Carle bands have played repeats, but Stern's is the first floorshow act. From the reception big aggregation got last winter and at opening night of its repeat, Stern earned it.

It's chiefly Schmaltz, but so liltingly and colorfully dished out that it has wide appeal, particularly in this spot where crewcuts never venture and the average local customer might also be a patron of the L. A. Civic Light Opera. At outset of the 30-minute turn, the troupe wends up onto the stage from rear of room—an effective entrance. Stern's own rather acrobatic fiddling is smart showmanship, but the big punch comes from the number of musicians he uses—10 violins, two cellos, bass, accordion, piano and kettle drums. Additionally, two sleek gals and two men chime in with lyrics. The pace is brisk as the group runs through w.k. gypsy airs, old Viennese waltzes, tziganes and standard operetta tunes. Standout are the arrangements of "You Are Love," "La Vie En Rose" and "Softly As In A Morning's Sunrise."

Preceding, Russell Swann works a trifle too long in consuming a half-hour with his self-mocking sleight-of-hand. As has been the case for some years now, Swann relies more now on his patter than his palming and he could have profitably pruned some of the chatter. If his business had been a bit more brisk and some of the latter stages of his spieling less repetitious the effect might have been more electric.

Bebe Allan & Barry Ashton are a fresh, young, talented dance team with imaginative ideas energetically expounded. They display enough terp ability in their opening moderne caper to prove they can hoof, then proceed to satirize a burlesque stripper's wedding day and unveil a dance team's "thoughts while dancing" to a Strauss waltz. Act appears to have enough inventiveness to dredge up a better stunt than the burlesque-babe bit, but the takeoff on "thoughts" is a corker, deserving of the heavy mitting it provokes.

Opening what will be an extended stand here (crew will back Jose Greco, whose troupe will follow this show), Charlie Fisk orch plays in the manner required to best please the between-shows tootsie-tossers who frequent this room, that is, band plays as few tunes as can that weren't written after the Ivy League proms of 1931; and hews close to the Guy Lombardo line on arrangements. Fisk personally sounds as though he plays an authoritative trumpet, but he keeps it rather muted and prettily melodious for this engagement. His book fits the occasion and he's keeping the floor thronged with the folks who are still adapting the two-step to most any rhythm and that's what counts in the Terrace Room. He backs the show flawlessly.

Ron Perry's hard-working quintet, which has been the alternate orch here for sometime, has built a real following, it appears. This outfit, too, is paced by a fiddle.

Biz was just a shade under capacity at first performance opening night. *Bert.*

Gay Haven, Dearborn

Dearborn, Mich., Aug. 25.

Christine Jorgensen with Myles Bell, Jackie Kahane, Heller & Helene, Lillian Roman, Pauline Park Dancers (5), Lanny Paige Orch (5); $1.50 cover.

The curious are coming in record-breaking numbers to see Christine Jorgensen, the converted GI, at Club Gay Haven in Dearborn, one of the leading niteries in the Detroit area.

The act opens with Myles Bell doing a seven-minute solo with a song and routine patter. Very few pay attention and he is noticeably irked but doesn't have the stuff to quiet them. Bell followed Jackie Kahane, a madcap emcee who wrung out all the laughs in a riotous half-hour. In similar future situations, Bell would be smart to eschew solo and intro Miss Jorgensen pronto.

He builds neatly into intro, saying management wanted him to get something different in the way of a partner: "How different can you get?—Christine Jorgensen!" She walks swiftly to the mike and talk-sings "Wonderful Copenhagen." She has a pleasant alto voice which doesn't get as throaty as she obviously would like it to be. Bell comes in loud at windup, indicating Miss Jorgensen doesn't have the voice for it.

Then follows a question and answer period in which she admits she's no "mixed up kid," explaining: "If Durante can take it about his nose, Truman the piano, then I guess I can, too." Bell asked her if she were ever going to hear the "patter of little feet." Her reply: "I like puppies." He pressed the question and she said it wouldn't work out well because what if little Chris climbed onto her lap and asked: "'Mother, tell me about your boyhood?'" It was good for a big laugh.

Next, she does "Keep It Gay" with an added bit of terping. Bell came in loud again in the final few bars, completely drowning her out because again she obviously can't handle it.

She winds 15-minute act with chat about life, liberty and the pursuit of happiness; her unhappy childhood because of "emotional confusion"; a doctor who "had the power of my convictions," and how she has found "peace of mind." Then she sings "Side by Side" for best effort.

Throughout her appearance onstage, audience was unusually quiet, with no heckling. The impression was that she was getting a sympathetic hearing. At windup, mitting was moderate and there was no demand for an encore.

Miss Jorgensen is superbly gowned—white high-necked, long-sleeved dress with tight rhinestone-covered bodice. A rhinestone tiara, diamond earrings and golden slippers completed the ensemble.

It is obvious that Miss Jorgensen must rely, at this stage, strictly on curiosity. Her voice is weak and whether it can be improved sufficiently to rate her as a singer is doubtful. She has a certain amount of poise, but is only a fair looker. Her material is routine, with only two or three goodies. There would be no return-engagement appeal, with curiosity being satisfied the first time with no other attractions.

Besides Jackie Kahane, a clever but all-blue-material comic, Heller & Helene impressed with terp routines; Lillian Roman, French chanteuse, was inaudible but good to look at; the Paula Park Dancers were average, and the Lanny Paige orch was adequate.

At show caught (19) room was jampacked. Engagement was extended three days, making 10 days in all. Act is getting $3,500. Miss Jorgensen has weekend booking (27-29) at Twin Coaches in Pitt where she will get $2,500. *Tew.*

Black Orchid, Chi

Chicago, Aug. 18.

Felicia Sanders, Albert Dekker, Hamish Menzies, Ken Sweet Trio; $4 minimum.

SRO again for opening night at this intimate room which gives preference to the offbeat. Albert Dekker's dramatic readings is probably the Orchid's most unique fare to date, being the first time in Chi that solo elocutions are served up as a saloon dish. Dekker, who had made a similar offering last year in Gotham's Village Vanguard, has the room hushed and even the skeptics listening intently throughout his 30 minute segment. But the cafe crowd's evident strain to maintain auditorium manners in this atmosphere leads to the belief that such drama sessions had best not be overdone.

Dekker, frequent badman in Hollywood pix, has prominent and polished stage behavior and does histrionic justice to his selections without ever becoming hammy. Material has either humorous or eerie character, and smooth changes of pace makes the whole capsule easy to swallow. Stories in southern and western dialects, a Carl Sandburg poem, a 1953 newspaper clipping in dialects, and Poe's "Annabel Lee" and "Tell Tale Heart" comprise his repertory. Latter tale is the clincher, enacted with clenched hands and teeth, against foot-tapping to illustrate the heart beat. Two witty letters of Ben Franklin, tossed in at the close, have the effect of an afterthought but serve to restore the party mood. Entire effort wins salvo.

So does the rest of the bill. Hamish Menzies has strong appeal in a personable ragout of special material, Scotch ballads and romantic pops. Accompanying himself at the piano, he slips momentary mockery into some of his numbers and jokes quietly in between times. Crooning manner, in both English and French, on his self-penned "You Can Be In Love and Still Be Lonely," gets a big hand as does the tastefully salty "Guy Who's Got Eight Arms." Good showmanship is worked into Scotch medley, reminiscent of the late Sir Harry Lauder, and bouncy "Piccadilly Piper" fits well as wrapup to 30-minute stint.

But only Felicia Sanders, who headlines, times her turn properly, earning herself a begoff in the midst of heavy clamor for more. Hers is not an easy spot to fill, considering audience enthusiasm for the preceding acts, but she scores on every number. Attractive thrush minimizes stage affectation and relies heavily on sheer voice to sell varied tempos and moods. Familiar numbers like "Come Rain or Come Shine" and "While We're Young" are treated with distinction, and "Moulin Rouge" is a natural for big applause. She gets brilliant piano assist from Bob Ecton, her musical arranger.

Backing by Ken Sweet Trio is necessary on only a few occasions, and Sweet plays the intermission keyboard. *Les.*

Last Frontier, Las Vegas

Las Vegas, Aug. 17.

Tommy & Jimmy Dorsey with Orch (16), Gracie Barrie, Dega & Bary, Gordon Polk, Johnny Amaroso, Lee Castle, Dickie Lerner, Dolores Frazzini, Jean Devlyn Girls (10); no cover or minimum.

Those indefatigable brothers, Tommy and Jimmy Dorsey, are the main draws for current two-framer, surrounded by comedienne Gracie Barrie, terpers Dega & Bary, warbler Gordon Polk, plus Jean Devlyn line. It's a fast, solid 75 mins., and should bring in peak biz.

Tommy fronts all the way and the sounds coming from his windjammers are of the best. Beats off with "Song of India," spotting his smooth trombone in the w.k. solo passages. From this fave as starter, goes into another, "Boogie Woogie," a vehicle for Dickie Lerner, Dolores Frazzini with the Jean Devlyn gamboleers doing bright steppery. Still as part of band exhib, vocalist Gordon Polk takes spot to lift his moments into near-showstopping results. Unpredictable antics, unique delivery sets off "Sunnyside of the Street," "Ain't She Sweet," "Mississippi Mud," and "Island Queen."

Easing into showbacks for Dega & Bary and Gracie Barrie, band returns for wrapup bash featuring duo harmonics of the Dorsey freres, Jimmy solos theme "Contrasts," and "Sweet Georgia Brown" on alto, then gets with Tommy for knocked-out arrangement of "Ruby," featuring great vocal by trumpeter Johnny Amaroso. Lad is definitely one to watch in the ballad dept. Dixieland finale has Lee Castle showing up fine on horn to thread clear notes of "Muskrat Ramble," "South Rampart St. Parade," flanked by Tommy & Jimmy plus rhythm section, blowing hell-for-leather and uproar at curtain.

Miss Barrie works slowly toward her big yocks out of thrushing subtle to smart material. After hokum "Pappy Gave His Shotgun Away," she has 'em cornered, and with amusing patter in "Sunday Kind of Love," special "Live 'Til I Die," and socko Ell Basse "Anatomy Award," receives terrif walk-off mitts.

Dega & Bary work hard to achieve something offbeat in their terpstyling, but after first whirls interest falls away. Adept toeterps by Miss Bary and deft handling of his partner by Dega is okay in first part, however "Blues" suffers from fuzzy idea at outset with followup choreo going for weak response. *Will.*

Fairmont Hotel, S. F.

Carl Brisson, The Szonys (2); Ernie Heckscher Orch (11); $2 cover.

Having clicked with its big name policy the Venetian Room, which has payed off with such as Sophie Tucker, Lena Horne, Danny Thomas, The Champions, Nat (King) Cole and a score of others, has now embarked on a brace setup and will throw two punches talent-wise in most of their coming bookings. First frame in this new pacing is Carl Brisson and The Szonys. In customer response, it's almost even-steven though Brisson's name value and local Scandia following shows up advantageously in the cash register ringing.

The Szonys come through with their startling fare right from the start. The team breathes class and technique and though they work hard, it all comes off as easily as a pair of loose gloves. Opening on the dark they blend into the brighter spotlighting with a slick routine which quickly cashes in for top attention from the converters.

Brisson turns in his usual above-par performance in songs, chatter and charm. The Dane works with sincerity and garners a heaping portion of kudos from the table-tattlers who like his mixing of the romantic, the whimsical, the humorous. Brisson unleashes exactly 15 songs, running slightly in excess of an hour and 20 minutes. Granting that everything Brisson has on tap is superior copy, there's still no denying the law of supply and demand, especially from the house bar's refreshment viewpoint. Cutting would not have effected the sum total except advantageously. The customers were required to bate their time and thirst for the Szonys also. That's a stretch by any reasonable standard considering that the payees came also to dine, quaff, gab, sip and what have you.

Brisson's melange included his opener "Hello, Its Good To See You Again," (during which he names friends and celebs in the audience); four items from the pix "Hans Christian Anderson," "Ring Around Rosie's Finger" (accompanied by handshaking the ringsiders); "I Will Cling To You," "The Angelus," "Lilette," "Macadoodlemacadi," "Let Me Call You Sweetheart" (in which audience joins), "Oh, How He Could Ride," "Pink Cocktail for a Blue Lady," "I Believe" and finally his theme signature interlarded is considerable chatter and by play. There arises the question if it is wise to give too much for the money. This no ways reflects on the boxoffice, artistry or appeal of Brisson, which is of granted upper-bracket content and very potently illustrated anew here.

Music by Ernie Heckscher's troupe hits its usual parity for both terping and show-backing. *Pat.*

500 Club, A. C.

Atlantic City, Aug. 20.

Will Mastin trio with Sammy Davis, Jr., Eric Thorsen, Joan Cain, The Caribbeans, Henderson Girls (5), Jack Curtis, Joe Frasetto and Pete Miller Orchs; $4 minimum.

Sammy Davis Jr., is back in Paul D'Amato's smart mid-town bistro for two of the biggest weeks of the summer season with attendance the early part of the week proving that D'Amato knows a good thing when he sees it.

Excepting for a few slight changes, Davis does all the things he did last summer here to prove his versatility. Starting with his takeoff of Bill Robinson's dancing, he runs through his gallery of impressions, carboning Frank Sinatra's "Old Black Magic" (Sinatra, incidentally, follows him into this spot, opening on Aug. 30) then Cole, Tony Martin, Eckstine, Lanza, Johnnie Ray and Jerry Lewis, with latter being best received. He finishes with a bang-up performance on the drums, not in his act last year.

While the Davis a year ago went about his sock imitations few breaks in the routine, Davis now has slowed up the act greatly with his many asides to the crowded house. His carbons, too, seemed to lack fire, the one of Ray being far under the mark of a year ago.

Davis still is one of the best en-

A strong bill supports with the Caribbeans, two boys and a girl, in second spot with their Latin-American dances. They go at a fast pace and are well received.

Joan Cain, who was Miss New York of 1953 in the last Atlantic City Pageant, shows promise with her fine terping.

Eric Thorsen, of radio and TV, scores with his songs which range from the faves of the day to the oldtimers.

Henderson girls round out bill with two production numbers. Jack Curtis does his usual good emcee job. *Walk.*

VARIETY BILLS

WEEK OF AUGUST 26

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit, (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (I) 27
Paula Lloyd
Jack Beaber
Patricia Rayney
George Sawtelle
Clifford Guest
Tony Starman
Anne Harvey
Rockettes
Syn Orc
Corps de Ballet

Palace (R) 28
Billy & Ann Lea Wallace
McFarland & Brown
Jose Duval
Ross & La Pierre
Joan Brandon
Wally Brown
Wong Sis

Paramount (P) 26
D Martin & J Lewis
Dick Stabile Orc
4 Step Brothers
Barr & Estes
Polly Bergen

Roxy (I) 26
7 Chaps
Peggy Wallace
Lon Hall
Trixie
L Griswold
M Smith
Blades & Belles
Ballet Corps

CHICAGO

Chicago (P) 28
Jimmy Nelson
June Valli
Harmonicats
Artie James

MIAMI

Olympia (P) 26
DuBarrys
Tommy Trent
S & S Arthur
Shay Cogan
Florian Zabach

WASHINGTON

Capitol (L) 27
Dorothy Sarnoff
Roger Ray
Gus Van
Pauline Thorn Co
Jon Pertwee
Raf & Julian
Tommy Jover Co

GLASGOW

Empire (M) 24
Frankie Laine
3 Buffoons
Iris Sadler
Will Carr Co
Rosinas
Allen Bros & J
Walter Nihlo

GRIMSBY

Palace (I) 24
Pauline Penny
Barry Pliddock
Theo Lambert
Manders & Denman
June Carle
Bunny Bernard & T
Wendy Allen
Valerie Matthews

HACKNEY

Empire (S) 24
Vancouver Boys Bd
Chas Canasta
Karlna
D Rosaire & T
Kayes Pekes
Walter Jackson
C & Montgomery

LEEDS

Empire (M) 24
Muldoon 5
3 Imps
Stan Stennett
Archie Lewis
Morris & Cowley
Aberdonians
Radio Ramblers
Levanda & Van

LIVERPOOL

Empire (M) 24
Guy Mitchell
Rodena 3
Merlock & Marlowe
Arthur Worsley
3 Lederers
Lionel King
Leslie Randall

LONDON

Palladium (M) 24
Kay Starr
Pat Henning
Lancers
Senor Wences
Ibarra Bros
Bernard Miles
Elkin Sis
Harna & Boros
Rosinas
W & Dorraine
Palladium Tiller G
Skyrockets Orc

MANCHESTER

Hippodrome (S) 24
Tessie O'Shea
Johnny Lockwood
Johnny Matson
Mona McCall
Olga Varona
St Denis Bros & B
Grauger Bros
Dennis Lawes
De Vere Girls

Palace (M) 24
Billy Cotton Bd
Les Poupees 3
Godon & Colville
Sirdani
Pan Yeu Jen Tp
2 Alfredos
Beryl & Bobo

NEWCASTLE

Empire (M) 24
Dave Morris
Annettes Ladies
Dargie 5
Bette Lee
Les Curtibas
Sheila Daly
Paula Coutts
Erik Leifson
P & P Page

NORTHAMPTON

New (I) 24
Tony Brent
Jack Watson
Ken Morris
Spanglers
M French & J
Harry Benet Co
Sylvestri Co
Denis Bros & J

NORWICH

Hippodrome (I) 24
Frank Formby
8 French Nudes

NOTTINGHAM

Empire (M) 24
Richard Hearne
Alma Cogan
George Martin
Volants
All Bey Co
De Vere Dancers

PORTSMOUTH

Royal (M) 24
Arthur English
Eddie Gray
E Rogan Girls
Peggy Powell
2 Playboys
Reading & Grantley
Donovan & Hayes

SCUNTHORPE

Savoy (I) 24
Tommy Godfrey
Tony Vaughn & P
Dee Davies
Toni Rocca
Forbes & Briody
Jack Lloyd
Pigalle Club Girls

SHEFFIELD

Empire (M) 24
Donald Peers
Jimmy James Co
Tanner Sis
Jimmy Clitheroe
Lea Murray
Georges & Linnette
Rita Martell
10 Celebrities

SHEPHERDS BUSH

Empire (S) 24
Jimmy Young
Billy Russell
M & H Nesbitt
Dashs Chimps
Van Doren
Dumarie & Denzer
Skating Merinos
Carosels

SUNDERLAND

Empire (M) 24
G H Elliott
Jack Tripp
Leslie Welsh
Manley & Austin
Helga Barry
Robert Harbin
Sereno & Joy
Arthur Scott
12 S Fisher Girls

WOLVERHAMPTON

Hippodrome (I) 24
Don Arrol
Davies & Lee
Shires & Hynes
McDonald Sis
Douglas Maynard
Margharita Stanley
10 E Rogan Girls

WOOD GREEN

Empire (S) 24
Cyril Dowler
Rhoda Rogers
F Lanford Singers
Freddie Carlisle
Billy Hancox
E & A Gerrard

AUSTRALIA

ADELAIDE

Theat Royal (T) 24
Daresco 3
Lowe & Ladd
Charly Wood Co
Frank Cook
Chevalier Bros
Guy Nelson
Renita Kramer
C Carlisle & W
Bert Duke 2
Norman Vaughan
Sigrita
Sonya Corbeau
Joy Horsburgh
Show Girls
Nudes
Boy Dancers
Ballet

DUNEDIN (NZ)

His Majestys (T) 24
Farrar & Carter
Pat Gregory
Jimae & Junior
Terry Scanlon
Cissy Trenholm
Armand Perren
Marika Snary
Barbara Howe
Jimmy Elder
Wim De Jong
Chribi
Enid Wilson
Joe Whitehouse
Jacques Cartaux
Nellie Small
Netta Dunsmore
Betty Sullock
Tom Toby
Skating Boys
Skating Girls

MELBOURNE

Tivoli (T) 24
Ronald Dowd
Geoffrey Chard
Frank Lisle
Nell Easton
William Diamond
Trais Taras
Beryl Hardy
Glenda Raymond
Alan Light
Robert O'Donnell

PERTH

His Majesty's (T) 24
Tommy Trinder
3 Fayes
Mary Priestman
Bouna
6 De Pauls
Harry Moreny
Little Johns
Toni Lamond
Lloyd Martin
Maureen Helman
Dancing Boys
Adorables

SYDNEY

Tivoli (T) 24
Marie Collier
Betty Fretwell
Barbara Wilson
Justine Retlick
Joyce Simmons
Wilma Whitney
Alwyn Smith
Dorothea Deagan
Stefan Haag
John Shaw
Lance Ingram
Robert Allman
Lorenzo Nolan
Leslie Adams
Leonard Delaney
Allan Eddy

BRITAIN

ASTON

Hippodrome (I) 24
Dickie Arnold
Mickie Warren
Des Dale
Valerie Walsh
Maurice Stoliter
Lush Thrushes
Gaye & Van

BIRMINGHAM

Hippodrome (M) 24
Clarkson & Leslie
Deep River Boys
Jimmy Jeff & June
Dave Apollon
Nicol & Kemble
Scott Sanders
Marguerite & Charles
Bob Andrews

BLACKPOOL

Opera House (I) 24
L Compagnons de la Chanson
Harry Secombe
Eve Boswell
Harry Bailey
Kathryn Moore
Trio Hugony
The Coronet Singers
Ann Tyrrell
Corps de Ballet
20 John Tiller Girls

Palace (I) 24
Vic Oliver Co
McAndrews & Mills
Nicholls & Merrin
Billy Danvers
Pierre Bel
Tattersall & Jerry

Tower Circus (I) 24
C Cairoli & Paul
B Fusco Troneras
Fischers Elephants
5 Hausels
John
5 Talos
Balladinis
2 Canters
Knis Legionnaire
Portugese Horses
Welsh & Shetland
Kossmayer
Carolas Cockatoos
Kossmayers Mule
Klats Lions
Tarzana
Little Jimmy
2 Angelos
Jimmy Scott
Circusettes
3 Olympiads

Winter Grdns (I) 24
Allan Jones
Ken Platt
Morecambe & Wise
The Morlidor Trio
The 3 Cottas
Rob Murray
Harry Worth
Jean Bayless
Malcolm Goddard
C Goodfellow
Annette's Belles

BOSCOMBE

Hippodrome (I) 24
Billy Whittaker
Mimi Law
Joe Poynton
Gregg Anders & J
Lee Brooklyn
Earl Darney
Irma Logan
Al Brandon
Eric V Marsh
Edward Orland
Terry Howard

BRADFORD

Alhambra (M) 24
Rex & Bressie
Rose Murphy
Don Philippe & M
Charles Warren & J
Eldino Co
Alan Clive
Tony & Ruby
Ron Parry

BRIGHTON

Hippodrome (M) 24
Al Read
Shane & Lee
Austral
A & B Black
Eddie Gordon & N
Henderson & Kemp
Allen & Lee
Lizzet & Eddie

BRISTOL

Empire (I) 24
Eddie Wood
Nelson Lloyd
T & S Shupp
Yale & Diane
Valdettes

Hippodrome (S) 24
P Brough & A Audrews
Ronald Chesney
Ossie Noble
Peter Madden
Edward Victor
Les Raynor & B
Kandy Twins & E

BRIXTON

Empress (I) 24
Hutch
Cardew Robinson
Dick Emery
Duke Diamond
King Bros
June
Douglas Francis
6 Wynnettes

CARDIFF

New (S) 24
Carroll Levis Co
Violet Pretty
Teen Agers

CHELSEA

Palace (I) 24
Beryl Orde
Jack Daly
Charmony 3
Britton & Becker
Cygne 3
3 Jills
Ritz 3

CHISWICK

Empire (S) 24
Gt Felixio
Tom Jacobsen
Ladd West
Denvers
Alan Alan
Hartman 3
Dave King
Mikowskis
Reggie Dennis

DERBY

Hippodrome (S) 24
Dowie & C Kane
Stan Bernard 3
Tessa Smalpage
Pharos & Marina
Falcons

EAST HAM

Metropolitan (I) 24
Lee & Rivers
De Yonz & Delysia
Juanne
Conrad Vince
Macarton Bros
Jotty Stuit
Frank Attwood
Piccadilly Angels

Palace (I) 24
Lee Lawrence
Georgie Wood
Billy Nelson
Chuck O'Neill
Billy Morris
Roy Jefferys
Gold & Cordell
Dandy Mery
Krandon & Karna

FINSBURY PARK

Empire (M) 24
Flack & Lucas
Bernard Miles
Godfrey & Kirby
Shirley Abicair
3 Houcs
Dawn White Co

Cabaret Bills

NEW YORK CITY

Blue Angel
Portia Nelson
Orson Bean
Celia Cabot
Three Riffs
Eadie & Rack
Bart Howard
Jimmy Lyons 3

Bon Soir
Jimmie Daniels
Oliver Wakefield
Ghostley & Wood
Norene Tate
Garland Wilson
Mae Barnes

Cafe Society D'ntwn
Pee Wee Hunt
Max Kaminsky
4 Jacks & Jill
Rosario Imperio

Copacabana
Al Bernie
Betty Reilly
Clark Bros
Mace Barrett
Lee Kane
Priors
M Durso Orc
Frank Marti Orc

Hotel Ambassador
Jules Lande Orc

Hotel Astor
Sammy Kaye Orc

Hotel Biltmore
Cavaliers

Hotel New Yorker
R Cummins Orc
D & T Lemac
Karen
Deadenders

Hotel Pierre
Bernice Byers
Rascha Rodell
Stanley Melba Oro
Chico Relli Orc

Hotel Plaza
M Bergere Orc
N Matthey Orc

Hotel Roosevelt
Lenny Herman Orc

Hotel St. Regis
Milt Shaw Orc
Horace Diaz Oro

Hotel Taft
Vincent Lopez Orc

Latin Quarter
Franklin & Lane
Jackie Bright
Charlivels
De Castro Sis
Gloria Leroy
Nejla Ates
Art Waner Orc
B Harlowe Orc

Le Ruban Bleu
Jane Dulo
Marshall Izen
Jackson Sisters
Norman Paris 3

No. 1 Fifth Ave
Bob Downey
Harold Fonville
Hazel Webster

Old Roumanian
Sadie Banks
Joe LaPorte Orc

D'Aquila Orc

Park Sheraton
Milt Herth
Joan Bishop
Rosa Linda

Riviera
Peter Lind Hayes
Mary Healy
Landro & Verna
Frances Brunn
Walter Nye Orc
Pupi Campo Orc
Doug Rogers
Arden Line

Versailles
'Nice To See You'
Georgie Kaye
Fay DeWitt
Don Liberto
Al Norman
Lou Nelson
Dorothy Keller
Patti Ross
Linda Lombard
Barbara Stewart
Carol Ohmart
Salvatore Gioe Orc
Panchito Orc

Village Barn
Jackie Jay
David Bligh
Holly Warner
Zeb Carver
Bobby Myers Orc

Waldorf-Astoria
Chavales De Espana
Trini Reyes
Emil Coleman Orc
Mischa Borr Orc

CHICAGO

Blue Angel
Neville Black
Steve Gillas
Hayden Malagon
Naomi Curl
Bill Young
Ann Williams
Grace Nichols
Bob We Dyck Trio

Black Orchid
Felicia Sanders
Hamish Menzies
Albert Dekker
Ken Sweet Trio

Chez Paree
P Hayes & M Healy
Ted & P Rodriguez
Lottie Brun
Johnny Martin
Chez Adorables (8)
Brian Farnon Orc

Conrad Hilton Hot'l
Eileen Carroll
Margie Lee
Seitz & Loichinger
Dick Price
Sid Kroftt
Kodell
Marlich & Peterson
Dick Salter
Bill Jordan
N & J Waldo
Buddy Rust
Olie Clark
Dennis & Darlene
Boulevar-Dears (7)
F. Masters Orc.

Edgewater Beach
Frances Langford
Hal McIntire Orc
Jean McManus
McIntots
D Hild Dcrs (10)

Palmer House
Georgie Gobel
Saveen
Viggo Jahn
Wyma
Three's Company
Martha A Bentley
Hamilton & Thomas
Christopher & King
Peter Conlow
Louise McMullen
Dorothy Aull
Johnny King
Robert Cooper
Henry King Orc

LOS ANGELES

Ambassador Hotel
Gene Nelson
A & Della Russell
Holger & Dolores
P Neighbors Orc

Bar of Music
Paul Gilbert
Savoir Faires (5)
E Bradford Orc

B Gray's Bandbox
Billy Gray
Moore & Lessy

Biltmore Hotel
Dave Barry
Anita Aros
Trio Bassi
Hal Derwin Orc

Cire's
Roberta Linn
Gail Gall
Dick Stabile Orc
Bobby Ramos Orc

Charley Foy's
Ben Blue Revue
A Browne Orc

Mocambo
Vic Damone
E Oliver Orc

Statler Hotel
H Stern & S Strings
Russell Swan

MIAMI-MIAMI BEACH

Clover Club
Dolores Hawkins
Arte Barnett
Lenny Maxwell
Dolores Renay
Ted Lawrie
Tony Lopez Orc
Selma Marlowe Line
Leslie Lee
Kitty Crawford
Wally Hanks

Nautilus Hotel
Beverlee Dennis
Del Breece
Antone & Ina
Sid Stanley Orc
Joe Harnell

Bar of Music
Bill Jordan
Fred Thompson
Beth Challis
Harvey Bell
Vankirk

Five O'clock Club
Martha Raye
Shecky Green
Ted Wills 4
Len Dawson Orc

Sans Souci Hotel
Nicholas Bros
Anne Barnett
Sacaras Orc
Ann Herman Dcrs

Sexony Hotel
Robert Maxwell
Felix Knight
Val Olman Orc
Bernie Mayerson Orc
Tony De La Cruz
Tano & Dee

LAS VEGAS, NEVADA

Desert Inn
Ted Lewis Co
Jack Durant
Skeets Minton
Arden Dncrs

El Cortez
Pat Patrick
Louise O'Brien
Tony Winz
E Shrivanek Orc

El Rancho Vegas
Joe E Lewis
Lili St Cyr
Martha Stewart
Austin Mack
El Rancho Girls
Bob Ellis Orc

Flamingo
John C Thomas
"Musical Moments in Vienna"
Dorothy Coulter
Virginia Gibson
Roy Fitzell
Doris Hartnagle
Irene Cummings
Jack Crossan
Franz Steinlinger
Torris Brand Orc

Last Frontier (13)
Dorsey Bros Orc
Gracie Barrie
Dega & Baty
Devlyn Girls
Don Baker

Golden Nugget
Ada Leonard Orc
Joe Venuti
Danny Welton
Carter & Brooks

Sahara
Peggy Lee
Jose Greco Co
Anita Bros
Skylarks
Sa-Harem Dncrs
Cee Davidson Orc

Sands
Dick Haynes
Myren Cohen
Copa Girls
Ray Sinatra Orc

Silver Slipper
Kalantau
Savoir Faires
Hank Henry
Sparky Kaye
Jimmy Cavanaugh
Bill Willard
M Gates Palominos
George Redman Orc

Thunderbird
Dorothy Collins
F Rey & P Gomez
Redheads
Raymond Scott
Carsony Bros
Barney Rawlings
K Duffy Dansations
Al Jahns Orc

HAVANA

Sans Souci
Olga Chaviano
F Valencia
Emilita Dago
Julio C Sandor
Tres Galanes

Tropicana
Ganjou Bros & J
Kiko Gonsalves
Brenda
Luis Trapaga

Montmarte
Rita Montaner
Bola de Nieve
Elpidio & Margot
Barrancos

Irving Berlin

Continued from page 2

problems of budgetitis, since the comic's addition is boxoffice insurance.

Berlin, who collabed with Norman Krasna on "Christmas," states that Kaye segues into the O'Connor role automatically, much as the latter was a ready substitution for Fred Astaire, originally mentioned to costar with Crosby. The "Singer-Dancer" number—a "challenge" routine—will merely be rewritten by Berlin into "A Crooner, A Comic."

On the subject of economics, Berlin's own deal for "Christmas" is $250,000 plus one-third of the picture, in equal partnership with Crosby and Par.

When the songsmith and Par production chief Don Hartman, visited O'Connor at the hospital last week, both expressed personal disappointment. Hartman stated, however, that Par has him (O'Connor) very much in mind for future important parts. Berlin said he told Zanuck he's of the personal opinion that "the two most important younger talents to have come along in recent years in his (the songwriter's) opinion were Judy Garland and O'Connor," and for that reason wants the young comedian in "Show Business."

It's figured that O'Connor will be able to tee off his first NBC-TV series on the Colgate Comedy Hour per schedule in mid-October. For immediate Par shooting purposes, however, the Cedars medicos don't think O'Connor will be able to dance for at least six weeks, and with the Sept. 1 kickoff on the Crosby shooting schedule that was too hazardous.

New Acts

CARLOS VALADEZ
Songs
15 Mins.
Eddys', Kansas City

Carlos Valadez is a name in Mexican motion pictures, but this is his initial bid for night club work in the States. The date was set here with the three Eddy Brothers by Teddy & Phyliss Rodriguez who regularly play here and are familiar with Valadez's work south of the border.

A one-time dancer, Valadez later turned to singing and is aiming in that direction for club dates. He runs through a half dozen numbers to show a baritone on the deeper side with some power and accomplishment. Handles either Spanish or English, latter with a trace of an accent which possibly adds a bit of distinction. For an extra fillip he plucks a guitar on a number or two along with his vocal. Numbers such as "La Gloria Eres Tu," a Cuban "Giri Giri Bom," and "Give Me Back My Crazy Yellow Pony," in Spanish, and "I Believe" and "Prisoner of Love," in English, indicate his range.

House was packed opening night, but Valadez came through okay with just a jitter here and there. Singing is capable and mike and stage presence show experience as well as some personable traits. He's in his late 20s, okay on looks, and with some American seasoning should be a good entry for the better clubs and hotels. *Quin.*

FREDDIE SALES
Comedy
15 Mins.
Empire, Glasgow

English comedian aims with much success at new original style of comedy, creating word pictures of himself in real-life situations as a frustrated type striving to be the upper man and always coming up against hard fate. Tall and well-built, he has no physical smallness to emphasise the underdog, and wears yellow cap, navy-blue suit, blue shirt and bright yellow socks to uplift comic effect.

Comic avoids the corny path of old gags, fault rather being on the side of subtlety, with result he doesn't garner the belly-laffs at normal vaudery spots though exiting to solid palming after good modicum of chuckles.

Act includes mock ballet terping with yocks for his ballet role which visualises him eating fish and chips out of a newspaper. Finishes with "Minnie the Moocher," to audience participation. Good act for vaude and nitery dates if English accent could be Americanized somewhat for U. S. market. *Gord.*

THE DRIFTERS (3)
Songs
10 Mins.
Palace, N. Y.

The Drifters consist of three young male singers with lots of enthusiasm that's contagious. They sock across their harmonizing chores with precision and show good stuff with their unison gestures and hoofing attempts.

Open brightly with "Are You Having Any Fun?," segue into a medley of Georgia songs, and get off strongly with a smart visual-vocal interpretation of the "Hawaiian War Chant." It's a promising act. *Herm.*

GEORGE CLARKSON & GAIL LESLIE
Song & Dance
8 Mins.
Empire, Glasgow

Mixed duo, in private life husband and wife, offer brisk well-paced terping plus vocal spot. Garbed colorfully in the Auld Lang Syne kilt, pair shine in dancing, which shows up as well rehearsed. Femme half of act is attractive gal with nice fresh personality, teaming well with her smiling partner, and vocalizing in "My Ain Folk" and "Glen Echo." Act has paid much attention to costuming and settings, shaping up as useful bet for most visual situations, and picks up plenty of palming. *Gord.*

CECIL & SHIRLEY
Rollerskating
10 Mins.
Palace, N. Y.

Cecil & Shirley are okay vaude openers. They have a good roller-skating routine comprising the standard whirling stunts. It's snappy even if not novel.

Team works on a small square platform with the male swinging his partner's face a couple of inches above the boards. They do the usual handkerchief pickup and match-lighting bits and top off with some neck-and-neck swivels in luminous garb on a darkened stage. *Herm.*

PAULINE LARSON
Songs
25 Mins.
Cafe Minuit, Montreal

Pauline Larson's savvy and rangy songalog boosted an initial two-week stand into holdovers and she is drawing the payees into this intimery with ease and looks good for a quick return.

Chirper has a varied act; can work in front of a trio; stay strictly on the comedy side; draw obvious yocks with the blue stuff or switch to material designed almost wholly for a family type room. On the night caught, Miss Larson managed to combine both the indigo stuff with the standard faves for pleasant listening.

Clad in what seems to be a routine costume for the modern chanteuse, that of a gown well off the shoulder, she mixes up her songs and piano sessions to keep the attention of a yocking crowd. Thrush has a tendency to pound the blue items a little too hard at times and would be just as effective if she threw the lines away in most cases, letting them fall where they may. Her specials, using new lyrics to old melodies, pick up best reception. *Neut.*

VELYN & LAVERN FRENCH
Dance
6 Mins.
Apollo, N. Y.

Routines this pair of Negro dancers employ peg them more for the nitery field than that of the family vaudfilmer. It's a turn on the esoteric side, a melange of Latino, African and Asiatic dance technique that often bubbles over into the Minsky influences. Pair maintain a torrid pace throughout their turn, and the gal's hip-swiveling brings it close to the borderline.

Man shows some real talent, however. He's extremely graceful, yet fast moving, and socks over some intricate movement. Perhaps overeagerness is the chief fault of the turn. If they were to slow down a bit, cut out some of the hip work and develop their Afro-Cuban styles more definitively, they'd find a more acceptable niche in vauders, niteries and even television. *Chan.*

THE ROSINAS (2)
Aerialists
10 Mins.
Empire, Edinburgh

Mixed duo offer strong act of aerial thrills on the high trapeze. He is handsome muscular type, she an attractive looker and hard-working aerialist, putting in so hectic a time in throws and drops that she has, from time to time, to stop on the trapeze and wipe sweat from her hands and legs. Sudden drops by gal while suspended in mid-air, plus somersaults and leaving-off from male's hold, has value in making stubholders gasp. Leavening of humor is added when, in between drops, male handles the gal's leg while wiping off the perspiration.

Act is a cinch for vauderies and high-domed niteries in world situations. *Gord.*

RONNIE LESLIE
Vocal Caricatures
10 Mins.
Empire, Glasgow

Impressionist does various styles of singing, from old-time baritones in great-granddad's day to current bobbysox-type crooner embracing the microphone. Slant is fairly amusing, especially in view of current run on vocal headliners in European vaude circles.

Male singers made object of bright travesties include the romantic Continental singer, the American crooner, and British vaude balladeer Issy Bonn, whom he classifies as Britain's answer to Frankie Laine. Solid mitting for contrast of singer of 1953 (Johnnie Ray is taken as example) with the whispering baritone of two decades back, impersonator taking off his jacket, then tie, etc., to satirize the Ray man. Okay for vaudery stints. *Gord.*

3 LOOSE SCREWS
Comedy
15 Mins.
Empire, Edinburgh

English trio of young men have worked up a bright new act of comedy slapstick, with much use of falling props and zany humor. Intermingled in spot is some good terping and singing, with one of the trio in particular showing a personality that oozes over footlights. Pace of slapstick could be quickened for U. S. consumption.

As yet, act has potentialities only for U. K. and Commonwealth vauderies, but, with brisker timing, and U. S.-angled humor, would be okay for most visual situations in the States. *Gord.*

Chicago, Chi

Chicago, Aug. 21.

Jimmy Nelson, June Valli, Jerry Murad's Harmonicats (3), Artie James, Louis Basil House Orch; "White Witch Doctor" (20th).

With drawing power three-deep, the present bill should play to lefty audiences throughout its two week stay. All acts impress, and whole lineup comes off as one of the liveliest to play here in months.

Ventriloquist Jimmy Nelson, a local boy who became familiar on Milton Berle's TV Texaco show, toplines refreshingly as mouthpiece of zany doll Danny O'Day. Nixing the usual straight man-gag man relationship between voice and dummy, team gets guffaws in casual repartee, with impish O'Day singing and arguing with the orch. Doll continues to sing while Nelson lights a cigarette and gives out muffled tones when gagged with a bandkerchief for insisting on a dirty lyric. Nelson gets salvo for capper of two dolls in rapid duet of "Rag Mop."

June Valli's first appearance at Chi's lone Vaudery meets with big reception as the appealing thrush gives out a songalog of tunes she popularized on the "Hit Parade" and on the Victor label. Upbeat opener leads to "Moulin Rouge" theme, and slick "Birth of the Blues." Her strong voice is capable of all the delicate nuances and sensitive tango treatment of "Strange Sensation of Love" wins a hearty mitt. Natural close is her current Victor click, "Crying in the Chapel."

Jerry Murad's Harmonicats have well-fashioned repertory and they add touches of humor and showmanship to straight musical rendrings. On most numbers, Murad carries the melody while the two other members expand texture with orchestral harmony. "Ruby," turned out as a smooth mood piece, is offset by sock "Harmonica Boogie," which has trio bouncing and bending around the mike for good effect. Rotund Al Fiore, playing a harmonica billed as the world's largest, takes solo on "Peg O' My Heart," and Don Les, containing one of the smallest instruments in his mouth, dominates the front for "Twelfth St. Rag." Clincher is "Night Train."

Acro skater Artie James gets show off to a fast start, impressing mostly with prolonged one-legged whirls. Roller ballet reaches climax when James, shedding one skate, builds up momentum for accelerated wrapup spin which wins him a big hand. Louis Basil emcees cordially and leads house orch in fine showbacking. *Les.*

Empire, Edinburgh

Edinburgh, Aug. 22.

Rose Murphy with Coleridge Goode, Alan Clive, Three Loose Screws, Fred Lovelle, The Rosinas (2), Three Lederers, Stan White & Ann, The Merenos (2), Rex & Bessie, Gordon Rolfe Orch.

This is a fairly good lineup, though Rose Murphy doesn't stand up in entertainment value to rest of layout, which is above average for this hall. Customers find the proceedings easy to watch.

Miss Murphy the U.S. chee-chee stylist, offers her standard act in small piping voice, which stubholders at rear of stalls and circle find hard to catch. Type of humor selected and style of presentation have a monotonous sameness that lays emphasis on need for novelty in act. Only touch of showmanship is when a white backcloth is lowered to show up Miss Murphy and her accompanist Coleridge Goode, in shadow form for the oldie, "Me and My Shadow."

Alan Clive, is back with impressions, winding up with a socko travesty of Johnnie Ray, darling of the impersonating squad these days. Act takes off other standard figures like Bogart, Sanders, Martin & Lewis and Frankie Laine. His James Stewart travesty (he bears physical resemblance here to the pix star) is still the standout. Exits to solid mitting.

Rex & Bessie open the proceedings with a dance turn that is adequate, and teeoff the second segment with more acro terping, gal earning palming for her balancing of a glass of colored water on forehead. Skilled skating on platform scores in the Merenos, a man and gal, with latter doing a split on her rollers and male executing rolls himself in and out of row of beer bottles.

Fred Lovelle, English ventro, throws voice into suitcase and introduces his invisible dummy, whom he fictionalizes as jumping from palm to palm and talking from atop microphone. Three Lederers are Continental trio of two men and one femme, tossing clubs with fair skill and pleasing with tossing of luminous-painted wheels, sticks and clubs.

Comedy with music from Stan White & Ann, mixed pair who utilize novel getup of musical instruments for laffs. White's highlight is a final one-hand stand atop his musical contraption while playing trombone and foot-rattles.

Under New Acts are The Rosinas, aerialists, and the Three Loose Screws, comedy trio. Adequate showbacking is received from orch under Gordon Rolfe. *Gord.*

Capitol, Wash.

Washington, Aug. 20.

Connee Boswell, Jan August, Joe Phillips, Bud & Cece Robinson, Sam Jack Kaufman House Orch; "Arrowhead" (20th).

This comes up to a better than average summer bill, although somewhat limited in the comic department.

Connee Boswell, the headliner, turns in her usual strong performance, rolling out the ditties in a rich, deep voice that has the audience beating palms. She hits 'em most favorable with a swing version of "Beguine" and the oldie, "Write Myself a Letter," but all of her numbers go across well. What particularly seemed to tickle the house at show caught was an onstage costume change. Miss Boswell works perched on a high stool on wheels. When pushed to the fore, she wears a very full and fluffy white net dress. Half way through the act, this is whipped off to reveal her in a tight, torchy, rose-colored sequin gown.

Jan August, the 88'er who jazzes classics and classicizes jazz, proves his right to be listed at top of the ladder as a pop piano player. He goes through four selections with the backing of the house orch for strong returns.

Soft spot of the bill this week is Joe Phillips with his monolog as a World War I doughboy. This runs along the line of the old Johnny Burke routine even to the costuming. The Phillips routine, a set piece, draws its share of laughs but is lacking in any freshness or strongly appealing feature.

Bud and Cece Robinson, the tapping dancing duo who open, prove to be a better than average number. Lacking sensational steps, they nevertheless project across the lights as a clean, attractive team with plenty of smoothness and an easy handling of the routines. They tap to waltzes and foxtrots and build to a climax with a brightly costumed spoof of the collegiate and bobbysox hoofing of a few years ago. *Lowe.*

Casino, Toronto

Toronto, Aug. 21.

Ella Logan, Ronnie Sterling, Capt. Shaw & Bobby, The Del Mars, Lawrence & Mitzi; Archie Stone House Orch; "Hitchhiker" (RKO).

First time in some years Ella Logan has taken a theatre date, apart from her seven months as star in the original Broadway production of "Finian's Rainbow." Miss Logan is packing them in for her vaudewarbling at the Casino here. Bouncing on in a white lace gown, the pert Scots singer opens cold with a bouncy "Who Cares?" and a swift followup to a stylized "Take Me Out to the Ballgame," but it's her combo ballad and subsequent swing style of "Loch Lomond" and "My Bonnie Lies Over the Ocean" that has her customers pounding. There's a torch-song switch to "I Don' Want Him" and her wham finale of her trademarked "Glocca Morra" from "Finian's." The Glasgow-born songstress, with her alternating shout and whisper styles, plus superb diction and lovely use of the hands, is over terrific from tender delivery to her burlesking of the running-their-fingers-through-the-hair chanteuses. Miss Logan can sing songs straight or clown them, all to top effect and, when caught, scored a terrific begoff ovation, with her diversified song-repertory and a neat thank-you speech marked by inherent sincerity.

Every act in this 70-mins. stage package is off to top returns, commencing with Lawrence & Mitzi for their nifty and full-stage spins; an impersonation of an oldtime song and dance team, complete with soft-shoe routine; and the youngsters' exuberant jitterbug finish. Tops on danger and dramatic delivery are the Del Mars, for their acrobatic balancing and one-hand holds, all seemingly easy and effortless; but top comedy response goes to Capt. Shaw & Bobby, a monkey in various costumes that takes evident enjoyment in banging the drums, an xylophone and a miniature grand piano, for a terrific audience response. Ronnie Sterling acts throughout as emcee and has his own stint for a drunk bit, with hats, plus a group of inane mother-in-law jokes of ancient vintage and song parodies that seemed to amuse him more than the customers. *McStay.*

Apollo, N. Y.

Lucky Millinder Orch (16), Spic & Span, Leslie Uggams, Pigmeat & Co. (3), Velyn & LaVern French, Orioles (6).

This Harlem vaudfilmer has come up with its best bill in recent months. Stanza, aside from a good talent lineup, shows pacing and staging that's far superior to recent efforts, and in contrast with previous bills, moves along smoothly and crisply.

Good part of the credit lies with Lucky Millinder and the "new Apollo band," as its billed. In a switch in policy, the Millinder orch will be the house band except for special shows, and the move is a good one. It's a sharp, hard-driving outfit that will satisfy most of Harlem's musical taste, it dresses up the stage nicely, and it backs the show well.

Millinder marks his return to regular active batoning with a book out of the old swing regime of the early '40s. Soloists show a "progressive" influence, but the arrangements on such numbers as "Sweet Georgia Brown" and "Pompton Turnpike" are marked by the clear and direct attack by the seven brass and five reeds. Not too many fancy figures, but sharp, driving music with the melody and riffs emphasized.

In the opening slot, Spic & Span purvey an easy, casual style of tap-dancing that goes over nicely. They enhance the turn by some singing, and since both have agreeable voices, it registers. Pigmeat & Co. are in the trey with the customary sketch, bluer this time than usual. Nonetheless (or perhaps because it's so blue), turn gets a solid reception.

Ten-year-old Leslie Uggams gets a strong return on her songs. Cutely decked out in a yellow dress with matching bow and gloves, youngster scores with her adult mannerisms in songs like "Them There Eyes" and "Pennies from Heaven." She's got plenty of poise, her voice is strong and clear and well-controlled and she knows how to capture and hold an audience. An attempt at dancing isn't quite as effective as her singing, and an impression of Ted Lewis isn't necessary. She's got more than enough talent to stand on her own, without carbons of other singers.

Orioles close the show with a brace of their Jubilee recordings. They're longtime faves here, and they register with both their styles, the slow, plaintive ballads and their fast rhythm numbers. Besides good arrangements and good solo voices, the six-man combo specializes in their own brand of showmanship, with members of the group moving all over the floor, especially in the rhythm numbers.

Remaining act, Velyn & LaVern French, is reviewed under New Acts. *Chan.*

Seville, Montreal

Montreal, Aug. 22.

Rusty Draper, Fred Lowery & Catherine Toomay, Bernie George, Los Gatos (3), Kathy Moore, Len Howard Orch (7); "Las Vegas Story" (Par).

For the Seville the current layout is just so-so. Rusty Draper and his hopped-up Western guitar-and-song session does well, but doesn't pack the expected impact. Even with the big platter sales of all the recent faves, Montrealers are no longer excited by the parade of diskers who have played this theatre over the past few months.

Even the kids sense a solid showman and plaudits on this revue are best for the hoked-up vocals of Catherine Toomay who teams up her nonsense with whistler Fred Lowery. Miss Toomay makes rather a grand entrance in a theatrical outfit, looks as if she is going to reprise the usual semiclassic corn, but is hardly into a number before she injects the comedic moments. If anything, gal throws act away on first number by playing remainder of offering in an almost straight manner. Lowery, who is blind, evidences fine showmanship, doing first a series of excellent bird calls, switching to something in a fairly serious vein and then accompanying Miss Toomay in a good closer for plaudits.

The Los Gatos trio make fine show openers and have sharpened up their movements from previous visits to garner salvos on their begoff. Bernie George, as emcee, is adequate, getting best attention for his impresh series on various types of planes and personalities. His takeoff of Mrs. FDR making a speech during one point of programming is nothing but bad taste and unnecessary.

Hoofer Kathy Moore is attractive, working a series of tap and soft shoe items neatly but lacks a payoff number to clinch act. The house orch under the direction of pianist Len Howard plays their usual good show. *Newt.*

Minsky and Kinsey Bow Coincidentally; New'k Burley's Pitch for Family Trade

By JOE COHEN

Harold Minsky could not have timed his return to the burlesque scene in the Metropolitan N. Y. area than last Friday (21), the day that findings of Dr. Kinsey's book on femme sex behavior was made public. Minsky's opening at the Adams, Newark provided the final touch. It was Harold Minsky's first theatre activity in these environs since burlesque was banished from New York proper (and vice versa) by the late Mayor Fiorello H. LaGuardia. Minsky had tried to transfer this type of entertainment to cafes; his Carnival, in the Capitol Hotel, N. Y., didn't work out

Another good Minsky timing for his burlesque comeback is tied to the 52d St. peel parlors which are now the subject of a police crackdown. Epidermis-addicts, by necessity, will have to travel to Jersey to get that form of entertainment

Minsky's theory is that he'll be able to fill the Adams on a continuous policy by providing a better brand of burlesque, one that will attract better elements. He has a thought there. Opening night audience looked like a more substantial type of patron. General air of gaiety provided a picnic atmosphere in the lobby. Customers were dominantly well-dressed; the shirt-sleeve crowd was at a minimum.

Minsky is operating on the idea that he can fill this 2,000-seater several times daily at the reasonable tariff of $1.25 weekday and $1.50 Saturday nights. The large

Harold Minsky presentation with Betty Howard, Marcia Edgington, Helena Gardner, Patrice, Wauneta Bates, Joe DeRita, Irving Benson, Stanley Montford, Bobby Goodman, Bobby Jule, Machado & Dimas, Harold Rauch Orch; dances, Chuck Gregory; "Lady In the Iron Mask" (20th); $1.50 top.

crowds opening day indicated that, at least, the prices are right. From general audience reaction, the show is also right. In fact the oldtime burley air has been sufficiently bowdlerized to perhaps cause many to wonder why they didn't bring the kids as well.

The Adams hopes to draw from New York. There's sufficient appeal to sophisticates in this type of burlesque. The show has been tastefully produced, despite the apparent lack of sufficient time for preparation.

The comics and strip parade are in fairly good taste. The batch on tap appear to be of a different brand than those who practiced the bump-and-grind form of body-English in the pre-LaGuardia era. Indeed, there's more subtlety in the approach to shedding down to the three minimum triangles allowed by law here. One of the strips, Helena Gardner, just charmed her way through a divestiture aria. Looking like an avante-garde practitioner of her art, she seems to use her torso as an instrument of personal expression rather than means to incite, and she's likeable enough to impress all concerned.

Betty Howard also gets the measure of the crowd with her Dagmars. There are some cute aspects to her act. She has some lines that should have been picked up by the house mike for better effect. She scores in the closing spot.

Patrice does a fire-eating act to make her strip hotter. There's a portable furnace that shoots up flames. She swallows a few flaming torches to generate audience heat. Marcia Edgington similarly has a tasteful strip to complete the ectydiasts echelon.

The comics are Joe DeRita and Irving Moss, both of whom have been around and are familiar with the catalog of burley routines. They're both expert line-throwers, can make the most out of each situation, and their laff return was comparatively-high. Needless to say the routines are familiar albeit cleaned up some in deference to the family trade. Wauneta Bates, familiar burley name, is a competent straight. Stanley Montford is an OK male straight who gives the comics good support. Bobby Goodman is the house singer. Pipes need considerable improvement.

Two vaude acts are on the bill. Bobby Jule, youthful juggler who has plied the vaude and nitery circuits, does an excellent job here, and Machado & Dimas, Latin terp combo, show a minimum of talent. The Harold Rauch orch backs well.

Minsky's opposition is the long established Empire, Newark, and to a lesser degree, the Hudson, Union City. Former opened the same time of the Minsky display on a two-a-day basis, and latter preemed the following night.

Minsky has provided an unusually large show. A line of 10 ponies and eight showgirls—Chuck Gregory is the stager—constitutes one of the biggest retinues of this kind. Since the 2,000-seat Adams must be considered the Radio City Music Hall of the burlesque industry (on capacity alone), he's got to have comparably sized company. The routines are well designed and the general keynote seems to be good taste. It's a fairly sound premise upon which to return this form of entertainment.

Palace, N. Y.

Cecil & Shirley, Tanya, Gillette & Richards, The Drifters (3), Don Cummings, Nancy & Michael Mann, Wally Vernon (with Ginger Sherry), 4 Congaroos, Jo Lombardi House Orch; "Mighty Joe Young" (RKO), reviewed in VARIETY May 25, 1949.

The current Palace show adds up to a routine eight-act layout with only a couple of highlights to relieve the general mediocrity. Like the pic, which is a re-release, many of the turns on this bill have played here before and point up the problem of finding new talent for bookings in this vaudery.

Vet comedian Wally Vernon, in the next-to-closing spot is the ace of the show. Vernon is good clown, can hoof a little and sings even less, but he's a savvy showman who gets the maximum out of what he does. He opens with some nostalgic numbers, intersperses some gags, does some soft-shoe and hits most strongly with old-fashioned vocals while Ginger Sherry, a blonde looker, does a polite strip routine.

Don Cummings, in the No. 5 slot, dishes up his standard comedy routine, working with a rope, a la Will Rogers and mixing with the gags, all of which he hasn't changed in the last several years. That's also true of his takeoff on video commercials with the slapstick bit of him getting into girdle.

In the device, Tanya does a repeat of her fiddle routine. She's a violin specialist and gets a big long out of the instrument via a flock of oldies, such as "Hot Canary" and "Liebestraum." Over to nice acclaim.

In the trey slot, Gillette & Richards register mildly with their comedy and vocals. Team opens neatly with a sharp-shooting pistol routine but subsides into some corny song deliveries.

Nancy & Michael Mann, in sixth place, have a mild ballroom turn. Duo are well-trained but their routine is too restrained and needs more dynamite to go over.

For the curtain-closer, the 4 Congaroos, Negro combo of two boys and two girls, hit a frantic pace with their tap terping and jitterology. It's a fast-moving turn but with not much novelty.

Cecil & Shirley and The Drifters (3) under New Acts. As usual, Jo Lombardi and the house orch cut the show spiritedly. *Herm.*

3-D's Best Friend

Continued from page 1

Bolex Stereo System on one camera and one film, for one projector.

Series in CinemaScope?

World Series this year may be CinemaScoped. It's learned. Execs at Movietone have been mulling the project for some time and are expected to make up their minds about it later this week.

Problem is a twofold one. It's not certain whether, by the time the series is played off, the Movietone lab will be in a position to handle CinemaScope prints. And there's a question, too, how many houses will be equipped to show the baseball contest if it's lensed in the anamorphic widescreen process.

Movietone recently shot some footage of a baseball game with CinemaScope. Results are said to have been extremely satisfactory.

Strawhat Business Still Clicking; Westport's Socko Week; Other Marks

Westport, Conn., Aug. 25.

Westport Country Playhouse had its biggest week last week since theatre opened in 1931. Click tryout of new English drama, "The Starcross Story," costarring Eva LeGallienne and Faye Emerson, grossed slightly more than $13,700, which represented standees at every performance.

Lawrence Langner, who has operated the stand since its opening, owns "Story" with Lee Shubert. They will jointly present the drama in New York when Miss LeGallienne completes an autumn lecture tour for Charles E. Green's Consolidated Concerts. "Story" moved on to Dennis, Cape Cod, with Una O'Connor added to cast.

Another tryout, "Day of Glory," starring MacDonald Carey, opened last night (Mon.). Next week brings "Comin' Thru the Rye," musical by the late Warren Munsell, Jr., who began his career on the staff of Country Playhouse.

'Foxes' $5,300, New Hope

New Hope, Pa., Aug. 25.

"The Little Foxes" hit around $5,300 last week at the Bucks County Playhouse here. Show got raves from the local and Philly press.

Sara Seegar played Regina and Ruth White, Birdie.

'Aunt' $2,100, Reading

Reading, Pa., Aug. 25.

"Charley's Aunt" broke all records of the Berks Players in its second season at Green Hills Theatre here, with a big $2,100 for five performances. This was second week of the comedy, which racked up a good $1,800 in its first stanza.

The ninth week of summer stock finds Tennessee Williams' "Summer and Smoke" in for five nights, starting tonight (Tues.). The Players are nearly $1,300 ahead of last season.

'Gigi' $5,600, Stockbridge

Stockbridge, Mass., Aug. 25.

Windup of the Berkshire Music Festival in nearby Tanglewood failed to retard business at the Berkshire Playhouse here last week. "Gigi," Anita Loos-Colette comedy, finished the week with a $5,600 take. Featured were Deirdre Owens, William Roerick and Viola Roache.

Director William Miles, following his custom of past three seasons, is featuring Gaye Jordon this week in a play of past generations. This year's museum piece is the Broadway hit of 1911, "Bunty Pulls The Strings," by Graham Moffat. Last season Miss Gordon did Barrie's "The Little Minister" to top business and press raves. Others in "Bunty" are John W. Austin, William Swan, Viola Roache, Archie Smith and Betty Bunce.

Hildy Fine $6,250, Saratoga

Saratoga, N. Y., Aug. 25.

Hildegarde surprised the Spa Summer Theatre management by grossing a fine $6,250 at $3 top here last week, one of the highest she had registered on a strawhat date in two seasons. Audiences, which included some of the swank racing set, were non-typical for the theatre although certain regulars were present.

Hildegarde, who pleased both sophisticates and unsophisticates, also rang the bell with press and radio interviewers, Glens Falls Rotarians (the chanteuse entertained 200 members and 60 guests, at the weekly luncheon, Aug. 20), and patients at Mt. McGregor Rest Camp for Veterans (where she also did a 30-minute show).

Hub Biz Sluggish

Boston, Aug. 25.

On the heels of the preceding weeks' nifty grosses, biz at the Falk-Capp operated sites dipped strongly last week, with Sir Cedric Hardwicke's "Island Visit" at the 917-seat Boston Summer Theatre especially disappointing, grossing a sluggish $6,500. "Gentlemen Prefer Blondes" at the larger (1,470-seat) County Playhouse was slightly better, nabbing a fairish $9,200.

Dagmar in "Personal Appearance" is current at the County Playhouse, while "Gentlemen Prefer Blondes" has moved into the Intown site.

Philly Park Spurt

Philadelphia, Aug. 25.

After one of the weakest first nights of the current season, it was figured the Playhouse-in-the-Park, Philly's first summer tent theatre, was due for its first losing week with revival of Shaw's "Arms and the Man." But once again, attendance built steadily, with near-capacity Tuesday and soldout houses the rest of the evening performances.

Joseph Wiseman, who did well as guest star with Playhouse last season in another Shaw opus, "The Devil's Disciple," was brought back for "Arms and the Man," as was Larry Gates. Also featured were Mary Welch and Patricia Wheel. This marked Gerald Savory's last week as director. Martin Ritt does "Detective Story" this week.

"Springtime for Henry" (31) and "The Country Girl" (Sept. 7) are two shows left. Edward Everett Horton is star and director of former, and Uta Hagen, Herbert Berghof and E. G. Marshall are in latter.

'Pygmalion' $9,500, Ivoryton

Ivoryton, Conn., Aug. 25.

Carol Channing pulled a good $9,500 into the till here last week with "Pygmalion," also receiving favorable critical reaction.

Stand was one more profitable one on the Milton Shiefel sked, which has included Ethel Waters in "Member of the Wedding" ($8,600); Ezio Pinza in "Play's the Thing" ($9,400), and Marlon Brando in "Arms and the Man" ($11,500). Only weak sister to date has been "Island Visit," which got into the black by the skin of its teeth.

'Time' $5,200, Andover

Andover, N. J., Aug. 25.

Grist Mill Playhouse here pulled in $5,200 last week with the tryout of Roy Golden's new revue, "High Time." Patsy Kelly and Jack Albertson headed the cast. Barn will wind up its fourth season week of Sept. 7 with Peggy Ann Garner in a tryout of Mary Drayton's "Debut." Tom Helmore and G. Albert Smith will be featured in the production.

Current at the 786-seater is "Stalag 17."

'Wedding' $11,200, Salt Creek

Chicago, Aug. 25.

Single week gross of $11,200 for Ethel Waters' "Member of the Wedding" boffs all previous records in the history of the Salt Creek strawhatter, topping by a small margin the previous record set at this season's kickoff by Billie Burke in "Life With Mother." Miss Burke returns Sept. 15 for a forthnight

(Continued on page 60)

POWELL ON % DEAL FOR STAGING 'CAINE' LEGITER

Hollywood, Aug. 25.

Dick Powell will get no salary, merely a percentage, for directing the court martial scene from "Caine Mutiny" which Paul Gregory will send out as a Chautauqua attraction.

Rehearsals start Sept. 12. Henry Fonda, John Hodiak and Lloyd Nolan have top spots.

Berkshire Fest Ends Best Season With 311G Take

Lenox, Mass., Aug. 25.

The 16th annual Berkshire Festival, run by the Boston Symphony Orchestra at Tanglewood, near here, wound up a week ago with its best season to date, boxoffice and attendance-wise.

The Music Shed series (July 31-Aug. 16) saw three weekends of three concerts each. The opening performance (31) attracted 10,300 persons, the largest first night in the Festival's history. Despite rain threats, the first Sunday afternoon program, conducted by Pierre Monteux Aug. 2, drew 9,900, for a new record, and the weekend's 31,000 total set a new high for opening weekend. Series B (Aug. 7-9) established an attendance record of 28,000 for the weekend. Series C (Aug. 14-16) drew 32,800.

Total paid admissions for the 15 Festival concerts, "Tanglewood on Parade," and three orchestra pension fund rehearsals was $311,600, as against $268,900 for 1952; $253,200 for 1951, and $238,300 for 1950.

Williamstown Saga

"On Hemlock Brook," new play written by Arnold Sundgaard to commemorate the bicentennial of Williamstown, Mass., will be presented in the Adams Memorial Theatre of Williams College there, week of Sept. 28.

Play deals with the first 50 years of Williamstown's history.

Sick Rooney Misses D.C. 'Dolls' Finale, N.Y. Return

Pat Rooney suffered an attack of indigestion which sent him to the hospital last Saturday (22) in Washington, and caused him to miss the final D. C. performance of "Guys and Dolls." The veteran actor spent the night at the Emergency Hospital there and then returned to his hotel room to rest up for a day or two before returning to New York.

In addition to his work in the musical, Rooney did a couple of weeks of post-show entertaining at a nightclub in Washington. He wasn't in Monday night's (24) return to the 46th St. Theatre, N. Y., but was expected back last night (Tues.).

Heston-Marchand-Graves Excellent in Meredith's Bermuda 'Macbeth' Prod.

Hamilton, Aug. 22.

Bermuda provides an ideal setting for Shakespeare al fresco. In the first of a projected annual series of the master's works, Burgess Meredith chose "Macbeth" and has given it a spectacular, imaginative production, using an actual segment of the island's 17th century stage 145 feet wide with seven levels ranging up to 19 feet.

The production achieves a fluidity rare in any stage presentation. This is accomplished by lighting-dissolves from one level to another. Intimate scenes alternate with huge battlement groups (complete with horses) in a director's dream of smoothness and speed.

Charlton Heston gives a forceful reading of the great Thane, and Nancy Marchand is brilliant as his collaborator in murder and remorse. Ernest Graves as Macduff contributes a penetrating performance. But it is the freedom and originality of Meredith's staging that makes the production distinguished and memorable.

Of all the Shakespeare tragedies, "Macbeth" has been given few successful productions. Perhaps the limitations of conventional proscenium staging in the past have, to use the Bard's own phrase, "cabin'd, cribbed, and confined" the action into too small an area. Over the years, Walter Hampden, Robert Mantell, James K. Hackett, and E. H. Sothern all were defeated by the drama. When Lionel Barrymore was at the height of his stage eminence in 1921, he too went down in a barrage of critical fire. It was the late Kelcey Allen who quipped on that opening night: "Lay on, Macduff—lay off, McBride."

There are no ticket brokerages in Bermuda. In fact, the backers of this show don't even hope to recoup their investment. Bruce Yorke, a local producer, persuaded the Bermuda Trade Development Board to join with Stanhope Joel, a civic-minded resident, to contribute the necessary $25,000 with no commercial intent, but rather as a cultural offering for the enormous tourist trade which has lately discovered the island as a summer resort. It's money well spent. *Art.*

1st Stratford, Ont., Fest Success With 200G Take

Stratford, Ont., Aug. 25.

The Tyrone Guthrie-Alec Guinness-sparked Stratford Shakespeare Festival closed its six-week season Saturday (22), with receipts totaling around $200,000.

This will exceed the $150,000 raised by subscription—half locally and half outside Stratford—by a committee headed by Tom Patterson, a Stratford businessman, to make the festival possible. The project, first time here, was opposed by the Stratford Beacon-Herald, the city's only daily, which remained lukewarm despite its success.

More than 66,000 persons saw "Richard III" and "All's Well That Ends Well," with sets and costumes designed by Tanya Moiseiwitsch and an all-Canadian supporting cast, in its six weeks. The festival will resume next summer, with plays as yet unchosen.

"Trial and Error," new comedy by Kenneth Horne, due at King's, Glasgow, Aug. 31, will star Constance Cummings, Naunton Wayne and Derek Farr.

Inside Stuff—Legit

Backers of "The Frogs of Spring," Lyn Austin-Thomas Noyes scheduled Broadway production, which tried out the week of Aug. 3 at the Ogunquit (Me.) Playhouse, include orchestra leader-contractor Meyer Davis, $1,950; Miss Austin and Noyes, show's producers, $1,300 each; Miss Austin's brother and sister-in-law, John P. Austin and Josephine W. Austin, $1,300 each; Rock Productions, legit investment syndicate, $19,608.33. The production is capitalized at $65,000, without provision for overcall. Also included among the backers are three European investors. They are Anne Shepley Putnam, Zermatt, Switzerland, $975; Alexandra Stone, Canadian Embassy, the Hague, Netherlands, $1,300, and George Meyer, Brussels, Belgium, $4,008.33. It's understood trio's investment stemmed from their interest in Nathaniel Benchley, "Frog's" author.

Eddie Dowling's contemplated $2,000,000 religioso project, tagged Holy Land, Inc., is detailed by Jay Carmody, drama editor of the Washington Evening Star, in the September Catholic Digest mag. According to Carmody, the producer-director's idea calls for a permanent Holy Land setting to be erected either in the vicinity of Jacksonville or at Palm Beach. The city will be a composite reproduction of Bethlehem, Jerusalem and Nazareth, and it will feature a bazaar and a 5,000-seat amphitheatre for the production of a Nativity and Passion play.

Carmody also notes that the project will be self-sustaining, with a modest admission price to the city itself and a price scale at the amphitheatre to par that of film houses. Coin for the project will be raised via the sale of stock.

Longshore Beach and Country Club, Westport, Conn., which has showcased solo entertainers, offered a full-length musical for the first time Friday (21). Performance at the private club, which was open to the general public, was also an audition for potential Broadway backers. Offering was "The Year Round," all-Negro revue, which had been given an earlier Westport showing at the White Barn Theatre Aug. 1 under the tag "Demter." Show, produced by Sidney Bernstein and directed by Mervyn Nelson, was originally presented in Harlem a few months ago under its present title.

Ralph Kettering has been engaged by Paul Gregory as company manager of his new production, "The Caine Mutiny Court Martial," starring John Hodiak and Henry Fonda, opening early in October. Kettering was company manager for Gregory's "Don Juan in Hell" the first half of last season, and finished the season as press rep for Helen Hayes in "Mrs. McThing." After a summer spent publicizing Great Lakes hotels and ships, Kettering will then go west to spend a short holiday with his son, Tom, who is amusement manager of the Los Angeles Mirror.

Playwrights Co.'s upcoming "Sabrina Fair" looked set to become so thoroughly a Music Corp. of America enterprise that even the agent would have a thesping role. H. C. Potter, who's directing, wanted MCA rep Edith Van Cleve for a cast spot. But the demands of her agency job prevented it.

'Drunkard' Potent in East Too; Sixth Red Barn Week

Westboro, Mass., Aug. 25.

"The Drunkard," which recently celebrated its 20th anni of consecutive performances at the Theatre Mart, Los Angeles, is showing itself to be a potent entry in the country's eastern sector also. Show is going into its sixth straight week of presentation at the Red Barn Theatre here today (Tues.).

Put on by a resident stock company, the play holds the longrun record for the Barn's 15 years of operation. Runner up is "Tobacco Road," which held for four weeks. Presentation is put on by an all-Equity cast.

Honeymooning Levene Not (Too) Homesick

London, Aug. 21.

Editor, VARIETY:

In the issue of VARIETY of Aug. 19. I was amazed to read in a story datelined London, Aug 18, references to myself which are removed from fact.

One view of my performance is not only completely at variance with the general assessment of my performance in London but it is also entirely contrary to the opinion expressed by George S. Kaufman in a letter to me dated July 21, following his many recent visits to the Coliseum.

The further comment:—"the actor reportedly doesn't like London and is understood to be anxious to return to the U. S. when his six months are up"—is equally ill informed. I like London and my contract will, 'run' permitting, keep me here long beyond the period stated.

The final remark—"It's hoped Levene gets over his homesickness"—is in the "have you stopped beating your wife" category. Naturaly I'm homesick but the generosity and warmth of the British critics and public, plus the knowledge that I have contributed to the sensational success which "Guys and Dolls" is enjoying here, are overwhelming compensations. And to all of this I must add a personal note—I am here on a very happy honeymoon. In short, Levene is doing very well indeed.

Judging by the many phone calls received since the story appeared it has been fairly widely read over here. I can therefore well imagine its impact in America.

Sam Levene.

BRIT. EQUITY'S DELAYED TAKE ON GARRY DAVIS

London, Aug. 20.

Editor, VARIETY:

Your issue of July 29 contained under the heading, "Prison Hamlet," a letter from Garry Davis written from Brixton Prison, London. In this letter Mr. Davis says that he asked British Equity's help but heard nothing from us. The following is a letter I wrote to Garry Davis on July 20. His release on July 22 was doubtless coincidental, but probably explains why he did not receive our letter.

"Your letter dated July 6 reached us at the end of last week and has not been acknowledged before now as Mr. Sandison was hoping to write to you at length. This has proved impossible owing to extreme pressure of work and I write to express my personal surprise and regret on learning that you have been detained in prison.

"The question of whether you are an American citizen or a stateless person is not relevant to the present unhappy situation as Equity's facilities are, in practice, extended equally to foreign, resident and ordinary members in their capacity of professional performers. The last five words of the last sentence will explain to you why we are not able to adopt the suggestion made in your letter that Equity's solicitors should visit you.

"May I suggest that if you are not entitled to free legal aid under the Act, you should seek the assistance of a Member of Parliament. Perhaps one of those Members who take a special interest in United Nations, such as Mr. Usborne, might help.

"I would be glad to visit you in prison and have a chat in a purely private capacity if you would care for me to do so. If so, do I telephone the Prison Authorities or do they let me know when I can call?"

It is not for me to comment on the other views which Mr. Davis has expressed, but perhaps I may be permitted to remark that Mr. Davis would appear to have brought his difficulties upon himself.

Hugh Jenkins
(Assistant Secretary, British Actors' Equity Assn.)

Legit Flacks Finding Greener Fields in Writing, Producing

Legit pressagents are again branching into other fields of theatrical activity. A recurrent trend which, in the past, resulted in such moves as Jed Harris switching from flack to producer and Herman Shumlin from drumbeater to producer-director, has turned into a rash for this coming season.

Of the current crop of N. Y. publicists, at least seven—Bill Doll, George Ross, Peggy Phillips, Ned Armstrong, Wolfe Kaufman, Arthur Cantor and Jean Dalrymple—are trying their hands at other aspects of legit. Last-named, incidentally, though continuing as a pressagent, has already expanded her activities to producing, and will be Jose Ferrer's production associate for the winter drama series at New York's City Center.

Miss Dalrymple, however, is skedded to be represented on Broadway this fall as a playwright via Gilbert Miller's contemplated production of "Seven Women." Play was adapted by her from the Spanish original by Leonardo Navarro and Adolfo Torrado.

Doll will make his debut as a producer this fall with his presentation of Quida Rathbone's "Sherlock Holmes," in which the playwright's husband, Basil Rathbone, and Jarmila Novotna will appear. Ross is also scheduled to enter production ranks, in association with Edward Choate, with "Gently Does It." Ross-Choate and Paul Stewart have also tentatively set Ronald Alexander's "Angelica" for presentation this fall. Kaufman is slated to bow as a producer with "Mr. Byculla," adapted from Eric Linklater's novel by Jo Eisinger.

Miss Phillips has authored "To Charlie, With Love," due for fall

(Continued on page 58)

'Misconduct' Is Denied By Stander in 'Joey' Bowout; Cites Show 'Cooperation'

Hyannis, Mass.

Editor, VARIETY:

Your last week's story regarding my exit from "Pal Joey" after one year and seven months strikes me as a distorted version of the facts. My notice was not given because of "a previous charge of professional misconduct." No charge of professional misconduct was ever levelled at me, as Equity will verify. Under terms of my contract with the management, either party could terminate without reason upon six weeks' notice. I tendered such notice opening day in Chicago. Then producer Jule Styne persuaded me to rescind it. Then, seven weeks ago, Styne gave me my notice. This notice, like mine, is on file with Equity. No charge of misconduct accompanies it.

Regarding my career with "Joey," note the following—I never missed a performance or was late from the day I opened in New Haven December, 1951, until the day I closed, Aug. 13, 1953. I was extremely cooperative with management. For example, I aided in financing the show; played one night with 104 degree fever against doctor's orders, and at Styne's request did not take the vacation I was entitled to after playing one year. Also, I made over 100 free guest shots to aid promotions in New York and on the road. My beef with company manager Joe Grossman stems from my charge that he violated his professional jurisdiction in the theatre. As Equity deputy I protested his continuously coming backstage during performance and annoying actors and dancers.

My fellow artists demonstrated their feeling towards me by repeatedly electing me Equity deputy and giving me a splendid gift when I exited the show. Sorry that Grossman charges me by innuendo with something he should bring before Equity. That's the proper place for charges of unprofessionalism.

Lionel Stander.

Turnaway At Norwich

Norwich, Conn., Aug. 25.

Herbert Kneeter's locally-produced "Stalag 17," featuring resident lead Robert Wark, played to weekend turnaway biz at Norwich Summer Theatre last week.

Good b. o. reaction in first half meant an overall healthy gross in the $9,500-$10,000 bracket.

Ill. Barn Op Sues Police For 50G in Parking Tiff

Chicago, Aug. 25.

Alleged constant harassment by Highland Park police this season has led Tenthouse producer Herb Rogers to file a $50,000 damage suit in Lake County Circuit Court against the patrolmen for molestation and conspiracy. Action for an injunction was subsequently turned over to Highland Park city council by Circuit Judge Bernard E. Decker, who preferred to have the matter settled in its own backyard.

According to Rogers, city police have been using every conceivable excuse to arrest strawhat players and ticket their automobiles, ever since Tenthouse ceased to use the guard services of uniformed officers in favor of less expensive civilian parking lot attendants early this summer. Police had been employed by Rogers during his six previous years of summer theatre operation until they began asking for large pay increases. Rogers said his hiring of civilian guards had city council sanction.

Up Philly Tooters In Shubert Pact

Philadelphia, Aug. 25.

Local 77, American Federation of Musicians, and the Shubert Theatres have reached an agreement for the coming season. Frank Liuzzi, president of Local 77, said the contract had not been signed but the agreement will take effect Labor Day. Philly legit season kicks off Labor Day (Sept. 7) with "Take a Giant Step," at the Forrest.

In addition to the Forrest, the theatres affected by the agreement are the Locust, Shubert and Walnut. All four houses are operated by J. J. and Lee Shubert. According to Liuzzi, terms of the agreement are in separate categories for musicals and straight plays.

Wages for musicians playing musical shows were increased 10 percent over the present rate of $107 for eight performances a week for the steady men, and $113 for eight performances per week for extra men. The musical show's pit ensemble was increased from 19 to 20.

Musicians in non-musical shows continue at the $85-a-week rate. There are no extra men in non-musical shows, Liuzzi said, but the size of the pit orchestra was upped from five to six men. Negotiations were conducted in this city and New York by Liuzzi and members of Local 77 executive board and J. J. Shubert and his son John.

SCHWARTZ RESUMING ON COAST IN OCTOBER

Hollywood, Aug. 25.

After a summer hiatus, Maurice Schwartz will resume his legit operations at the Civic Playhouse with an English-language version of Sholem Aleichem's "Mr. Blank's Family." Comedy is now slated for an Oct. 6 start.

Schwartz plans to present at least four plays next season at the 400-seat playhouse, operating on a seven nights weekly and no matinee policy. All productions will be in English.

Pa. Barn's Early Start

Meadville, Pa., Aug. 25.

Penn Playhouse here, which, according to exec director John W. Hulburt, has had its best season in four years of operation, has launched its subscription campaign for the 1954 summer season. Playhouse is inaugurating a new feature in a family subscription book, which offers 16 ticket coupons for $20. Also available for subscribers is the regular eight-ticket book for $10.50.

Subscription books bought now will be honored next summer at the prevailing prices of the current season, even if there's a hike in the b.o. scale.

Musical 'Midsummer' At White Barn to Aid ANTA

Lucille Lortel will present a new musical version of Shakespeare's "A Midsummer Night's Dream" at her White Barn Theatre, Westport, Conn., Sunday (30), for the benefit of the New York chapter of ANTA.

The score for the musical adaptation is by Richard Malaby, with book and lyrics arranged by Agnes Morgan and Frank Carrington. Entire production is under supervision of Dennis Harrison.

Plan Ambitious Lineup For New Haven Shubert; Seven Dates Already Set

New Haven, Aug. 25.

Shubert Theatre here has an ambitious lineup planned for the first half of the 1953-54 season. With a schedule about equally divided between contracted and pencilled bookings, the curtain goes up this Wednesday-Saturday (26-29) with a tryout stand of "Anna Russell and Her Little Show."

Others on the definite list include "Tea and Sympathy," with Deborah Kerr and Leif Erickson, Sept. 9-12; "The Paradise Question," with Leon Ames, Sept. 17-19; "Teahouse of the August Moon," with David Wayne and John Forsythe, Sept. 23-26; "Time Out For Ginger" with Melvyn Douglas, Oct. 1-3; "Evening With Beatrice Lillie," Oct. 19-24; "John Brown's Body," with Tyrone Power, Anne Baxter and Raymond Massey, Dec. 8-12.

Awaiting finalization is "Sabrina Fair," with Barbara Bel Geddes and Joseph Cotten, tentative for Oct. 8-10. Also pencilled are "The Prescott Proposals," with Katharine Cornell, "Seven-And-A-Half Cents," an incompleted musical, "Girl in Pink Tights," with Renee Jeanmaire, "Reuben, Reuben," Marc Blitzstein musical, "Guys and Dolls," "Charles Laughton Readings," "Colombe," with Julie Harris, "Oh Men, Oh Women" and "Caine Mutiny Court Martial," with Henry Fonda and John Hodiak.

House will continue its pay-as-you-go subscription plan, a policy that affords no cash saving but assures regular locations. Also, for the first time locally, a priority mailing list plan will be in effect whereby, for a fee of one dollar, playgoers so listed will get advance notice of bookings and also be given purchasing privileges prior to boxoffice sale.

Don Glenn returns as assistant house manager and pressagent, Ben Witken continues as house manager, Lou Moscow repeats as treasurer, Ben Segal again handles bookings on the New York end and Harry Feldman once more heads backstage personnel.

SHUBERT REVISES SLANT ON CINCY AS LEGITER

Cincinnati, Aug. 25.

Cincy no longer is the country's worst town for the legitimate theatre, according to J. J. Shubert, who gave it that dubbing some years ago. Here Friday (21) to inspect his theatre properties, Shubert approved a $15,000 redecorating program for the Cox Theatre proposed by his son John on an earlier visit. "Business on shows here last season was up 50%, and the best in years," Shubert said.

He indicated that the 2,100-seat Shubert may be used for all shows in two years, after expiration of an existing lease on the theatre. Also that the 1,300-seat Cox, now used for dramatic shows, may then be put on the market. Under the present policy the Shuberts rent the 2,500-seat Taft Theatre for musicals.

Shubert and Noah Schechter, resident manager, announced that the new season will probably bring 20 shows here, eight of them in the Theatre Guild subscription series.

'Moon' Understudies

Production of "The Moon Is Blue" at the Norwich (Conn.) Summer Playhouse next week will spotlight Janet Riley, Robert Wark and John Graham in the roles they understudied for in the original Broadway production of the play. Miss Riley, incidentally, moved up to the lead femme role while on Broadway.

Show will windup the season at the barn.

Sadler's Weekly B.O. to Double N.Y.'s Top Legiter; 460G Pre-Curtain Sellout

Tele Names Still No Barn Draw Down East in Maine

Lakewood, Me., Aug. 25.

In its 53rd year, Lakewood Theatre here has had consistently excellent biz, with "Gentlemen Prefer Blondes" setting an alltime house record, followed closely by "Carousel." Picture names such as ZaSu Pitts, Kay Francis, Alexis Smith, Victor Jory, Edward Everett Horton and Lillian Gish are potent boxoffice factors. But video names in central and northern Maine mean nothing at present, though in the next year they should acquire drawing power with two new television stations planned. Audiences here in general like comedy. "Mister Roberts," with Ray Parker, Jud Pratt and Charles Pursell was one of the most popular bills of the current season.

The Strawhatters' revue, "One Thing After Another," is now on view to be followed next week by the premiere of "The Paradise Question." Closing the 14-week season, starting Sept. 7, will be "The Moon Is Blue," with Martha Randall, Eugene Stuckmann, Bill Story and William Hughes. Henry Richards is the resident director.

Paul Green's 'Star' Ohio Sesqui Finale

Columbus, Aug. 25.

Ohio's sesquicentennial year celebration will reach its climax here with presentation of "The 17th Star," a historical spectacle, which opens its 12-night run Thursday 27).

Spectacle was written by Paul ("Lost Colony") Green. Special music has been composed by Isaac Van Grover, who is also the spectacle's musical director. His wife, Joan Woodruff, is dance director; Helen Tieken Geraghty is director, and Adrian Awan is production supervisor and in charge of scenery and lighting.

The giant production will be played on a 300-foot stage at the Ohio State Fairgrounds. The State Fair will run its eight-day course, Aug. 26-Sept. 4, during the run of the spectacle.

Gene Lockhart has the starring role in the production. Lead singer will be Richard Harming Humphrey, formerly of the national company of "Guys and Dolls," with Ken Johnson as featured dancer. The cast, which numbers 500, will generally be split into speaking and acting assignments, since the stage is so vast that no satisfactory voice pickup can be made from it.

The mammoth show is sponsored by the Ohio Sesquicentennial Commission, which will split some of its proceeds with the Ohio State Fair. Admission will be $1.25, with reserved seats going at $1.50 and $2.

SCARCITY OF BOOKINGS WORRIES MINNEAPOLIS

Minneapolis, Aug. 25.

With the legit season's opening right around the corner, the continued scarcity of touring attractions is causing concern to Jimmy Nederlander, manager of the local Lyceum. Up to the present Nederlander has only a single booking, the current "Maid in the Ozarks," which he inked a few weeks ago and which is in for a fortnight.

Usually at this comparatively late stage at least a half dozen attractions are definitely set for the fall and early winter at the Lyceum and there are many more tentative bookings, Nederlander points out. But now an alltime record for non-bookings with September only a stone's throw away is set, he says.

The Lyceum is promising seven Theatre Guild subscription attractions, one more than a year ago, and a new high in number, and even expects an eighth as an additional bonus offering.

Sadler's Wells Ballet of London, coming to the U. S. next month for its third visit, picks up where it left off in 1950. Troupe will start its tour with a four-week N. Y. stand at the Met Opera House starting Sept. 13. With three weeks still to go before opening, the troupe has the biggest advance ever made by a dance attraction, and will be virtually sold out for the four-week run by curtain-time. Its average weekly take will be double that of the top Broadway legiter ("Wonderful Town's" $55,000).

Troupe, presented as heretofore by Sol Hurok, is expected to gross about $460,000 for its 33 N. Y. performances, at a $6 top, with opening night at $10.80. Take will exceed its two previous Gotham visits, because in 1949 Sadler's played four weeks at a $4.20 top, and in 1950 performed only three weeks, at a $6 scale. The Met has increased its seating capacity since 1950. Also, for the first time, tickets are tax exempt. Sadler's being a non-profit organization. (Ruling didn't apply on its previous two visits).

Three weeks from curtain-time Sadler's already has an advance of from $390,000 to $400,000. When boxoffice opened Aug. 3, advance had reached $275,000, solely based on Hurok's mailing list. There have been no big mail order ads, as in the past.

Following its N. Y. stay, Sadler's goes out on a U. S.-Canadian tour for 15 more weeks. In 1949-50, in a nine-week visit, a sellout tour racked up a $500,000 take. In '50-'51, on a return visit of 20 weeks, Sadler's grossed $2,500,000. This season's 13-week tour should reach the same figure.

Last season, Sadler's younger sister troupe, the Sadler's Wells Theatre Ballet, in its first U. S. visit, racked up a fine $2,000,000 gross in 27 weeks of touring.

Philly's Fall Activity To Double Last Year's Despite Hectic Setup

Philadelphia, Aug. 25.

Philly's 1953-54 legit season is rapidly being lined up and under chaotic conditions. Recent sudden death of Nathan Abrahams leaves the Shuberts without a general manager here and Philly hasn't had an official general press representative since Mark Wilson's illness and subsequent death. Agents ahead of incoming shows have thus been handicapped to an extreme. Announcement is expected daily on the appointment of a new gen.

In the meantime, the new season is expected to tee off on Labor Day with "Take a Giant Step," starring Maxine Sullivan, at the Forrest Theatre. On or about Sept. 17 "The Strong Are Lonely," with Eva LeGallienne, is due for a preem at the Walnut. "The Paradise Question" has been booked for a tryout spin at the Locust Sept. 21 and "Ladies of the Corridor" is set for the Walnut Sept. 28. A return visit of Victor Borge is also set for sometime during the month, house not specified, but probably the Forrest. Shubert so far hasn't been mentioned and no musical bookings have been listed either.

Last season, except for the Labor Day booking of the entrate "Maid of the Ozarks" at the Indie Erlanger, there wasn't a vestige of legit activity here until the last Monday of the month, when "Time of the Cuckoo" opened at the Walnut. This season's September and October booking prospects indicate more than twice the activity of last fall.

Sara Stamm to Add Tent As Third Silo Operation

Newport, Aug. 25.

Sara Stamm, operator of the Newport (R. I.) Casino Theatre and Somerset (Mass.) Playhouse, is negotiating with the R. I. State Fair Assn. in Kingston, R. I., to operate the Rhode Island Music Circus on the Kingston Fairgrounds next season. She'll present a 10-week season of musical plays and operettas, to be housed in a tent with a seating capacity of 1,000.

Opening date for the Rhode Island Music Circus has been tentatively set for June 28, 1954.

Strawhat Reviews

Day of Grace

Westport, Conn., Aug. 24.

Lawrence Langner, Armina Marshall and John C. Wilson presentation of drama by Alexander Fedoroff. Stages by Norris Houghton. Stars MacDonald Carey. Settings and lighting, Marvin Reiss; production supervised by Langner; associate producer, Paul Bigelow. At Country Playhouse, Westport, Conn., Aug. 24, '53.

John Bradley, N.S.J. ..... Ben Gazzara
Carrissimus Williams, N.S.J. ..... Charles McDaniel
Carrissimus Boudreaux, N.S.J. ..... Edgar Grower
Carrissimus Freeman, N.S.J. ..... Robert Stevenson
Michael Wilson, N.S.J. ..... John Glennon
Carrissimus Smith, N.S.J. ..... James Holland
Carrissimus Lewis, N.S.J. ..... Albert Salini
Carrissimus Jenkins, N.S.J. ..... John Connell
Carrissimus O'Hara ..... Jacques Andre
Carrissimus Melone ..... Ray Daley
Father Adams, S.J. ..... MacDonald Carey
Margaret Bradley ..... Katherine Squire
Harry Bradley ..... John Alexander
Kitty Bradley ..... Loraine Grover

A Jesuit novitiate in the United States is the unusual setting for this moderately-effective new play starring MacDonald Carey, on leave from Hollywood. The 23-year-old author, Alexander Fedoroff, has quite faithfully detailed the life of the cloister in a searching drama about misgivings that invade it when a likely postulant is found wanting.

John Bradley had led his sponsors to believe that he had long been dedicated when he asked to be received for orders. Actually, he was rejecting a business world that did not interest him. His father, knowing of this duplicity, discloses his son's escape motives to the order, but not before the novice has quite completely upset the preparation serenity of his classmates. In an unconvincing settlement of the conflict, Bradley elects to return to the world he fled.

Carey plays the rector of the novitiate with the air of patient and rather weary wisdom that is expected of stage abbots. He is ably seconded, and the play is given moments of vitality, by the gifted Ben Gazzara as the unfortunate fledgling. Even better is the performance of John Glennon as his faithful friend and fellow novice. Glennon is a young performer of arresting deportment and makes an agonizing figure of a selfless churchman.

Katherine Squire and John Alexander are the parents who come to the seminary to visit their son and belatedly unfold his shortcomings. Miss Squire is just right as a fearful parent and the rotund Alexander, of course, has yet to give a bad performance.

Norris Houghton is the meticulous director who has mounted the play with dignity and accuracy. *Doyl.*

High Time

Andover, N.J., Aug. 21.

Robert E. Perry presentation of Ray Golden production of revue in two acts (20 scenes), with music by Phil Charig, Gerald Marks; lyrics, Golden, Milton Pascal; sketches, Danny and "Doc" Simon; additional words and music, Mike Stewart, Leo Schumer, Hal Borne, Danny Shapiro, I. A. L. Diamond, Irma Jurist, Edward C. Redding, David Ormont, Milton Berle; additional sketch material, Joe Stein, Herb Reich, Les Colodny. Stars Patsy Kelly, Jack Albertson; features Gabriel Dell, Hal Loman, Ronnie Cunningham, Kathy Barr, Faith Dane, Joe Costa, Ellen Parker, Keith Willis, Anne Wallace. Production devised, staged and lighted by Dale Wasserman; dances and musical numbers by Danny Daniels; sketches, Art Stark; scenery and costumes, Ariel Baltz; musical director, Gerald Alters; original dance music, Dorothea Freitag; scenic designer, Marshall Yokelson; two-piano accompaniments, Alters and Miss Freitag. At Crist Mill Playhouse, Andover, N.J., Aug. 17-22, '53; $2.50 top.

Cast also includes George Hale, Barbara Hedden, Jay Easton, Jack Hardy, Phil Schrager, Anthony Montanaro.

As a strawhat vehicle, "High Time" is adequate entertainment. As a prospect for Broadway, it's hopelessly weak, however. There's just not enough material in the revue to get by on Broadway.

The lack is too inclusive and complete to offer hope of making anything definite of the revue. Songs, sketches and even the dancing are all without the originality, inventiveness or professional style and finish that Main Stem legit requires. So while there are a few moderately amusing moments, the show's chief quality is the infectious animation of the small company and the pleasant atmosphere of Robert E. Perry's playhouse in the picturesque northern New Jersey hills.

"High Time" hasn't a single standout song, and offers two or three sketches with amusing but inconclusively developed ideas. The dances are lively but unimaginative. The staging, too, lacks creativeness, or even incisiveness and resourcefulness.

Nearest things to passable comedy or novelty tunes are "That's for Me," "The Understudy" and possibly "What a Delightful Day" (despite the latter's inane presentation when caught). Reasonably near-misses among the sketches include "Death of a Streetcar" and "The Switchboard."

Patsy Kelly, TV and former film star, has true comic sense and a veteran's unmatched authority in the sketches and several song numbers, although her range of characterization and style of clowning are limited. Jack Albertson, co-starred, is a solid professional performer who also bolsters the ordinary material capably.

Of the principal featured players, Gabriel Dell is a diverting character comic, Hal Loman is an acceptable dancer and comedy player, Ronnie Cunningham an attractive comedienne, Joe Costa an agreeable singer, and Keith Willis and Anne Wallace handsome and appealingly youthful dancers who may someday acquire individual style.

Scenery for the show consists largely of platforms, drapes and occasionally a backlighted background scrim. Costumes are simple but sufficient for the occasion. Two-piano accompaniment is good enough.

For a first-time visitor to the Crist Mill Playhouse, the theatre is more impressive than the show. Spot, expensively converted from an old stone mill, seats about 500, is air-conditioned, appears to have excellent backstage and dressing room facilities, and offers ample convenient parking facilities. *Hobe.*

September's Morn

Laguna, Cal., Aug. 18.

Laguna Summer Theatre (Benton-Paul Productions) presentation of comedy in three acts by Georges Renavent and Selena Royle. Stars John Hoyt. Directed by Demetrios Vilan. Setting by Paul Rodgers. At Laguna (Cal.) Summer Theatre, Aug. 11, '53; $2.40 top.

Sarah Cloud ..... Louise Lorimer
John ..... Sheila Monks
Robert Harris ..... Frank Jurovich
Rose Knight ..... Marsha Isaacs
Max ..... Phil Interbindi
George Wainwright ..... George Leigh
Paul ..... Barry Dennis
Maurice Laval ..... John Hoyt
Nan Neilson ..... Betty Paul
Susanne Monterey ..... Ilse Joslyn Drennick
Herod O'Brien ..... Stephen Coit

It has been several years since a Coast legit tryout produced anything that looked like a Broadway possibility, but "September Morn" has a good chance of becoming the exception to the rule. It's a show biz comedy that boasts some sparkling lines and genuine laughs, and although the general subject matter is both lightweight and familiar, it purveys entertainment. Scripting by Georges Renavent and Selena Royle (Mrs. Renavent) has an easy lilt, and the comparatively minor adjustments indicated by the tryout shouldn't be too difficult for them.

This is the old story of the aging matinee idol who refuses to admit that he's getting creaky. When his perennial leading lady announces that she's willing to admit she's too old to play ingenues, he burns and resolves to make a new star out of the hinterland blonde who's the granddaughter of a stage great. There are the inevitable complications before he realizes and admits the truth of the situation and gets back to the arms of his leading lady, while the youngster winds up with a promising young director. Situations and characters are pretty stock, but the dialog successfully obscures the familiarity and provides a high quota of laughs.

In the hands of a slick Broadway cast with ample rehearsal time, "Morn" probably would play even better than it does here, where director Demetrios Vilau had only a week to get his company in shape. He's done a fine job with it, however, getting good pacing throughout, and there are good performances from John Hoyt as the actor, Betty Paul as the leading lady, and Ilse Joslyn Drennick as the would-be ingenue. A fine single set by Paul Rodgers also helps.

What's needed here is some padding in the initial two acts and a better third-act scene to bridge the awkwardness of some serio-comic moments. It shouldn't be too hard. *Kan.*

Mister Peepers

Oconomowoc, Wis., Aug. 18.

Port Players (Kingsley Hall) presentation of comedy in three acts by Marrijane and Joseph Hayes. Directed by Brace Conning. Sets, Forbes Smith. At Oconomowoc (Wis.) High School Auditorium, Aug. 9, '53.

Robinson J. Peepers ..... Gerald Hiken
Harvey Weskit ..... Herb Brazelton
Daniel Schroder ..... Parnell Robert
William Williams, 3d ..... Michael Lewis
Mrs. Charlotte Gurney ..... Mary-Alice Wunderle
Nancy Remington ..... Mona Kolb
Betsy Williams ..... Suzanne Budzein
Ann Williams ..... Jill Sherry
Alice Hennessy ..... Bette Ramos
Voice of Mr. Gurney ..... Chris Miller
Students ..... David Pallett, Tim Stone, Joe Rosier, Dae Anne Eber, Mary Ann Sorenson

The Marrijane and Joseph Hayes version of "Mister Peepers" unveiled by the Port Players shows promise. Familiar to TV reviewers, milquetoast Mr. Peepers, excitable Mrs. Gurney and cosmopolite Harvey Weskit, in this play written by the Hayes duo, live again amusingly through the Port Players treatment. Numerous amour problems faced by Mr. Peepers, constantly harassed by dolls of both faculty and student body, garner laughs.

Gerald Hiken is standout as Mr. Peepers, showing real comic flare as the w.k. absent-minded professor. His scenes with Port Players ingenue Minna Kolb, as nurse Nancy Remington, are especially funny.

Mary-Alice Wunderlic, as Mrs. Gurney, comes up with a neat performance as the excitable teacher. Herb Brazelton as cosmopolite Harvey Weskit, burdened with outmoded gags, makes the most of the part. His work in educating Mr. Peepers on love brings big laughs.

Suzanne Budzein, as the sexy Betsy Williams, constantly out to engulf Mr. Peepers, registers proper abandonment. Jilly Sherry, as Ann Williams, Betsy's sister, outsexes her.

Sets by Forbes Smith, minimum in number, impart a good picture of a teacher's habitat. Brace Conning's direction makes "Mr. Peepers" a fast-moving, laugh-provoking piece. *Gagh.*

On Cobweb Twine

Sea Cliff, L.I., Aug. 13.

Thomas G. Ratcliffe and Louis Macmillan presentation of drama by Anna Marie Barlow. Stars Mildred Natwick, Jeffrey Lynn; features Evelyn Ellis, John Marriott, Kathleen Comegys, Frances Ingalls. Directed by Ernestine Perrie. At Sea Cliff (L.I.) Summer Theatre, Aug. 17, '53.

On the Street

Girl ..... Anna Marie Barlow
Peanut Vendor ..... John Marriott
Tour Salesman ..... Jamo Blake

Mr. Biggs

Mary ..... Kathleen Comegys
Eloise ..... Mildred Natwick
Young Man ..... George McIver

The Tango

Chef ..... John Marriott
Dix ..... Jeffrey Lynn
Fred ..... Tom Ratcliffe
Felice ..... Frances Ingalls
Joe ..... Vincent Gardenia

The Frizzly Hen

Clara ..... Evelyn Ellis
Azilee ..... Mildred Natwick
Claire Jasmine ..... Bettie Page
Vegetable Man ..... Jamo Blake
Revellers ..... Paul McVey, Regina Wojak

Billed as "a play about New Orleans," the Sea Cliff Summer Theatre's "On Cobweb Twine" is actually a program of three one-act plays loosely related through their common New Orleans setting. The fact remains, however, that two of the playlets might as easily be set in New Haven, New York or New Lampoc, and the third needs only a general southern background.

Playwright Anna Marie Barlow displays on occasion a fine gift for phrase-building, but her drama is static where it should be dynamic. "Twine's" chances of a successful Broadway run seem slim at this point.

Miss Barlow herself appears on stage as a young girl taking her leave of the Crescent City. She provides a thin narrative bond between acts and sets the mood for each change of scene. Unfortunately, her glimpses "behind the shutters" are little more than two-person dialogs tracing the course of past events up to a climax in the present. What little physical action there is has been created by Ernestine Perrie's customarily competent direction.

The one-acters in the order presented are:

"Mr. Biggs"—two old maid sisters discussing the changing face of the city continually refer to Mr. Biggs, a respected former roomer in their home who "left" without giving notice. It finally develops that the old boy is actually lying cold, stiff and very dead in his room down the hall, a fact both sisters have known for several days. Mildred Natwick and Kathleen Comegys get the most out of the sister parts, with honors going to Miss Natwick for her round, sound interpretation of the somewhat meatier role.

"The Tango"—a Bourbon St. bar is the setting for this boy-meets-girl sequence. Jeffrey Lynn gives a solid, engaging play to the boy who, with only four months to live, is trying to find all the answers. Frances Ingalls plays the girl artist with expert charm, and John Marriott is excellent as the sullen, ancient counter man. Despite good comedy bits by Tom Ratcliffe and Vincent Gardenia, the action always seems fettered to the table across which the boy and girl talk. The outcome, in case you're wondering, is boy gets girl.

"The Frizzly Hen"—Miss Natwick and Evelyn Ellis keep the two-person conversational plot a-boiling. Miss Natwick is a well-moneyed but childless southern housewife. Miss Ellis is her old colored mammy whose own daughter has just given birth to triplets. Both are outstandingly effective and believable. The dialog touches on some interesting Negro-white relationships and the carryover of jungle superstitions, finally climaxing in the reported death of the triplets' mother. Though warm and appealing in parts, the episode loses by lacking a positive revolution. When it's all over, one feels he has seen only part of a play.

"Twine" is an innocuous first play that fails chiefly because of the author's preoccupation with New Orleans and the magic of southern life. A good suggestion might be for Miss Barlow to work a little on action and plot, then try again. The girl seems to have a potential. *Hank.*

To Hell With Orpheus

Lambertville, N. J., Aug. 24.

St. John Terrell production of comic opera in two acts (four scenes), with book and lyrics adapted by Edward Eager from English version by Ring Lardner; music by Jacques Offenbach adapted by Sylvan Levin. Staged by Robert C. Jarvis; musical director, Levin; choreographer, Rex Cooper; decor and special effects, James Hamilton; assistant conductor and choral director, Leo Russotto. At Music Circus, Lambertville, N.J., Aug. 18, '53.

Mrs. Bane ..... Muriel O'Malley
Rev. Dinwiddie ..... Rowan Tudor
Eurydice Arpheus ..... Jo Sullivan
Joe Orpheus ..... Morley Meredith
John Stick ..... Earl William
Pluto ..... Robert Feyti
Cupid ..... Peggy O'Hara
Venus ..... Marijane Maricle
Two Gentlemen ..... Ralph McWilliams, Tommy Reed
Morpheus ..... Don Huber
Diana ..... Albio Kavan
Apollo ..... Joe Hill
Juno ..... Lulu Bates
Jupiter ..... Ralph Herbert
Hebe ..... Patience Jarvis
Minerva ..... Marianna Peterson
Mars ..... Rowan Tudor
Mercury ..... Ralph McWilliams
1st Fiend ..... Charles Olsen
2nd Fiend ..... William Cooper
Secret Police ..... Joe Hill, Fred Smith, Robert Driscoll, Rowan Tudor, George Burles, William Whalen

Retitled "To Hell With Orpheus" and hoked up with farcial situations, Jacques Offenbach's "Orpheus in the Underworld" premiered at the Music Circus here last Tuesday (18) to hilarious applause. Lines and lyrics were lost—as they always are in musical theatre-in-the-round—but spectacular effects, particularly in the Hell sequences, and topflight broad acting by Ralph Herbert as Jupiter, Lulu Bates as Juno and Muriel O'Malley as Mrs. Bane, give promise of a good show for Broadway as well as here.

This isn't to say that the production at present is perfect. Original Greek legend had Orpheus as a fine musician who bravely went to Hell to get his dead wife Eurydice and then lost her by looking back as he was leaving her home—whereupon he became a handsome celibate who ended up torn to pieces by frustrated women who resented his coldness. Ring Lardner version adapted by Edward Eager puts him in a present-day Maine camp, as an inept music teacher who's fiddle-playing bores his wife, and drives her into the arms of a nondescript poet with whom for no good reason she commits suicide. Ineptness of Orpheus, which is not to be blamed on Morley Meredith in the role, leaves the story with no hero, although Jo Sullivan as the flighty wife Eurydice might qualify as the heroine instead if given more weight by director Robert C. Jarvis. Actually Orpheus and Eurydice are principals of the first act and Jupiter and Pluto (latter admirably played by Robert Feyti) are hero and villain of the second act—both struggle for the favors of Eurydice while Orpheus gets the brushoff.

Despite this lack of continuity, overall show is good, featuring some fine singing by tenor Earl William as Eurydice's boyfriend and contralto Muriel O'Malley as Mrs. Bane who runs the camp.

Music director Sylvan Levin, who adapted the music to the current lyrics, maestros a rollicking production, and the decor and special effects by James Hamilton are highly effective. *Ward.*

The 13 Clocks

Abingdon, Va., Aug. 17.

Robert Porterfield production of comedy in two acts (12 scenes), adapted by Frank Loxe from story by James Thurber. Directed by Owen Phillips; music composed and arranged by Robert Gallico; scenery, Mack Statham. At Barter Theatre, Abingdon, Va., Aug. 17, '53.

Cobb ..... Jerry Oddo
Wizard ..... Robert Gallico
Prince ..... Frank Lowe
Barmaid ..... Kay Kendall
Taverners ..... Lucinda Hull, Joanne Good, Jean Briggs, Ann Fowler
Tosspot ..... Grant Williams
Innkeeper ..... Ted Caldwell
Tale-Teller ..... Eric Blore
Trouble Maker ..... Tommy Burrows
Traveler ..... Sam Greene
Captain ..... Sam Greene
Sergeant ..... Tommy Burrows
Duke ..... Lauren Farr
Serafinda ..... June Moncur
Guard ..... Frederick Combs
Hark ..... Charles McCawley
Listen ..... Himself
Jack-O-Lent ..... Frederick Combs
Hazza ..... Dorothy LaVern

The whimsical wit and subtle satire of James Thurber's fairy-tale have been brought to the stage with remarkable effect in this adaptation. The adult audience which saw it opening night (17) responded with continual and Thurberesque delight.

With reworking to wipe out some drag, and more thought to staging of difficult scenes, the play should prove as delightful to New York audiences as it does to these in the mountains. Thurber himself might help out there.

Lines are provided almost entirely from the book and they are sufficient for the action which arises. Direction emphasizes nobility without overstatement and makes visual the various characteristics of Thurber's thought.

Story is a wittily simplified yet elaborated one of the prince set to an impossible task to win the hand of the beautiful princess held captive by a wicked duke. Adorned with satire on the old fairy tale and undertones of satire on human behavior in general, it remains in the field of child entertainment and keeps an adult, sophisticated viewpoint as well.

Casting is excellent. Frank Lowe, who adapted the play, handles the part of the prince with the flexibility and lightness required. Jerry Oddo as Golux, offspring of a witch and a wizard, portrays Thurber whimsy with true gesture and obvious enjoyment. The part of the duke needs a stronger voice and more positive emphasis than Lauren Farr gives, but is well projected. June Moncur is a lovely princess and Charles McCawley in the right spot as Hark, the duke's right-hand man. Eric Blore takes a small part as a tale-teller and makes it extremely effective. Whole cast and director apparently have as much fun with the play as does the audience.

Music, composed and arranged by Robert Gallico, is done in taste and style with Thurber language and feeling. Arranged for piano, flute, clarinet and harp, it's played from tape recordings with Gallico at the piano and Roanoke Symphony Orchestra players at other instruments.

Settings and costumes follow the ample book illustrations by Marc Simont with effective visual results.

The play is adapted with imagination worthy of the Thurber opus and points up Thurber's relation to the "Alice In Wonderland," James Joyce, E. B. White tradition. It should prove a success with audiences anywhere. *Ande.*

By Hex

Lancaster, Pa., Aug. 24.

Howard Blankman presentation of musical comedy in two acts (12 scenes), with music and lyrics by Blankman, book by John Rengier. Additional lyrics by Richard Gehman. Rengier. Directed by Darrell Larsen; choreography, Jan Fogg; settings, Edwin Flesh; lighting, Oliver Smith; costumes, Claire Pringle; orchestrations, Bob Lentz; musical direction, Blankman. At Green Room Theatre, Lancaster, Pa., Aug. 20, '53.

David ..... Jack Tighe
Nancy ..... Betsy Ettinger
Bishop ..... Edgar I. Knapp
Lydia ..... Sherry Faber
Eli ..... Clifford Gordon
Annie ..... Nancy Gibbs
Jonas ..... Paul Harnish
Ed ..... Howard Brubaker
Auctioneer ..... Earl Fink
Bartender ..... Hank Hanish
Jacob ..... Robert Finefrock
1st Boy ..... Gerald Elmer
2nd Boy ..... James Stautter

There's no hex on "By Hex." From its simple romantic opening between lovers, this Amish musical entertains and makes audiences fall for it. John Rengier's book keeps love uppermost but also tussles with the more serious subject of conflict between new and old beliefs of the Amish sect. This seems odd meat for musical fare, yet sincere treatment of religious subject matter gives show a serious quality and dignity for an impressive handling of these much spoofed and maligned sect of Lancaster county agrarians. Author really catches the spirit of the people, although script rewriting and cuts remain necessary. Story gets out of hand in the second act in a bit of fantasy when the bishop is hexed—a piece of business easily rewritten and restaged.

Plot centers around a widowed bishop and his two daughters—elder (Nancy) in love with "fancy" David from Bird-in-Hand, younger (Lydia) in love with Eli, recently returned from South America and hot for marriage. Carefree Amish bachelor Jonas complicates plot when Lydia hexes him to love Nancy. On these incidents author builds plot of conflict between narrowness of Amish confines as represented by bishop and spirit of breaking away into worldliness as represented by Jonas.

Rengier at no time pokes fun at sect, only establishing a genuine, wholesome picture that entertains localities and should catch interest of outlanders by intelligent and always intelligible accounting in lyrics and book of Amish customs, beliefs and faith.

Ed Knapp's bishop is austere but human, a striking figure, giving strength to role and show. Paul Harnish handles Jonas with glee and creates good humor in every move. Sherry Faber as Lydia rocks house as she closes act with "Wonderful Good."

The Blackman score could carry a book of slighter qualities than Rengier provided. His haunting romantic melody of opening scene,

(Continued on page 60)

Legit Bits

Ella **Logan**, doing a week's vaude engagement at the Casino, Toronto, reported she's mulling the possibility of taking out a revival of "Finian's Rainbow," which she originated for seven months on Broadway. But she'd like another original **David Wayne**, now tied up in a picture commitment. Scottish singer would open in Seattle, work up the coast and then make a trans-Canada tour eastward out of Vancouver.

Rubin Rabinovitch, "Pal Joey" flack, into L. A. in advance of the show which closes in Chi tomorrow (Thurs.) . . . **Ronnie Graham**, "New Faces" outcast, motored to New York from Chi when he was sure he was definitely out of the show . . . **Arthur Barkow**, production manager for "New Faces," left Chi to join the **John Murray Anderson** show in same post; **Mort Halperin** succeeds him in "Faces" . . . Producer **Leonard Sillman** announced intent to open "Mrs. Patterson," **Eartha Kitt** starrer, in Chi next season . . . **Tom Neal** and **Barbara Payton** slated to bring "Postman Always Rings Twice" to Selwyn Theatre, Chi, in October after a brief run in Detroit. **Maurice Turet** is pressagenting the show, and **Dave Rosen** is company manager.

Original works by the Elinor Morgenthau New Dramatists Workshop will be presented this year at the American Academy, N. Y.

An ATPAM house manager will be utilized by the RKO Palace, N. Y., when it resumes a two-a-day vaude policy. Decision followed almost two years of negotiations and marks the first time in union's history that it has had jurisdiction over a chain house . . . **William B. Friedlander**, vet director-producer, has partnered with **Gene Davis**, industrial publicist, to present the **Albert Bannister-Brian J. Byrne-Frank B. Cook** play, "The Naked Truth," previously tagged "Southern Exposure" and originally tried out at Nuangola, Pa., in 1949 under the title, "Tails You Win."

Cast of "The World of Sholom Aleichem," headed by **Morris Carnovsky, Howard Da Silva** and **Ruby Dee**, recorded a half-hour adaptation of the **Arnold Perl** play, which is scheduled for a seven-week return engagement at the Barbizon-Plaza Theatre, N. Y., beginning Sept. 11. Record was made by Rachel Productions, org presenting the play . . . **Morry Efron** replaces **Dave Rosen** as company manager of "Maid in the Ozarks" in Chi . . . **Ted Goldsmith** will flack for the touring company of "The Children's Hour" . . . Cast of "Wonderful Town" will take a sightseeing tour around Manhattan Island tomorrow (Thurs.) as guests of the Circle Line Sightseeing Yachts . . . **Bonnie Bartlett** is currently playing a split week between the John Drew Memorial Theatre, East Hampton, L. I., and the Westhampton (L. I.) Playhouse in "Ladies in Retirement" . . . Junior Apprentice Workshop of the White Barn Theatre, Westport, Conn., with an enrollment of 45 students ranging in age from seven to 14, will present "The Pied Piper of Hamelin" Friday (28) eve and Saturday (29) afternoon . . . Coast to coast tour for "An Evening With Beatrice Lillie" will commence in Boston Sept. 14. **Reginald Gardiner**, who shared the spotlight with **Miss Lillie** during the N. Y. run, will resume on tour with her.

Michael Higgins back in N. Y. after eight weeks with Theatre-on-the-Green, Wellesley College, Mass. . . . Legit p.a. **Robert Hector** new press head for Consolidated Concerts & Artists (Charles Green) . . . **Douglas Rutherford** and wife, **Johanna Douglas**, who joined the Myrtle Beach, S. C., barn setup this summer for three weeks, and stayed two extra semesters at management's request, weren't dropped, as erratumed. They finished their Equity contract and returned to N. Y. for other commitments.

Ben Boyar's son, **Jerry**, goes into the Army today (Wed.) . . . **Stuart Edwin** has been signed by **Charles Vonaway** and **Ray Leicht** to direct the **George Marion, Jr.-Harry Revel** musical, "Packaged in Paris," skedded to go into rehearsal in October . . . **Howard Newman**, recently returned to N.Y. from his usual summer stint as flack for the Pittsburgh Civic Light Opera, will pinch hit for **Bernard Simon** as p.a. on "The Fifth Season," while latter vacations at his country home in Bantam, Conn., from Aug. 31 through Labor Day . . . **Chester Morris** and **Wynne Gibson** will appear in the tryout of **Gant Gaither's** new play, "The Long Street" at the Sea Cliff (L.I.) Playhouse next week.

The 12th couple of the "Night in Venice" company will be married Sunday (30) when **Richard Towers** and **Cathryn Camon** wed. Towers is stage manager of the spectacle, and Miss Damon is a dancer. Towers is the son of the owner of the Supreme Ticket Agency in N.Y.

Actor-director **Joseph Buloff** back from a six-month tour of Europe. He was also a guest star at the Habima Theatre in Tel Aviv, Israel, and directed that group in a series of Hebrew-speaking plays. . . . **Clifford Hayman** and **Herbert Berger** bought rights to **Victor Wolfson's** latest play, "Love Story," which they intend to produce this fall.

Miriam Goldina, former Habimah actress, will teach at the new Circle in the Square Workshop, N. Y., this fall . . . **Diana Herbert**, daughter of playwright **F. Hugh Herbert**, joined the cast of "Wonderful Town" Monday (24) at the Winter Garden, N. Y., replacing **Michele Burke**, who left for an important spot on the **Kate Smith** TV show . . . **Victor Francen** arrived in N. Y. Sunday (23) from the Coast to start rehearsals with **Margaret Webster** Monday (24) for "The Strong Are Lonely," which **Walter P. Chrysler, Jr.**, will present at the Broadhurst, N. Y., Sept. 29.

Green Set Fall Tour For American Savoyards

Monmouth, Me., Aug. 25.

The American Savoyards are now in their ninth week of an 11-week season at the Festival Theatre in Monmouth, Maine. This marks the first time any Gilbert & Sullivan company has managed a full summer season of repertory in America. With a possible gross of $5,100 weekly the company has averaged $4,600, playing at a $2.40 top.

Company is booked for a fall tour under the auspices of Charles E. Green's Consolidated Concerts. Engagements include a week at the National Theatre in Washington, booked by Patrick Hayes, and a stand at the Philadelphia Academy of Music.

'Bloomer Girl' $8,950 In 4-Day Fort Wayne Run

Fort Wayne, Ind., Aug. 25.

For the second time this season, a production of the Fort Wayne Light Opera Festival was held over for an added Monday night performance, when "Bloomer Girl" had near-capacity houses for its regularly-scheduled three-day run, Aug. 14-16, in the Franke Park Outdoor Theatre, Fort Wayne. Cold weather for the added show held attendance down, but the four-day take was $8,950, with 6,300 attending. The show starred two Broadway actors, Ronald Rogers and Jeanne Beauvais, with George Arthur, of Cleveland, in the major supporting role.

'Carnival' 28½G, Frisco

San Francisco, Aug. 25.

In spite of vast rewriting and numerous changes, "Carnival in Flanders" continues to slip. With Paula Stone, Preston Sturges and Helen Tamiris in town, cast is undergoing daily rehearsals to handle new material.

Estimate For Last Week

Carnival in Flanders, Curran (3d wk) (M-$4.80; 1,775) Dolores Gray, John Raitt. About $28,500. Previous week, $29,000.

Current Road Shows

(Aug. 24-Sept. 5)

Anna Russell's Little Show (Anna Russell) (tryout)—Shubert, New Haven (26-30) (premiere).

Carnival in Flanders (Dolores Gray, John Raitt) (tryout)—Curran, S. F. (24-29); (Reviewed in VARIETY, June 10, '53).

Good Nite, Ladies—Metropolitan, Seattle (24-5).

Guys and Dolls (2d Co.)—Texas, San Antonio (24-29); College Aud., Corpus Christi, (31-2); City Aud., Galveston (4-5).

Kismet (Alfred Drake) (tryout)—Philharmonic Aud., L. A. (24-29). (Reviewed in VARIETY last week).

Maid in the Ozarks—Lyceum, Mpls. (24-5).

New Faces—Great Northern, Chi (24-5).

Pal Joey (Harold Lang)—Shubert, Chi (24-26); Greek, L. A. (31-5).

South Pacific (Jeanne Bal, Webb Tilton)—Royal Alexandra, Toronto (24-5).

Take A Giant Step — Forrest, Phila. (31-5).

Time of the Cuckoo (Shirley Booth)—Opera House, Central City, Col. (24-29); Labero, Santa Barbara, Cal. (3-5).

'Blossom' Fat $65,000 For Kaycee Stanza

Kansas City, Aug. 25.

"Blossom Time," the ninth production of the Starlight Theatre season, wound up its week's run Sunday night (23) with a fat $65,000, topping staff expectations considerably. Walter Cassel, Donald Clarke, Lillian Murphy, Helena Bliss, Marc Platt and Gertrude Tyven headed the cast. Season attendance record of 48,000 was set.

Season's finale is "Annie Get Your Gun," which opened yesterday (Mon.) for a two-week run, in contrast to other nine shows, which had one week each. Janis Paige is in from the Coast with this one, with cast including Gil Johnson, Rudy Tone, Wilhain Shriner, Mary Ann Miles, Joseph Macaulay, George Church, Walter Donahue, William O'Neal and Ruth Gillette.

'Joey' $25,560, 'Maid' 9½G, Chi

Chicago, Aug. 25.

Latecomers and pleasant weather stirred sudden activity at all three legiters, as two shows gave their last weekend performances here. "Maid in Ozarks," a twofer play, wound up its 16th week at the Selwyn well in the black last Saturday (22), and "Pal Joey" closes at the Shubert tomorrow (Thurs.) to open the Greek Theatre, L.A., next week.

Sole remaining show, "New Faces," which has not yet set a closing date, is selling tickets to Oct. 3 and may hold Chi until the next musical, "Wonderful Town," opens in October. It's the only legit fare in the Loop until "Seven Year Itch" takes over the Erlanger on Sept. 21.

Estimates for Last Week

Maid in the Ozarks, Selwyn (16th wk) ($4.20; 1,000). Twofer play closed Saturday (22) with $9,500.

New Faces, Great Northern (17th wk) ($5; 1,600). Okay $27,100.

Pal Joey, Shubert ($5; 2,100) (13th wk) (Harold Lang). Up to $25,560; closes tomorrow (Thurs.).

'BLONDES' WINDS L'VILLE SEASON WITH FINE 35G

Louisville, Aug. 25.

Louisville Amphitheatre's 1953 summer season came to a bang-up close Sunday (23) with a $35,000 gross from the final week's performance of "Gentlemen Prefer Blondes." Starring Kyle MacDonnell, piece had a strong cast, standouts being Betty O'Neil, in a companion role to Miss MacDonnell, Melton Moore, Jack Nagle, Florence Dunlap, Nat Burns, Paul Best, Marion Weeks and Mike London. Anita Alvarez, specialty dancer, garnered terrific reviews for her work solo, and with partner Dick Smart.

Denis Du-For was in charge of production for all shows, aided by a staff consisting of Edward Clarke Lilley, who staged; Edward Hunt, musical and choral director; Rollo Wayne, scenic designer, and William Holbrook, choreographer. Management reports that final accounting on the season will show that the 1953 series of musicals will come out quite generously in the black. New season is assured on basis of the excellent showing at the wickets this summer.

'Brigadoon' Sets Record With $27,800 in Toronto

Toronto, Aug. 25.

With fine weather and rave reviews, "Brigadoon" grossed a smash $27,800 to set an alltime record for the Brill-Kamsler theatre-in-the-round, Melody Fair setup at the Canadian National Exhibition, with the 1,800-seater sealed at $3.40 top. Some 300 were turned away nightly from opening onward, with 1,090 standees paying a minimum $1.50 on the week.

New "Brigadoon" house record surpassed that set last week by Irra Petina in "Song of Norway," with $24,850. Both "Brigadoon" and "Norway" were staged by Bertram Yarborough, with Arthur Lief conducting orch. "Brigadoon" here costarred Andrew Gainey, Virginia Oswald and Robert Smith, latter of the original Broadway company; featured Jon Crain and Sherry O'Neil, with Bettina Rosay and Duncan Noble as principal dancers.

Current is Virginia MacWatters, Metropolitan Opera star, with Ted Scott, in "Mlle. Modiste."

B'way Spurts, With Gains Up to 6½G; 'Juliet' Top Grosser With $56,300, 'King and I' $41,100, 'Wish' $34,350

Broadway, moving out of the summer slump for the past couple of weeks, jumped forward again last week, with all shows but the sellouts registering increased takes. Spurts, except for "The Fifth Season," ranged from about $2,000 to over $6,500. Garnering clean statements were "Can-Can," "The Seven Year Itch" and "Wonderful Town."

Overall take neared $30,500. "The King and I" took the biggest jump, registering almost $6,500 more than the previous week. Runnerup was "Me and Juliet," with a little more than $5,000 over the previous stanza, but with a $56,300 take that made it top grosser of the week.

"Guys and Dolls" returned to the 46th Street Monday (24) after an eight-week run in Washington. "Oklahoma" comes in for a five-week stand at the City Center Monday (31). "Hazel Flagg" resumes at the Hellinger Tuesday (1).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetic designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net, i.e., exclusive of tax.

Can-Can, Shubert (16th wk) (MC-$7.20; 1,361; $50,160). Held at $50,900.

Dial M For Murder, Plymouth (43d wk) (D-$4.80; 1,062; $29,815) (Maurice Evans). Almost $22,000 (previous week, $18,800).

Fifth Season, Cort (31st wk) (C-$4.80; 1,056; $25,277) (Menasha Skulnik, Richard Whorf). Nearing $22,900 (previous week, $22,700).

King and I, St. James (126th wk) (MD-$7.20; 1,571; $51,717) (Yul Brynner). Under $41,100 (previous week, $34,650).

Me and Juliet, Majestic (13th wk) (MC-$7.20; 1,510; $56,000). Over $56,300 (previous week, $51,250).

My 3 Angels, Morosco (24th wk) (C-$4.80; 935; $24,252). Under $16,400 (previous week, $13,000).

Picnic, Music Box (26th wk) (CD-$6-$4.80; 997; $27,534). Touching $26,250 (previous week, $23,860).

Porgy and Bess, Ziegfeld (24th wk) (O-$6; 1,628; $48,244). Nearly $20,950 (previous week, $18,400).

Seven Year Itch, Fulton (40th wk) (C-$6-$4.80; 1,063; $24,400) (Tom Ewell). Up to $24,600 (previous week, $24,400).

South Pacific, Broadway (222nd wk) (MC-$6-$4.80; 1,900; $44,000) (Martha Wright, George Britton). Almost $31,600 (previous week, $29,700).

Wish You Were Here, Imperial (61st wk) (MC-$7.20; 1,400; $52,080). Over $34,350 (previous week, $29,200).

Wonderful Town, Winter Garden (26th wk) (MC-$7.20; 1,510; $54,173) (Rosalind Russell). Just under $55,200 (previous week, $55,200).

'Kismet' Fine $47,300, 'Roberts' $5,800, L.A.

Los Angeles, Aug. 25.

With a comedy, a musical and an opera as the lures, local live theatre business was good last week. Same trio of attractions continue this frame.

Estimates for Last Week

Kismet, Philharmonic Aud (1st wk) ($4.80; 2,670) World premiere of a new musical drew rave notices and got off to a fine $47,300 start.

La Boheme, Greek Theatre (1st wk) ($3.50; 4,460) Fine $22,200 on four performances last week. Three performances this frame round out run at the al fresco house.

Mister Roberts, Las Palmas (9th wk) ($3.60; 400) Another good $5,800.

'Pacific' $36,350 In Detroit Fade

Detroit, Aug. 25.

"South Pacific" wound up its 14-week stay at the 2,050-seat Shubert, in which all attendance and gross records were broken, with $36,350. Ticket top was $4.80. During engagement Janet Blair and Jeanne Ball shared femme lead, opposite Webb Tilton.

Legit now takes a hiatus, returning Sept. 7 when Eddie Bracken opens at the 1,452-seat Cass in "Seven Year Itch." Fall opening of Shubert is not set yet.

'WAGON' GOOD $34,600 FOR 1ST DALLAS WEEK

Dallas, Aug. 25.

State Fair Musicals, winding its 12th season next Sunday (30) with current sixth production, "Paint Your Wagon," showed a good $34,600 for the first seven performances of "Wagon" through Sunday matinee (23). Piece has Kent Smith, Donald Richards, Christine Mathews, Holly Harris, Maria Karnilova, Marc Breaux and Bob Williams & Red Dust topping the cast.

While the closing Musicals' season may show up in the black, it will fall below last year's record-breaking $499,300 gross. First five fortnightly stagings this season grossed $356,700 — "Brigadoon," $62,500; "Best Foot Forward," $75,500; "Kiss Me Kate," $75,200; "Girl Crazy," $74,300 and "The New Moon," $69,200.

Pitt Light Opera Winds Up With $55,200 'Waltz'

Pittsburgh, Aug. 25.

Pittsburgh Civic Light Opera Assn. wound up its eighth season last week with a $55,200 for six performances of Johann Strauss' "The Great Waltz." Brenda Lewis, Lawrence Brooks and Lois Hunt were starred in the opera, presented for the third time in Pitt Stadium history.

Though receipts for the week were best in two years, 10-week season finished about 10% behind last year.

'Shoes' So-So $16,250, D.C.; 'Happiest' 5½G, Olney

Washington, Aug. 25.

Second and final week of "High Button Shoes" brought a so-so $16,250 through the wickets at the Carter Barron Amphitheatre here last week. Washington Music Festival, the operation headed by Constance Bennett, went into its final fortnight last night (24) with "Carousel" as the attraction.

Olney (Md.) Theatre stepped up the take to $5,500 for the second week of "Happiest Days of Your Life" at the strawhatter, half-way between here and Baltimore.

Tomorrow night (Wed.) the Players, Inc., company at Olney preems "Red Sky at Morning," which is shooting for a Broadway production within the next few months. "Sky" calls for an unusually large cast for a strawhatter.

'DOLLS' $27,500 IN SEVEN AT EL PASO, PHOENIX

El Paso, Aug. 25.

"Guys and Dolls," playing a split week between the Paramount, Phoenix, and the Liberty here, took in about $27,500 in seven performances last week. Musical grossed around $15,000 in four performances at the Paramount from Monday-Wednesday (17-19). Show moved to the Liberty Thursday (20), giving three performances through Saturday (22). Gross for the stand here was approximately $12,500.

Musical is current at the Texas, San Antonio.

'Dolls' Winds 8-Week D.C. Run With Fine $36,100

Washington, Aug. 25.

"Guys and Dolls" wound up an eight-week run at the National Theatre with nearly $306,000 in the till, an alltime record for a show in Washington. Final week's take was $36,100.

"Guys" marked one of the few extended runs in D. C. legit history and its only extended summer stand. Washington reviewers have hailed the situation as the pattern of things to come in future summers.

National has gone dark for three weeks and then reopens for the fall season Sept. 14 with Deborah Kerr in "Tea and Sympathy."

R & H's Alltime Mark

Continued from page 1

pellitteri has declared "Rodgers & Hammerstein Week" next week.

For the annals, however, Gordon's quartet of hits during the season of 1933-34 were "Her Master's Voice," by Clare Kummer, with Roland Young; "Roberta," by Otto Harbach and Jerome Kern, with Bob Hope, Sydney Greenstreet, Fred MacMurray (who was only playing trombone in the California Ramblers band), Tamara, Lyda Roberti and Fay Templeton; "The Shining Hour," by Keith Winter, with Gladys Cooper, Raymond Massey and Adrienne Allen; and "Dodsworth," by Sydney Howard, with Walter Huston and Fay Bainter.

Last season when the Rodgers & (Lorenz) Hart revival, "Pal Joey," was current, Richard Rodgers was represented by three shows on 44th St., including "King and I" and "South Pacific."

Most Prolific

Perhaps the most prolific, notable career in American musical comedy has been that of Harbach, who thought nothing of collecting royalties from three and four boxoffices on Broadway in one and the same season. For example, by the time the New Year's Eve 1923 premiere of Eddie Cantor's "Kid Boots" achieved its second year in '24, Harbach had "Rose Marie" in its 18th week and he had just opened "Betty Lee" on Xmas Day, 1924. (This was an era when Xmas and New Year's Eve openings were not the bogeys of now). "Kid Boots" was a Ziegfeld production starring Cantor, with Mary Eaton featured; book by William Anthony McGuire and Harbach, and songs by Harry Tierney and Joe McCarthy. "Rose Marie" was produced by Arthur Hammerstein with book by Harbach and Oscar Hammerstein 2d; score by Herbert Stothart and Rudolf Friml, and the not as distinguished for destiny "Betty Lee" was a Rufus LeMaire production, libretto by Harbach, collaborating with Irving Caesar on the lyrics, score by Louis A. Hirsch and Con Conrad, based on the Paul Armstrong-Rex Beach play, "Going Some," with Hal Skelly and Jack Kearns topping the cast.

The following season Harbach had four shows concurrent, all pretty good, judging by "Rose Marie" in its 57th week, as "Sunny" and "No, No, Nanette" were just hitting their strides. "Sunny" was a Charles B. Dillingham production, book and lyrics by Harbach and Hammerstein 2d, music by Jerome Kern, starring Marilyn Miller with Jack Donahue, Clifton Webb and Cliff (Ukulele Ike) Edwards. H. H. Frazee presented "Nanette," this time a Harbach-Frank Mandel book; lyrics by Harbach-Irving Caesar; music by Vincent Youmans, with Louise Groody and Charles Winninger topping the cast.

And as "Sunny" and "Nanette" went into their 34th and 35th weeks on Broadway, Harbach concurrently had "Song of the Flame" (in its 18th week) at the time that "Kitty's Kisses" opened. "Flame" was Arthur Hammerstein's production, book by Harbach and Hammerstein 2d, music by Herbert Stothart and George Gershwin, with Tessa Kosta featured; and "Kitty's Kisses," a William A. Brady production, had its book authored by Philip Bartholmae and Harbach; songs by Gus Kahn and Con Conrad; with John Boles and Dorothy Dilley featured.

And by the time "Sunny" was in its 64th and final week in December, 1926, Harbach had "Criss-Cross," "The Wild Rose" and "Desert Song" concurrent, again a quadruple threat. Schwab & Mandel produced "Desert Song" with a Sigmund Romberg score and Harbach-Frank Mandel libretto, featuring Vivienne Segal, Eddie Buzzell, Robert Halliday and Pearl Regay. "Wild Rose" was Arthur Hammerstein's production, with Harbach-Hammerstein 2d supplying the libretto, Rudolf Friml the music; and featuring Willie Collier, Desiree Ellinger and Joseph Santley. Dillingham starred Fred Stone, with daughter Dorothy Stone featured, in "Criss-Cross," again a Harbach book in collaboration with Anne Caldwell; with music by Jerome Kern. (Incidentally, that Oscar Hammerstein 2d got around pretty well in those days, too.)

Then came that memorable ad in VARIETY's 1944 edition telling show biz, "I've done it before and I can do it again!" Hammerstein 2d had just clicked with "Oklahoma" but, instead of listing that or any of his previous successes, he reprised his most recent and bitterly memorable flops, such as "Very Warm For May" (seven weeks); "Ball at the Savoy" (five weeks), "Sunny River" (six weeks), "Three Sisters" (six weeks) and "Free For All" (three weeks).

In contrast, "Oklahoma" is in its 11th year as a going business on and off Broadway several times and with several companies, and the statistics on "Carousel," "South Pacific," "King and I" and the newest, "Me and Juliet," don't warrant much reprise for impact.

In the heyday of Florenz Ziegfeld, Jr., he had three smash musicals concurrent—"Rio Rita," "Show Boat" and "3 Musketeers."

NBC's TV Specs

Continued from page 1

"Hall of Fame" drama series starting next month. For the Shakespeare occasion, however, the sponsor will expand the time period, as it did with "Hamlet."

Second "spectacular" already booked in by the network envisions Mary Martin and Ezio Pinza in an elaborate musical production. It's been set for Dec. 6, with Parker Pen sponsoring as its major advertising push in introducing a new pen. It's reported that Richard Rodgers and Oscar Hammerstein 2d may be identified with the show, with a Martin-Pinza reprise of their top tunes as one of the show's highlights. It's understood, too, that the network may approach Leland Hayward, now under contract to NBC, to produce the program, which will go into the 4:30 to 6 p. m. period. Hallmark will relinquish its 5 to 6 "Hall of Fame" time to Parker Pen, with the latter also buying the preceding half-hour.

Legit Flacks

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production by Peter Glenn, while Armstrong has also turned playwright with "See You Tomorrow," which was tried out recently at the Putnam County Playhouse, Mahopac, N. Y. Cantor debuted as a general manager this summer with the "Arms and the Man" strawhat package, starring Marlon Brando.

Anthony B. Farrell is also mulling Armstrong's "The Years Between" as a vehicle this season for Charles Coburn.

Doll is currently handling press for "Porgy and Bess" and the Lambertville (N. J.) Music Circus, handling national publicity only on the latter. Ross is flacking for "My Three Angels" and Miss Phillips is with Michel Mok, handling Rodgers & Hammerstein productions. Armstrong exited as pressagent for the Falmouth Playhouse, Coonamessett, Mass., a few weeks ago to devote his time to tryout of his play.

Cantor is currently with the Morton Gottlieb and Albert Selden office. Gottlieb and Selden, incidentally, produced the Brando package. Kaufman isn't handling any shows at present.

Canada Nat'l Ballet Sets 1st U.S. Tour in UBO Houses

Toronto, Aug. 25.

National Ballet of Canada, which made its U.S. debut at the Jacob's Pillow Festival, Lee, Mass., the week of Aug. 4, has been set for its first American tour, in a series of appearances in commercial legit houses this winter. Tour, beginning in Buffalo in February, will also include Detroit, Milwaukee, Minneapolis, Spokane and Seattle, and run for 2½ to three weeks, all in UBO houses.

Troupe, founded and directed by Celia Franca, its chief dancer, is in its third season. Walter Homberger, Toronto concert impresario, is its general manager.

Canada's only other professional company, the Winnipeg Ballet, is also making its U.S. debut with a western tour this season, under banner of Columbia Artists Mgt.

Hurok Back From Talent Hunt; U.S. Premieres Set

Concert manager Sol Hurok flew in to N. Y. from London Friday (21), following a two-month European visit, which combined a talent hunt with a vacation.

While abroad, Hurok signed Nora Kovats and Istvan Rab, Hungarian dancers who recently escaped from behind Iron Curtain. They are due here in October. Arrangements were also concluded for this season's initial American tour of the Vienna String Symphony, beginning in January.

Future B'way Openings

Hazel Flagg (reopening), Hellinger, Sept. 1.
Anna Russell's Little Show, Vanderbilt, Sept. 7.
Carnival in Flanders, Century, Sept. 8.
Red Rainbow, Royale, Sept. 14.
Pin to See the Peep Show, Playhouse, Sept. 17.
Take a Giant Step, Lyceum, Sept. 24.
Strong Are Lonely, Broadhurst, Sept. 29.
Tea and Sympathy, Barrymore, Sept. 30.
Daphne, unspecified theatre, Sept. 30.
Three Stories High, unspecified theatre, Oct. 1.
Paradise Question, Henry Miller, Oct. 8.
Ladies of the Corridor, unspecified theatre, Oct. 12.
Late Love, 48th St., Oct. 13.
Little Hut, Coronet, week of Oct. 12.
Teahouse of the August Moon, Martin Beck, Oct. 15.
Magic Couch, unspecified theatre, week of Oct. 19.
To Charlie, with Love, unspecified theatre, week of Oct. 19.
Gently Does It, Playhouse, Nov 2.
Sherlock Holmes, unspecified theatre, week of Oct. 26.
Sabrina Fair, National, Oct. 27.
Girl Can Tell, unspecified theathe, Oct. 29.
Kind Sir, Alvin, Nov. 4.
Solid Gold Cadillac, Belasco Nov. 5.
All Summer Long, unspecified theatre, week of Nov. 9.
Escapade, 48th St., Nov. 12.
Black Candle, unspecified theatre, week of Nov. 23.
John Murray Anderson's Almanac, unspecified theatre, late November.

A REPLY TO 'REVOLT OF THE BROADWAY ANGELS'

by

ARTHUR SCHWARTZ

President of the League of New York Theatres

The lead article on Page One of last week's VARIETY, entitled "Revolt of the Broadway Angels," was a most sweepingly, inaccurate and damaging indictment of the producing fraternity. It calls for a reply.

Not only was the story unfair in it's over-all implication that producers play with loaded dice against backers, but item after item of so-called complaints by investors contained errors of fact and inference which are surprising in a journal devoted to accuracy.

Shall we begin at the beginning? The sub-headline read: "Sour on Legit's Sharp Angles." This was a clear accusation that the great majority of producers, perhaps all of them, are guilty of sharpness. Now no one would venture to deny the possibility of an occasional shoe-stringer of questionable ethics in our business. Anybody can be a producer by saying he's a producer. There are no rules of admission.

If there are shysters among lawyers, and quacks among medicos in spite of strict laws governing admission to those professions, how then can we prevent a theatrical shyster here and there from hanging up his shingle?

But the phrase "Legit's Sharp Angles" takes in all of us, and there is nothing in the whole story acknowledging the obvious integrity of Leland Hayward, Rodgers & Hammerstein, The Theatre Guild, The Playwrights' Company, Joshua Logan, Kermit Bloomgarden, John C. Wilson, Irene Selznick, Aldrich & Myers, Feuer & Martin, Alfred de Liagre, Jr., Max Gordon, Lindsay & Crouse, Herman Shumlin, Robert Whitehead, Harald Bromley, George Abbott, Guthrie McClintic, Gilbert Miller, Cheryl Crawford—a list of responsible citizens as incomplete as it is unalphabetical.

So much for the general statements and implications of "Revolt." Answering now its specific conclusions:

POINT I. Why do people invest in the theatre? As we producers see it, for only one reason—they would like to make a little money. There isn't any room for sentiment in a backer's pocketbook. The blondes preferred by stagedoor gentlemen in the '20s are an obsolete lot, and so are the gentlemen. These days showgirls have to show talent.

But the article under discussion stated that "few people invest in legit anymore with the serious intention of making a substantial profit, but rather for sentimental or friendship reasons."

This is nonsense. Practically none of the producers I have named could raise enough money for a show on the basis of sentiment to pay for taxis during rehearsals. No, the only kind of friendship that counts with capitalists in any business is friendship for reputations. Investors follow the imperative of Al Smith. They "look at the record."

What was the record last year? Investors received a profit on 41% of all shows produced. This is the highest percentage of hits in a long time, and it would seem, therefore, that VARIETY'S prediction of tighter money next season is not going to be realized.

POINT II. "Fairly common gripe is that in many instances the investor is the last one considered in decisions regarding productions." VARIETY should know that this is by mutual agreement in practically every partnership contract affecting play production. And a healthy thing, too. Whose judgment about script, casting, direction, costumes, sets, booking, is likely to be sounder—the producer's or the investor's? VARIETY does know that the smallest number of investors in a show these days is about 20, and the largest nearly 100. Should the producer hold a mass meeting every time he wants to make a decision?

POINT III. VARIETY's story, in listing the weekly expenses paid during the run of a show to the authors, actors, theatre owners and others "with the backers winding up with a hefty loss" includes in the list the producer's office expenses. VARIETY has chosen to put quotes around office expenses. I do not know of any office expense charged by a producer of a straight play above $250 weekly, or of a musical above $350 weekly. A fraudulent producer would have a hard time putting away enough to cover restaurant tips after paying his rent, secretarial service, telephone, telegraph, office supplies and messenger service. It could be argued that a producer has to have an office anyway if he wants to be in business, and therefore should pay his own expenses. The answer, which has led to the accepted practice today, is that once the show is in production and later actually playing, the producer is daily and actively supervising the property not of his own, but of a partnership, whose unpaid representative he is.

POINT IV. "Most backers are all too familiar with the long-prevalent gossip about theatre graft and are inclined to take it for granted that there are hidden scrapings not only for the producer but also for the managers and others involved with shows." Of all the accusations in the VARIETY piece, this one is the most damaging and the least true. Except for the fly-by-nighter, an almost extinct species, the producer in today's theatre is far above any such shenanigans. The most outrageous graft I ever head of accepted by producers was a couple of weekly bottles of liquor or perfume or D.D.T. volunteered by a happy manufacturer whose name was in the author's script.

POINT V. In citing a particular "flagrant" managerial "abuse," VARIETY reports that the producer "borrowed or took advances from the funds." This man is obviously as dishonest as he is non-typical, and the investors should see their lawyers.

POINT VI. "Backers cite numerous examples of shows continuing on Broadway runs and sometimes going on long tours long after there's any reasonable prospect of profitable operation . . . Backers believe that in such cases the producer (or in some instances the general manager, if he has undue influence) must get a concealed payoff." Here once more the charge is against the occasional crook, not the great body of reputable producers. But VARIETY makes no distinction. To assert that the concealed payoff consists of a "strategic advantage, such as maintaining an 'in' with the author and thus obtaining first call on the latter's next script," or that "the producer might want to keep the show running simply as a front for psychological window-dressing while raising finances for another producer" (this I don't get), or for "the promotion of a film sale from which the producer would get half of the show's 40% share (but if the deal were not to go through, the backers would have to stand the operating loss for the unnessary weeks played") to report these charges and imply they are representative is specious and harmful to the theatre. If these practices exist, they would be frowned on by 99 and 44/100% of all the firms now operating.

POINT VII. "Many backers feel that accountants' statements they receive are not sufficiently explicit, occasionally slanted, sometimes too infrequent and often tardy. Most common complaint in this connection is that such reports are not detailed enough sometimes perhaps by intention." Several years ago, the Committee of Theatrical Producers, a small group of prominent firms, worked out a standard form of accountants' statements, and circulated it among all the producers in the field. It is now being used by practically everybody.

POINT VIII. "According to informed observers, there may be occasional or minor sources of income pocketed by the management and not even reported in the statement. That would include any possible share in 'ice,' the payoff from scalpers."

Not only does this practice constitute a breach of contract between any such shady producer and his authors and backers, but it is also of interest to the Internal Revenue Department. Can it be imagined that The Theatre Guild or Leland Hayward, for example, have safe deposit boxes somewhere, filled with tainted $100 bills? Or that Herman Bernstein of Victor Samrock, both of them general managers often seen walking around Broadway without handcuffs, have concealed Cadillacs or Jaguars in the garages of their country estates?

The League of New York Theatres, in collaboration with the Ticket Code Authority, has some pretty strict rules aimed at eliminating the evil of "ice" in any form. While everyone in the business knows that it exists in certain quarters (only because smash shows attract black-market patrons), we also know that the traps get tighter every year and the rats are on the run.

POINT IX. "Investors also object to the new practice of producers taking a salary (in the form of a percentage off the top or a flat amount for 'managerial services'." This new practice, by no means widespread, is justified by the producers utilizing it, on the ground that the cost of production and operation in modern times leaves even the fellow with a smash hit waiting for income anywhere from 20 to 40 weeks, and those with lesser attractions for even longer. In the old days, a one-set hit play could pay off in three weeks, a musical in 8 or 10. But the important question is: Who is twisting the wrist of any backer who disapproves of this charge, forcing him to put his money in?

It is hoped that these replies cover the principal charged reported in VARIETY.

On the affirmative, constructive side, what is being done to protect the investor along with every worker in the theatre? A great deal, I think.

With increasing intensity, the League of New York Theatres has pursued a program designed to stimulate production, bring more people to shows more often, and safeguard the interests of the entire industry. Its auxiliary body, the Council of the Living Theatre, has raised and expended enormous funds in 14 road cities, building subscription seasons already to the point where most touring plays are virtually protected against loss, and producers are now clamoring to have their productions included in our lists. The hope is that in a few more years, a nationwide chain of 25 or 30 cities will be playing a whole season of the best plays from Broadway with original casts.

After years of effort, the League, in collaboration with many civic groups, has effected a change in the theatre-building laws, so that new theatres, economically sound, can be constructed as part of other income-producing buildings.

The League has succeeded in having the city laws amended to provide for bars in theatres, and is at the moment preparing briefs for the State Alcoholic Commission, whose consent must be secured before the bars can be a reality.

The League has been negotiating a new contract with the Dramatists' Guild, under which the producers (and, of course, the investors), would be favored with concessions unheard of before, without placing the playwrights in any unfair position.

The League feels that as a result of its efforts, when the next Congress convenes, there is a very good chance of getting the onerous amusement tax repealed.

These things and others on the fire we think will help the investor and the theatre at large. But there is one thing we know cannot help: inaccurate reporting.

Strawhat Reviews

Continued from page 56

By Hex

"Don't Be Afraid," is tuneful, and "Wonderful Good" and "What is Love", sound like hit material. More serious musical writing has gone into "Only a Man," "Shunned" and the ballet music.

Darrell Larsen, Green Room Club director at Franklin & Marshall College, whipped show into shape and has fashioned a colorful, exhilarating musical. Color and cut of costumes by Claire Pringle are authentic and sets by Ed Flesh excellent. *Clark.*

The Happiest Days of Your Life

Olney, Md., Aug. 12.

Players, Inc., production of comedy in three acts by John Dighton. Features Isobel Elsom, Edward Finnegan, John Dugan, Marion Sittler. Directed by Eugene O'Sullivan; scenery and lighting, James Waring. At Olney (Md.) Theatre, Aug. 12, '53; $3 top.

Dick Tassell	Tom Carlin
Rainbow	J. Robert Dietz
Rupert Billings	John Dugan
Godfrey Pond	Edward Finnegan
Evelyn Whitechurch	Isobel Elsom
Miss Gossage	Marion Sittler
Hopecroft Minor	John O'Leary
Barbara Cahoun	Mary Chesaldine
Joyce Harper	Marilyn Hurley
Rev. Edward Peck	Keith Kirby
Mrs. Peck	Mary Crowley Ford
Elgar Sowter	Tom Mitchell
Mrs. Sowther	Pat Barnett

Players, Inc., has offered a feather-weight in "The Happiest Days Of Your Life" compared to such other of its bills as two Shaw plays, Sheridan's "School For Scandal" and "Fry's "The Lady's Not For Burning." Britisher John Dighton has adapted his successful screenplay of the same title as a run-of-the-mill vehicle the little theatre and high school groups, but the piece is too flimsy for the Olney company. This one is strictly not for the big time.

Though Dighton's plot was lively on film, it becomes broad and contrived on the stage. Situation revolves around Hilary Hall, a school for boys, which is about to be merged with St. Swithin's. Latter is a girl's school and the ensuing action results from the hysterical attempts of the two staffs to keep the children from notifying their parents of their coeducational pleasures.

Without the wide scope of the cameras, Dighton uses only two students to represent the student bodies of the two schools and allows only two teachers and a principal for each. The action is confined to the common room of Hilary Hall and too much action occurs offstage.

Isobel Elsom, known primarily for her work in serious plays, seems miscast as Miss Whitechurch, principal of St. Swithin's. Though she is assured and capable, she seems to lack the comic touch required. Edward Finnegan is competent in the part of Godfrey Pond, headmaster of Hilary Hall.

John Dugan scores as Rupert Billings, a bachelor teacher pursued by the man-hungry St. Swithin's teacher, Miss Gossage, played neatly by Marion Sittler. As a young romantic couple Tom Carlin and Marilyn Hurley are attractive. J. Robert Dietz is capable as a school retainer, but Mary Chesaldine and John O'Leary are weak in the two moppet roles. As two sets of parents, Keith Kirby, Mary Crowley Ford, Tom Hitchell and Pat Barnett suggested the sort of stock company acting from which the Olney group is trying to escape.

Eugene O'Sullivan's direction seems somewhat athletic, but James Waring, of the Catholic U. staff, has delivered an excellent set. *Burn.*

Lake of Fire

Buffalo, Aug. 13.

Lake Shore Playhouse (Lewis T. Fisher) production of drama in two acts by Geneva Harrison. Directed by Richard Casey. Settings by Charles Brandon. At Lake Shore Playhouse, Buffalo, Aug. 13, '53.

Out of the shallows of her radio scrivening, the author of this portentiously-titled opus has conjured up a frenetic brainstorm more fitted for consumption by housewives over the midday airwaves than for the living stage. It is announced as the prize-winning script out of 76 submitted in the sixth annual playwriting contest sponsored by the Playhouse and the Western New York branch of the League of American Penwomen. What the other 75 must have been like staggers the imagination.

The winner turns out to be a stuffy theatric contrivance with murky psychological overtones, long on conversation and short on dramatic action and stagecraft. To tell the story, the episodic method of the soap opera is employed and the genre and style is almost wholly that of the radio serial. All the familiar daytime suds cliches are present in situation and dialog and most of the characters are out-and-out schizophrenics who are required to explain their own and the story's motivation by devious psychiatric twists and maneuvers.

The story concerns a conscientious smalltown physician who puts the duties of his practice above everything, including his family. His ambitious drudge of a wife craves a concert career for their budding daughter, so to get the wherewithal she goes off with a girl friend and becomes a successful beauty shop operator, thereby neglecting her family. Daughter falls in love with a young doctor of the same impractical type as the father, but the romance is resisted by the mother, who ends up in utter frustration when it turns out the daughter is devoid of talent and intends to marry the young doctor anyhow. Death of the young son of the family by drowning and realization through lengthy discourses that what each is seeking has something in its favor unites the group—in theory, at any rate.

Production is imaginatively staged and surprisingly well acted for a non-professional group.

The cryptic title is the real mystery of the proceedings, as it remains unexplained by any implications of the plot. But, for that matter, so does much of the rest of the contrived goings-on. *Burt.*

DANCERS GET 5.25% PAY HIKE IN NEW AGMA RULE

As result of hike in the cost of living index of 5.25% from May 15, 1951, to June 15, '53, the American Guild of Musical Artists (AGMA) has advised all ballet companies of a like increase in their basic agreements, as of Aug. 13.

New weekly rates for dancers are $87.50 ($47 for rehearsal weeks); stage managers, $158; assistant stage managers, $105. Sustenance (per day) is $8.50; travel pay, $5.75, and overtime (per hour), $1.65.

Peterson Sets Revues For Vallee, Himber, Scheff

Charles Peterson Productions has four shows contemplated for road tours this fall. Ray Middleton, who went out for three months last year in the "Stephen Foster Musicale," is set for another tour in that vehicle, to begin in Pittsburgh Sept. 14.

Revues built around Rudy Vallee, Richard Himber and Fritzi Scheff are also in the works.

Strawhat Tryouts

(THIS WEEK)

Broken Quiet, by William Copeland — Barn Stages, Nantucket, Mass. (24-29).

By Hex, by John Rengier and Howard Blankman — Franklin & Marshall College, Lancaster, Pa. (24-29). (Reviewed in VARIETY this week).

Happiest Days of Your Life, by John Diglton—Southbury (Conn.) Playhouse (25-30). (Reviewed in VARIETY this week).

High Time, revue — Somerset (Mass.) Playhouse (24-29). (Reviewed in VARIETY this week).

Day of Grace, by Alexander Federoff—Westport (Conn.) Country Playhouse (24-29).

Hang Together, by Leonard Lee — Cragsmoor (N. Y.) Playhouse (25-30).

Little Green Isle, by Charles S. Jules, Norman Meranus—Millville (Pa.) Playhouse (26-30).

One Thing After Another, Revue —Lakewood Theatre, Skowhegan, Me. (24-28). (Reviewed in VARIETY, July 1, '53).

Red Sky At Morning, by Joanna Roos, Edward Mabley—Olney (Md.) Summer Theatre (26-30).

Sassy Little Lassie, by John Kenley—Kenley Players, Barnesville, Pa. (24-29).

Solomon Grundy, musical by Mike Stewart, Shelley Mowell — Corning (N. Y.) Summer Theatre (24-29). (Reviewed in VARIETY, Aug. 19, '53).

Starcross Story, by Diana Morgan — Cape Playhouse, Dennis, Mass. (24-29). (Reviewed in VARIETY, Aug. 19, '53).

Strike a Match, by Robert Smith —Famous Artists Country Playhouse, East Rochester, N.Y. (25-30). (Reviewed in VARIETY, Aug. 27, '52).

Sweet Betsy From Pike, by Drian Seitz—Blythewood Hexagon Theatre, Chestertown, N.Y. (25-30).

Thirteen Clocks, Adapted by Frank Lowe and Robert Gallico from James Thurber's fairy tale—Barter Theatre, Abingdon, Va. 28-29). (Reviewed in VARIETY this week).

This We Inherit, by Sydney Greenbie and Marjorie Barstow Greenbie—Open Sky Theatre, Castine, Me. (29).

(Next Week)

Be Quiet, My Love, by Bruce Brighton — Casino Theatre, Newport, R. I. (31-5). (Reviewed in VARIETY Aug. 5, '53).

Debut, by Mary Drayton — Pocono Playhouse, Mountainhome, Pa. (31-5).

Little Green Isle, by Charles S. Jules and Norman Meranus—Millville (Pa.) Playhouse (31-5). (Reviewed in VARIETY this week).

Long Street, by Grant Gaither—Sea Cliff (L. I.) Summer Theatre (31-5).

Paradise Question, by Walter Hart and Richard Maibaum—Lakewood Theatre, Skowhegan, Me. (31-5).

Red Sky at Morning, by Joanna Roos and Edward Mabley—Olney (Md.) Summer Theatre (31-6).

Skin Deep, by Roy Bailey—Ivy Tower Playhouse, Spring Lake, N. J. (31-7).

American Dance Festival

New London, Conn., Aug. 23.

Connecticut College presentation of Sixth American Dance Festival at Palmer Auditorium, New London, Conn., Aug. 20, '53; $3 top.

Jose Limon and Dance Co., with Pauline Koner, Doris Humphrey, artistic director; Julian Stein, musical director; Lucas Hoving, Betty Jones, Ruth Currier, Lavina Nielsen, Crandall Diehl, Charles Czarny, Pauline Lawrence, costume designer; Thomas Skelton, technical director; setting, Jean Rosenthal.

Sophie Maslow and Dance Co., with Jane Dudley, Donald McKayle, Russell Sherman, musical director Ronne Aul, Eve Beck, Charles Czarny, Billie Kirpich, Harvey Lichtenstein, Muriel Manings, Alvin Schulman, Anneliese Widman.

John Butler Dance Co., with Felisa Conde, Glen Tetley, Gardiner Meade, Violet Ortiz, Paul Pena, Rosemary Weekley.

Carrying on its tradition of establishing a permanent summer center for modern dance in America, the annual Festival, now in its sixth year, is gaining in stature and importance in the project originally founded in 1948 by New York U. and Connecticut College. In 1950, after NYU stepped out of the picture, Connecticut College has been handling things solo and the present Festival is a worthy feather in the cap of that institution.

Attendance at this year's Festival Aug. 20-23 was virtual capacity, which meant an approximate 6,000 for the five-performance series. This has been the best boxoffice reaction in the six-year career. Scale hit a $3 top for the first time.

As in previous years, the project played host to a considerable number of premieres, in this instance 10. Offered under extremely favorable conditions for dance expression, project held forth in the tastefully-appointed, efficiently-equipped Palmer Auditorium. *Bone.*

Strawhat Biz Clicks

Continued from page 54

with the same show, following Judith Anderson's two week stint in "Family Portrait."

"Lady in the Dark," opening Sunday (30), wraps up the fourth successful season of the Music Theatre, a non-profit summer operation. Current production is "Kiss Me Kate," with Rose Ingham and David Atkinson.

'Remains' $8,500, Asbury Park

Asbury Park, N. J., Aug. 25.

Jackie Cooper in "Remains to Be Seen" pulled in $8,500 at the 891-seat Savoy Theatre here last week.

Van Heflin in "The Shrike" is current.

Keith Buys Deertrees

Sherwood Keith, who runs the Boothbay (Me.) Playhouse, has purchased the Deertrees Theatre, Harrison, Me., which he will operate along with the Boothbay next season. Keith will continue his policy of showcasing a different New England repertory company each week at both barns next summer. Repertory idea was undertaken by Keith for the first time this season, after having previously operated for years with a resident stock company.

Prior to switching to repertory companies, Keith had been forced to declare bankruptcy because of the silo's steady losses. New move has proved successful, resulting in less expenses and a doubling of audience attendance over last year.

Okay Wellesley Amphi Try

Boston, Aug. 25.

Group 20 wound up its first season of Theatre on the Green productions at the Wellesley (Mass.) College Amphitheatre Sunday (23). Favorable audience reaction prompted group to extend its season an additional week over the seven originally planned. Deviating from the usual summer offerings, operation drew favorable press reaction from Boston critics. Production slate included "The Taming of the Shrew," "Dark of the Moon," "Androcles and the Lion," "As You Like It," "The Rivals," "The Devil's Disciple," "A Midsummer Night's Dream" and "Charley's Aunt."

All-Equity resident company included Michael Higgins, David Fuller, Frederic Warriner and Nancy Wickwire, all of whom have appeared on Broadway. Group's board of directors includes Al Capp, who also is associated with Lee Falk in the operation of the Boston (Mass.) Summer Theatre at the New England Mutual Hall and the County Playhouse, Framingham, Mass.

Best Clinton Season

Clinton, Conn., Aug. 25.

As of the next-to-closing-spot, Lewis Harmon's Clinton Playhouse is enjoying its best season since the onetime operator of the now extinct Chapel Playhouse of Guilford took over the house three years ago.

With only a single bad week to date, strawhatter has hit some gratifying grosses, right up to its $9,200 capacity.

With any kind of favorable break on last two shows (current is "Affairs of State," with Louise Allbritton, and finale is "Country Girl," with Sidney Blackmer), house should show a pleasing net for the season.

Shreveport Season Ends

Joseph B. Gifford, director of the Shreveport (La.) Summer Theatre, which ended its eighth strawhat season Aug. 21, in Gotham with wife, vacationing and seeing the Broadway shows. The Shreveport strawhatter boasts a subscribed audience membership of 3,700 and season just closed included "Gentlemen Prefer Blondes," "Fancy Meeting You Again," and the English comedy, "Tony Draws a Horse."

'Norway' $5,300, Gateway

Atlantic City, Aug. 25.

"Song of Norway," directed by Otto Simetti, with Earl Reddin, Peggy Kinard and Walter Born playing the leads, did $5,300 in the 1,500-seater Gateway Musical Playhouse in nearby Somers Point last week. "Show Boat," directed by Max Fischer, opens tonight (Tues.) with Andrea Blayne, Earl Redding, Leon Stevens, Bettejane Townsend, Clinton Anderson, Carmon Caplinger, Walter Born, Sheila Dowling and Shirley Thayer featured.

"The Winslow Boy," starring Ken Walken at the Quarterdeck Theatre here, grossed $2,900. "The Moon Is Blue," which opened last night (Mon.), will be the final play of the season, featuring Elliott Ebeling and Joyce McCord, with Frank Meottel directing. Max Fischer directed "The Winslow Boy."

'Grundy' $2,500, Rochester

Rochester, N. Y., Aug. 25.

"Solomon Grundy," new Mike Stewart-Shelley Mowell musical, in a two-week preem engagement at the Arena Theatre here, turned out to be the heftiest grosser of the summer season, according to producers Omar Lerman and Dorothy Chernuck.

With all of the Arena's 300 seats scaled at $1.90, the first week pulled in $1,500, or 60% capacity. The final week, which ended Sunday (23), did better than $2,500, or just under 80% capacity.

"Solomon" began a week's run Monday (24) at Corning (N. Y.) Summer Theatre. The Arena summer stretch is now in its final two weeks with "Bell, Book and Candle."

Blythewood Tryout

Chestertown, N. Y., Aug. 25.

"Sweet Betsy From Pike," new play by Dran Seitz, will be presented by Tani and Dran Seitz at their Blythewood Hexagon Theatre here tonight (Tues.).

The play is a folk drama, based upon the old California ballad of the same name.

Legit Followup

New Faces of 1952

(GREAT NORTHERN, CHI)

Chicago, Aug. 24.

Now in its fifth month here, and after 361 Broadway performances, Leonard Sillman's "New Faces of 1952" undergoes a major shakeup as result of Ronnie Graham's banishment, following his untimely walkout two weeks ago. Graham, who had dominated the show by dint of his 10 major roles, is replaced by five other members of the lineup who divide his chores.

Effect is that more people have more to do, and more new faces are seen oftener in the show. But the revue has lost some of the external unity that Graham's constant recurrence had given it and, clearly, some of the central punch. While the flexible comic is not essential to any single skit, as solid replacement testifies, in overall comparison "Faces" has more flash with the Graham personality than without it.

Though he's been one of the dancers all along, gifted Jimmy Russell is virtually a new talent in th show, this being his first crack at a comedy lead. He sticks closely to Graham's delineations. By contrast, more seasoned workers like Paul Lynde and Robert Clary interpret their inheritances in their own respective ways, all to good effect.

Various sessions are handled with authority by Bill Mullikin. George Smiley is wooden as the district attorney in the Lizzie Borden tale. Hardly a new face on the legit scene, Jenny Lou Law succeeded Alice Ghostley here some three months ago and is high calibre in all her nine taxing guises. Faith Burwell, brought fresh from college to fill in for Dinnie Smith two months ago, is ample in the Restoration piece and has a number of bit parts.

Eartha Kitt, June Carroll and Virginia De Luce continue to stir enthusiasm, but the dancers in general still fail to impress beyond adequacy. But show maintains an overall lively pace. *Les.*

Literati

How Can Kinsey Miss?

From the N. Y. Times to Time, from the tabs to the standard size dailies, from Life to the spiciest pictorials, and from Hollywood to London (with pro and con opinion), the new Kinsey book, "Sexual Behavior In The Human Female" got a press penetration like no other published work probably has in history. Carefully guarded against "advance leaks," and with fringe s.a. periodicals suspect of gearing its own concepts of boy-meets-girl to the release date of the new Kinsey treatise, the literati buildup was one of the most extraordinary in memory. Exactly a month before the official Sept. 14 publication date by the Philadelphia medical book house of W. B. Saunders Co., it appears assured that the initial 250,000 print order will be a sellout at $8. The first Kinsey book, "Sexual Behavior In The Human Male," in 1948, caught Saunders completely off base with its initial 5,000 print order at $6.50; it sold 265,000 copies.

The new book's jacket is captioned, "Based on surveys made by the Indiana Institute for Sex Research at Indiana University." Byliners thereon are Dr. Alfred C. Kinsey; Dr. Wardell B. Pomeroy, Claude E. Martin and Dr. Paul H. Gebhard, although actually the work is a staff collaboration, as was the previous work, his colleagues also including Mrs. Cornelia V. Christenson, reference researcher; Mrs. Hedwig G. Lesser, translator; Mrs. Jean M. Brown, librarian; William Dellenback, photographer; Dr. Ritchie Davis, legal research; Miss Eleanor Roehr, secretary, and Mrs. Dorothy Collins, statistical calculator. IBM machines were enlisted to break down the answers of the 5,469 females interviewed.

Film names and gals-in-the-street vox popped pro and con on the new Kinsey findings. Most of the dailies took advantage of the full 5,000 maximum wordage permitted for digest, quote and reprint purposes.

Rinehart's editor-in-chief Ted Amussen, publisher of "A House Is Not A Home," observed, "Kinsey will help sell a lot more of Polly Adler's books."

Deny Priority in Post Vs. WW

Early trial of three libel suits involving Walter Winchell, the N.Y. Post and the Post's editor, James A. Wechsler, was ruled out last week by N.Y. Supreme Court Justice William C. Hecht, Jr., who held that the facts submitted by the Post and Wechsler did not entitle them to any priority.

Trio of actions includes the Post vs. Winchell, Wechsler vs. Winchell, and the latter vs. the Post, Dorothy Schiff (Post publisher) and Wechsler. Suits have their origin, as Justice Hecht puts it, in "journalistic 'brickbats' which plaintiff Wechsler and defendant Winchell have been exchanging for the past year" over their alleged past or present sympathetic interest in communism.

In denying an early trial, Justice Hecht wrote: "Plaintiffs contend that they will suffer irreparable harm if their actions are not speedily tried. The facts submitted are insufficient to support this claim. Wechsler is still the editor of the N.Y. Post and it does not appear that he is in danger of losing this position.

"On the other hand there is no proof that the Post has lost any advertising revenue or suffered a decline in circulation as result of the alleged libels published by Winchell. The court is of the opinion that the interests of justice will not be served by giving these actions a preference over the thousands of cases pending on the Tort Jury Calendar."

N.Y. News Blasts 'Code'

Proposal for a code to govern newspaper reporting of courtroom trials and to eliminate the "law of the jungle" atmosphere surrounding that reporting, offered over the weekend by a committee of the N.Y. County Lawyers Assn., met with an immediate rebuff from at least one N.Y. newspaper.

The Daily News called the proposal the "height of impudence" and called on other newspapers and press associations to "turn the proposal down cold, refuse to have any dealings over any such proposed code and continue to report court proceedings as they do now." The News accused Edwin M. Otterbourg, president of the Association and chief protagonist of the plan, of "suggesting that the papers choke off the full news of trials to which the public is entitled and the full publicity to which accused persons are entitled."

The 12-point code, presented before the National Conference of Bar Presidents at the 75th annual meeting of the American Bar Assn. in Boston, proposes: elimination of opinion in trial stories; refraining from giving factual statements where to do so would "impair public morals"; refusal by attorneys to give interviews in advance of or during a trial stating what they intend to prove or whom they intend to call as witnesses; avoidance of "sensational" headlines; exclusion from stories of evidence excluded by the judge or stricken from the record; non-publication of discreditable facts of a person prior to the commission of the crime for which he is on trial; non-publication of statements that a prisoner has confessed until proof of confession is offered at the trial; the press should not seek out individual jurors to find out how they voted and press should not attempt to influence the judge's sentence.

Paramounteers' Memoirs

With Adolph Zukor's memoirs, "The Public Is Never Wrong" (as told to Dale Armstrong) due soon via Putnam's, Cecil B. DeMille has just closed for his reminiscenses with Prentice-Hall, and Benjamin P. Schulberg, onetime production head of Par, is dittoing in Miami where he is convalescing. Random House, which publishes Budd Schulberg, his son, will publish B. P.'s book. Incidentally, latter, after almost two years of taking it easy because of illness, recently fell and broke a shoulder.

DeMille's autobiog will be keyed for spring of 1956 to tie in with the release of "10 Commandments."

CHATTER

Ernest K. Gann left for Hong Kong to round up material for a novel about the Orient.

Ken Murray writing his second novel, "The Feud at Piney Flat," for publication by Ace Books, Inc

Roy Chanslor's latest novel, "The Trouble With Paradise," will be published by Crown early in 1954.

Martin Abramson teeing off "Today's Woman's" new series of show biz profiles with article on Eddie Fisher.

Harriet Parsons joined Carey Wilson and Maxwell Shane as one of the editors of the Screen Producers Journal.

James B. Wheelwright's first novel, "The Hard Way," tale of dairy farming in Wisconsin, to be published by Little, Brown.

Harold Rosenthal, N. Y. Herald Trib baseball columnist, authored a piece for November Redbook tagged "Watching Sports on TV."

Ruth F. Pomeroy, formerly food editor of Today's Woman, named food and home equipment editor of Redbook mag effective Sept. 15. It's a newly created post.

Henry Schuman has scheduled "The Derwent Story; My First 50 Years in the Theatre in England and America," by Clarence Derwent, for October publication.

Beverly Bush, who wrote the drama on last week's "Grand Central Station" radio program, is the daughter of Omaha World-Herald music critic Martin W. Bush.

Edward Cope, onetime San Antonio VARIETY mugg, has a bylined piece in the Aug. 23 N. Y. Sunday Mirror mag on the theatre situation in Houston: the Playhouse, the Alley Theatre and Theatre, Inc.

Helen Gould, Hollywood freelance, back from a two-month roving European correspondent chore, during which time she did features for the N. Y. Times, Parade mag, Ladies Home Journal, sundry fan mags and DAILY VARIETY.

Navy Commander William J. Lederer Jr., author of "All the Ships at Sea," now public information officer on staff of Admiral Felix Stump, commander-in-chief of the Pacific and Pacific Fleet. It's one of the Navy's major public information billets, with headquarters at Pearl Harbor.

Del Mar

Continued from page 2

furlongs from the track. There's a song about it—"Where the Turf Meets the Surf Down at Old Del Mar." Johnny Burke and Jimmy Monaco scribbled the tune, which became the track's theme song, played every day since the opening in 1937.

In those days, Bing Crosby put up the money—along with such film people as Pat O'Brien and Laurel & Hardy—to launch the track. Bing since has sold out, but Hollywood still rules, since Louis B. Mayer is chairman of the board and Alfred Hart, a crony of the comic gang at Hillcrest, owns the controlling stock.

The Hollywood flavor, in fact, is super-abundant. Eddie Read, track publicist, only has to look around once for a w.k. to crown a winner. He telephones La Jolla Playhouse's pub-thumper, Tom Dammann, and a Hollywood name—trodding the La Jolla boards—wraps a wreath around a nag's neck the next day.

One day this season, Maureen Connolly, the tennis queen who writes for the San Diego Union, gilded the filly in the winner's circle. Also on hand were Joe DiMaggio, Walter Winchell, George Jessel, Jimmy Durante, Ritz Bros., J. Edgar Hoover, Jack Dempsey, John Ireland—to escort the popular San Diego girl.

Mostly, film celebs vacation in the area. The Harry Jameses (Miss Grable) stay at the swank new La Jollan. They race their stable of bangtails by day, and he plays a flock of one-nighters for oat money. Pat O'Brien has been summering at his Del Mar beachhouse the last 20 years. He and Durante play countless church benefits in San Diego County.

Durante teepees in Joe Norman's Del Mar Hotel every summer. Last year, at the Del Mar track's annual press party, Durante turned a grand piano into firewood. He garnered beaucoup laughs, but this year the new piano was hidden.

Both the track and hotel are enjoying a boom season. Gate and handle are up 11% over 1952, when $31,000,000 were wagered. Season extends from July 25 to Sept. 10. Del Mar Hotel biz topped last year by 50%, but costs also have zoomed because of new entertainment policy booked by L. Larry Larea, aide to Norman.

Larea, for 15 years a right hand man to the late Ernie Byfield in Chicago, aims to put the Del Mar on a year-around entertainment basis. A trotting meet is reported set for November, which Larea figures could be an off-season lure.

Among talent on view this season have been Nat (King) Cole, Margaret Whiting, Connie Moore, the Sportsmen, Ink Spots, Carmen Cavallaro, Connie Haines, Page Cavanaugh Trio, and Marie Wilson. Dick Haymes is booked for the Sept. 10 long weekend. Al Donahue's band backs the shows.

Johnnie Ray opens Thursday (27) with big hoopla planned. It's Ray's only California date this year before his Vegas venture at the Desert Inn for a reported $20,000 a frame. Ray's Del Mar paycheck for four-night stint is said to be around half his Desert Inn dividend.

Film Review

Continued from page 6

Mystery Lake

way cleared for him when a native girl takes over and makes possible a successful mission.

Creatures of the region are limned as they pursue their daily existence, including swimming rabbits, spadefoot toads which burrow underground homes, woodchuck, racoons and snakes. Reality enters one sequence when a water moccasin attacks and swallows a salamander almost as large as itself. Windup is a fascinating glimpse of snowy-white egrets, blue herons and double crested cormorants as they perch high in the top of trees.

George Fenneman enacts the naturalist and Gloria McGough is the girl, both delivering straight performances which tend to best display the wildlife. Fenneman also handles narration in scenes where there is no dialog. Edgar Bergen is in for a couple of scenes at the beginning, as a scientist who sends Fenneman on his field trip. Bogue Bell is a demented hermit who tries to keep naturalist from the egrets.

Floyd Crosby contributes excellent photography, apart from that contributed by Maslowski and Goodpaster, and William Morgan gives film sharp editing. Whit.

Metro-NBC Deal

Continued from page 3

concern certain unions, including James C. Petrillo's musicians and SAG, and the payment of the stars.

Of one thing Metro is making certain this time. The deal, if consummated, would be an exclusive one, precluding the chance of another filmery getting into the act. Metro originated the now-defunct arrangement with Sullivan's "Toast," but did a burn when 20th-Fox moved in, and made a better deal.

Venice Film Fete

Continued from page 2

by various majors ("Titanic" and "Hans Christian Andersen" were among these) only two, Columbia's "Four Poster" and a Joe Burstyn indie, "The Little Fugitive," had clear sailing all the way, and were immediately accepted. "Roman Holiday" (Par) was finally accepted after pressure was brought to bear on the festival from various sources.

"Pick-Up on South Street" (20th) was the strangest case of all. At first accepted by screening committee, set up by the fete to get better product for Venice showings (and objected to for its arbitrary tactics by most U.S. majors), it was later threatened with yanking. This was because a member of the reviewing board, who hadn't previously seen it, noted the pic contained lines of dialogue that might "prove offensive to a participating nation" (i.e. Russia) and that the film therefore should not be shown under the regulation which governs such cases. However, 20th-Fox refused to take back the selection, and it will be shown in toto with sound track toned down on offensive spots (subtitles skip the political angle) on the next to last day of the festival. It is felt that in this manner, if Soviets want to protest, this will come too late to affect its position.

Haggling Washes Out Reception

Indirect result of the haggling over Yank pix, plus late notification that the U.S. selections were accepted in full, has resulted in cancellation of an elaborate reception planned by MPAA, for which plans had already been drawn up. Although the time factor in preparation for the party is the official reason for fete's cancellation, other factors are said to have influenced the decision. (There's likewise feeling among U.S. officialdom that some pix selected are not ideal reps of U.S. way of life). The MPAA however, has kept the press handouts coming, in addition to an ad display. It also is handing out useful leatherette briefcases to all journalists with compliments of the American companies present.

29 Entries on Okayed List

France has been involved in several behind-the-scenes episodes. An Italian co-production acceptable to Venice ("Our Sons") was held up by the French because one of its episodes had been turned down by the French censor. With some changes (title is now "The Defeated"), the French relented, and pic has now been added to the Italian selections.

Another French production, Allegret's "Les Orgeuilleux" made in Mexico with Gerard Philipe and Michele Morgan, managed to squeeze its way into the 2-pic French selection at the last minute, making the fete total now 29. Further pressure, this time directly from government circles, was brought to bear on Venice in order to have two German pix accepted. It's reported also that entries from Yugoslavia, Argentina, Sweden and India were accepted only because Venice agreed to take a U.S. production previously rejected.

Not involved in the behind-scenes haggling was Soviet Russia and its satellites. But it had good reason not to raise its voice. Presence of the whole Eastern bloc, despite the late notification of its intentions to participate, was made possible by generous liberality on the part of the festival officials in applying regulations regarding late entries.

With the U.S. reception out, party-goers will still have full list of such events. Almost all participating nations plan shindigs of some kind. On Aug. 20, Nathan D. Golden, official U.S. rep here, tossed a cocktail party (incidentally footing the bill himself) for the delegations from participating countries.

U.S. Cops Six Kudos In Minor Venice Fetes

Venice, Aug. 25.

The U. S. copped six kudos in the two "minor" festivals which precede the Venice Film Festival. These are dedicated to films for children and to documentaries of all types. A grand prize went to a Veteran's Administration production, "Combined Resection of Tongue and Floor of Mouth," while "Lightning Masters," R. G. Wolff Studio subject, was singled out in the scientific class. "Man Learns To Farm" was another winner submitted by the U. S. Government, for the best instructional pic. United Production of America garnered the other three prizes handed out to Yank productions with "Madeline" winning in the moppet category, and "Rooty Toot Toot" and "Man On The Land" in two animated cartoon classes.

Other top prizes included "Christ didn't Stop at Eboli"—(Italian) and "Sunday By The Sea" (Great Britain), in the documentary category. "Heidi" (Switzerland) was the best feature-lengther for children. Russian bloc also totaled six kudos, and received several major awards, in both categories. Their non-political nature pix were singled out for praise by most crix present.

Par Admen

Continued from page 1

trying new, non-conventional approaches, and they're paying off.

"One example of this was in the 'Stalag 17' campaign. The old way would have been to bill the American prisoners in the film as 'sex-starved captives' and they might have been shown leering from behind prison gates at the enclosure housing Russian feminine prisoners. Instead, we themed the campaign in tune with the picture itself, that is, suggesting its humor and suspense content and telling a little of the story.

Dignity Needed

"Also, there was none of that 'must see' and 'the greatest picture ever made' propaganda in the ads. It was an offbeat picture, with its all-male cast, and had to be sold with a certain amount of honesty and dignity. Otherwise, the public might have been given the idea that 'Stalag' was just another exploitation special.

"With 'Shane' we were faced with selling an expensive production along entirely different lines. Billing it as an Alan Ladd entry, and a western at that, could hardly have stimulated successful returns. So we refrained from any splashy and crowded artwork. There wasn't even a hint of the big barroom fight that caused so much comment. This sort of material in the ads would have given the picture the routine look.

"The campaign was built around the 'Never Was a Man Like Shane' catchline and we played up the human angles, such as the gunslinger-young boy relationship. This way the message anent the film's content was socked across to the ticket buyers."

It's in the "Roman Holiday" set of ads that the two stars, Gregory Peck and Audrey Hepburn, are seen at hands-length apart. Pickman insists that an accent on sex wouldn't fit in with the "charm" of the pic. "It would be misleading and the public has reached the point where misrepresentation is resented," he said.

Lanza

Continued from page 1

Lanza's future gross earnings. Records, concerts and radio were paying Lanza $500 per week shortly before this but he decided to quit the commercial work for further voice training. The $70-per-week arrangement continued for seven months, after which Lanza resumed commercial appearances and Weiler collected his 5%, say Lanza's reps.

A subsequent new deal gave Weiler 10% and this was upped to 20% when Lanza signed with Metro, it was said. It's added that Weiler also became producer of a Lanza radio show, with Coca Cola as sponsor, at a salary of $500 per week.

In 1951, Lanza had a gross income of $1,100,000.

Lanza's other legalistic skirmishing was with M-G over his failure to show up for "Student Prince" shooting. Compromise was worked out and M-G, which had filed suit, withdrew the complaint.

Broadway

Metro studio exec Lawrence Weingarten due in from the Coast Tuesday (1).

Elizabeth Taylor and Michael Wilding to London for a two-month vacation.

Guy Rogers, recently at Harris' Newburgh, back in town.

Midtown pubs got out their old Kinsey rye placards to tie-in with the current literati blurb for Indiana U.'s Doc Kinsey.

Biff Elliot off yesterday (Tues.) on a 10-day swing of east and mid-west cities tub thumping for "I, The Jury," 3-D'er in which he stars.

Kenneth McKenna, Metro studio story chief, in from the Coast for a periodic visit for confabs with book publishers and magazine editors.

Director-writer Robert Pirosh arriving from the Coast next week before taking off for Egypt in connection with "Valley of the Kings," his next film for Metro.

Max E. Youngstein, United Artists v.p., has been named chairman of the Oct. 21 film industry dinner which kicks off the 1953 Joint Defense Appeal campaign.

Ruth and Monroe (adman) Greenthal throwing a slight super-brawl (dance band, floorshow 'n' everything) at their Scarsdale manse this weekend.

Phil Regan emceed the annual gala Friday night (21) by racing society at the Saratoga Club in Saratoga Springs, N. Y., featuring a series of playlets in which top jockeys participated.

James A. Mulvey, prez of Samuel Goldwyn Productions, Lily Pons, Clifton Webb and the 10-member Dagenham Girl Pipers in from Europe yesterday (Tues.) on the Queen Mary.

Walter Bibo, prexy of Excelsior Pictures, off to Europe Saturday (29) to acquire fresh product and arrange for production of Shaw's "Don Juan in Hell" in Germany with a German cast.

Ken Englund in from the Coast to script for Jackie Gleason's TV show and also work on an original screenplay for Rosalind Russell's next, after she gets through with her "Wonderful Town" run.

Jim Moran, probably one of the most publicized publicists since the days of Harry Reichenbach and A. Toxen Worm, has finally decided not to operate out of his hat or his hut, and has opened an elaborate flackery on 5th Ave.

Metro producer Arthur Freed and director Vincent Minnelli huddling with songsmith Arthur Schwartz and librettist Alan Jay Lerner on their next Culver City filmusical assignment. This will set back Schwartz's proposed indie legit production of "Li'l Abner."

Edward O'Connor, head of M-G activities in Japan, in Gotham and heads for the Coast Friday (28) to attend company's five-day sales session starting Monday. Dave Lewis, from France, is due tomorrow (Thurs.) and Maurice (Red) Silverstein, from England, is due Saturday (29).

Producer Paul Jones and director Norman Taurog arrived in Gotham over the past weekend to confab with Dean Martin and Jerry Lewis on plans for their upcoming picturization of "Hazel Flagg." Scripters Jack Minz, Jack Rose and Mel Shavelson also are in from the Coast to join in the talks.

Edward A. Miller, publisher of Gotham Guide, New York's oldest guide, accompanied by Mrs. Miller and daughter, sail for England in September to attend the marriage of his son, Air Force Lieut. Edward A. Miller, Jr. to Joanne Gough, formerly of the U. S. State Dept., stationed in Bordeaux, France.

Riviera

By Ed Quinn

Merle Oberon, after a short stay in Cannes, left by air for Barcelona.

Hazel Scott and hubby Rep. A. Clayton Powell holidaying at Juan-les-Pins.

Jean Sablon interrupted his holiday at Agay to sing at the Juan-les-Pins Casino.

Francois Perrier and his wife Marie Daems vacationing at Hotel Residence du Cap, Antibes.

Edith Piaf and Jacques Pills' series of one-niter stands at Nice, Cannes, Juan-les-Pins, Monte Carlo and Menton.

Spencer Tracy at the Garson Kanin villa in St. Jean-Cap Ferrat until September. While here they will work together on his next pic.

Linda Darnell on a quickie from Rome, where she is filming, to discuss biz with Bert Allenberg who was vacationing at La Reserve in Beaulieu.

Renee Jeanmaire did a one-nite stand at the Red Cross gala in presence of the Prince of Monaco at the Summer Sporting Club, Monte Carlo.

Jacques Becker here for a quiet holiday and also to prepare a new pic which will star Fernandel, based on "Ali Baba and the 40 Thieves" story.

Sir Laurence Olivier and Vivien Leigh have left for a Mediterranean cruise with Sir Alexander Korda and his wife aboard Korda's yacht "Elsewhere."

Henri Clouzot, director of the Cannes Film Festival prizewinner, "Wages of Fear," vacationing at La Colombe d'Or, St. Paul, and working on a new scenario.

Hedy Lamarr on a business cum vacation stay here at Cap d'Antibes Hotel. Actress is quizzing possibility of financial aid for her latest film to be made in Italy.

Juliette Greco, after series of concerts at Vieux Colombier, Juan-les-Pins, and at the Cannes and Nice Casinos, has left for Paris to prepare for a new play "La Vertu."

Georges Guetary, after a month at his villa, "La Belle Marguerite" in Cannes, returning to the ABC Theatre, Paris, to continue in the successful musical, "La Route Fleurie."

Charles Schlaifer and family at La Reserve, Beaulieu, before moving on to Rome and Paris on their European looksee. Adman also doing some special CinemaScope advance trailerizing.

Barcelona

By Joaquina C. Vidal-Gomis

Katina Ranieri at Copacabana nitery.

Casablanca nitery has Paul Steffen Dancers.

"Three Bengal Lancers" (Par) at the Coliseum.

"Frenchman's Creek" (Par) at the Montecarlo and Niza.

Heat is so bad here that show biz is restricted to open air niteries.

"Holiday on Ice 1953" closed a successful run of three weeks at the Monumental ring.

Martin-Sabatini Co. presented new play, "The Miracle Angel," at the Comedia Theatre.

Merle Oberon planed in from N.Y. and then on to Madrid where she may work in a pic directed by Saenz de Heredia.

Portland, Ore.

Annual Film Row Golf Tourney and Banquet held last week.

Delta Rythm Boys held second week at Amato's Supper Club.

Helene Hughes to produce stageshow at State Fair in Salem, Ore., this year.

Spike Jones and his Insanities Revue played one-niter at Auditorium last Sunday (23).

James Stewart and Walter Brennan stopped here enroute to British Columbia where they will film a pic.

Russ Brown, Oregon district manager for Evergreen Circuit, working on Fall Opening committee for Retail Trade Bureau.

Atlantic City

By Joe W. Walker

Sunny Gale into Yacht Club.

Hackneys seafood spot tapped for $29,000 last week by two holdup men.

Charlie Spivak orch to Marine ballroom with Elliot Lawrence, Aug. 28-Sept. 3.

Joni James opened in Steel Pier vaudeville Aug. 23, replacing Louis Armstrong with Eddie Fisher coming in Aug. 29-30.

Christine Jorgensen booked into Dude Ranch Aug. 31-Sept. 6. Kirby Stone quintet and Buddy Greco featured now in spot by Ben Cotey.

San Francisco

By Ted Friend

Maurice Rocco into Cable Car Village.

Carl Brisson and the Szonys in Venetian Room of the Fairmont.

Nick Lucas penciled into Italian Village with Ted Lewis set to follow.

William Zwissig, Curran Theatre manager, to Tahoe; also Graham Kislingbury, North Coast Theatre exec.

Leopold Stokowski set to conduct first concert of San Francisco Symphony season Nov. 12.

San Diego

By Donald Freeman

Al Donahue's orch signed by Del Mar Hotel.

Tito Guizar billed for weekend date at Hotel del Coronado.

"Guys and Dolls" did only fair in week's run at Russ Auditorium.

Judy Holliday narrated "Peter and the Wolf" with Robert Shaw leading San Diego Symphony in Balboa Park Bowl.

Edwin Martin, Union's drama editor, back from vacation in N.Y. Also resumes KSDO news-interview programs, "Songs of a City."

Paris

New color pic version of "Count of Monte Cristo" to be next Jean Marais starrer.

Danielle Delorme signed for three-month tour of Jean Anouilh play, "Colombe."

Jacques Deval to adapt and direct "Seven Year Itch" as Jean Richard legit vehicle.

Spencer Tracy to Cap Ferrat to confer with Ruth Gordon and Garson Kanin on his next film script.

ABC reopening with revival of Francis Lopez operetta, Georges Guetary-Bourvil starrer, "Flowering Path."

Erich von Stroheim writing sequel to his novel, "Fires of St. John," which appeared in French two years ago.

Marcel Achard preparing libretto for ballet of Offenbach's "Helen of Troy" which goes into Paris Opera ballet rep in September.

Colette Marchand, back from tour in Roland Petit ballet troupe, inked for Andre Haguet-Andre Legrand film, "Bell Doesn't Ring."

John van Druten here on way to St. Jean de Luz for a rest before returning to London to direct "King and I" which follows "South Pacific" into Drury Lane Oct. 8.

Omaha

By Glenn Trump

Oklahoma Kids working out of J. C. Michael office.

Don Perazzo now handling late disk jockey duties for KBON.

Tommy Holden Daredevil Drivers playing western Nebraska.

Lee Nevels booked for Cheyenne County Fair at Sidney, Aug. 22-26.

Capitol Beach, Lincoln amusement park, started stock car racing.

Mills Bros. circus due in Lincoln Sep. 12 and Omaha the following day.

Rocco Mercurio took over management of The Rathskeller, local nitery.

Annual horse racing session under way at State Fairgrounds in Lincoln.

Harrison & Fisher visited Miss Harrison's mother here following European junket.

Omaha Centennial officials invited President Eisenhower to speak here next June.

Jinx Clark and little Joanie Freisinger now getting top billing on "Holiday-on-Ice" show.

Alfred Stern, managing director of next year's Centennial celeb, back from six-week tour of New York, Los Angeles and Chicago.

Norris Heineman, KLMS (Lincoln) news editor, awarded Seacrest scholarship for advanced journalism study at Nebraska U.

Grandstand acts at Holt Country Fair in Chambers, Sept. 1-4, will include V-Roy, magico; Lew Fine and Jeanie, and Mary Jane Truax.

Gil Gray Shrine Circus drew 1,000 in two days at Norfolk, population 11,335. Kids throughout northeast Nebraska were guests of merchants.

Vienna

By Emil W. Maass

Folklore festivals held in Wachau district on Danube for first time since end of war.

Herbert Graf of N.Y. Met inked to do stage settings for State Opera. Will start with "Fidelio."

"You Are the World for Me" is title chosen for Richard Tauber biopic by Erma Rudolf Schock set for lead.

Cosmopol Films signed Helmut Kaeutner to direct its first pic, "The Third Bridge." Maria Schell will star.

"Alfonso and Estralle," a long forgotten opera by Franz Schubert, will be produced by Symphonic orchestra under Viktor Q. Plasser.

Gottfried von Einem's opera, "The Trial," which has its preem during the Salzburg festivals will be produced by Vienna State Opera also.

Salzburg "Mozarteum" and Vienna Mozart Society intrusted by government with preparations for 1956 commemoration of the composers 200th anni.

Minneapolis

By Les Rees

New York Rockets into St. Paul Flame.

Les Brown into Prom Ballroom Aug. 21-22.

Ray P. Speers again publicity director of Minnesota State Fair.

Hotel Radisson Flame Room holding over Judy Johnson and her dancing Dates.

Northwest Variety club selling tickets for its annual $100 a plate dinner to raise charity funds.

Current St. Paul Auditorium pop concerts, one of series, featuring Egyptian ice ballet as added attraction.

Paul Gregory to bring Marge & Gower Champion show, including small orchestra and choral group, to Lyceum.

Bebe Shopp, Atlantic City "Miss America" of 1948, making stage debut in Old Log strawhatter's "Stage Door."

"Maid of Ozarks," at Lyceum for fortnight, presenting every cab driver with two passes on theory they will help publicize show with their patrons.

Singer Carl Ravazza and mind-readers Lucille & Eddie Roberts open at Hotel Radisson Flame Room Aug. 27. It's a speedy return date for the Roberts.

Vic's has Serge Chaloff and Woody Herman All-Stars, exotic dancers Sunny Dare and Sherry Shannon and singers Sophie Parker, Marie Kendal, Aubrey Blazer and Dale Scott.

Co-owners of municipal Auditorium, calling attention to fact they've had to turn down 250 bookings since 1946 because of lack of available seats, have requested city council to authorize construction of new 15,000-seat sports arena and new wing for present structure.

Cleveland

By Glenn C. Pullen

Sande Williams orch replaced Nick D'Amico crew at Vogue Room.

Johnny Johnson checked into Hollenden Hotel Supper Club for two weeks.

Cain Park strawhatter closing season Saturday with "Kiss Me Kate" pushing 3,000-seater into black ink.

Following next week's "Voice of Turtle," William Van Sleet and Paul Marlin roll up their third strawhat season at Chagrin Falls.

Sanford Markey, WTAM-WNBK news editor and VARIETY's radio-TV correspondent, sailing this weekend for Amsterdam, Istanbul and other European spots.

Milton Krantz, manager of Hanna, soliciting bids for new air-conditioning plant needed by his legit house. Starts season Oct. 12 with Mary Martin and Charles Boyer in "Kind Sir."

Joseph Kaz moved over from publicity job at local King Records' branch office to Decca Records agency, as assistant to Ted King, manager.

William F. McDermott, vet Plain Dealer drama critic, and his wife Eva flying to Europe Saturday (29). Afer two weeks in Berlin, his writing junket takes him to Vienna Sept. 11 for another fortnight; then to Italy, Madrid and Paris for last two weeks.

Mexico City

Jose Iturbi doing recitals at the Palace of Fine Arts.

Madame Patachou, French thrush sock at Versalles (Hotel Del Prado) nitery.

Michel Block, 15-year-old, a hit at his piano recital in Palace of Fine Arts.

Carlos Niebla at the Metro helm again after a severe siege of stomach trouble.

"Moulin Rouge Song" top pop tune here. Pic too is scoring on longrun at the Cine Real Cinema.

Pedro Vargas and Ana Berta Lepe, "Miss Mexico" at Long Beach beauty contest, topping vaude show at the Palacio Chino cinema.

"Detective Story," film version of which was top click here recently, titled "Patrol 21," doing well in Spanish version at Teatro Arena. Cast of 18 in play.

Dallas

By Bill Barker

Johnny Cola's new trio into University Club.

Coronet held "Seven Deadly Sins" for seventh week.

"Moon Is Blue" finished fourth week at Interstate's Tower.

Liberace set for Nov. 6-7 concerts with Dallas Symphony Orch.

"Guys and Dolls" road company due Sept. 12-15 at State Fair Auditorium.

New Statler Hotel, 1,000-room midtown luxury inn, due for Oct. 1 groundbreaking.

WFAA farm director Murray Cox and wife airing first local across-the-board breakfast table chats.

Australia

By Eric Gorrick

"Call Me Madam" (20th) solid in Sydney for Hoyts.

Hoyts' pic loop will launch ozoner in key Melbourne suburb.

World bantam champion Jim Carruthers will do p.a. in Perth.

Chips Rafferty has cameras turning on local pic at Thursday Island.

J. C. Williamson brought in British comedy, "For Better, For Worse," at Royal, Sydney.

Tony Morris, foreign s.m. Associated British, back to London base after Aussie-New Zealand looksee.

Hollywood

Louis Jourdan aired in from Rome.

Robert Neil legalizing his film name, Scott Elliott.

Lucille Ryman joined Paul Small Artists, Inc., as an associate.

Frederic March back from Europe and checked in at Metro.

Genevieve Aumont to Houston for the Sophie Tucker ceremonies.

C. Bruce Newbery in from N. Y. to discuss sales policies at Republic.

Harold Hecht returned from week of United Artists huddles in N. Y.

Fuen R. Riddhagni, head of the Royal Thailand Air Force, guested at 20th-Fox.

Marilyn Monroe injured a leg in an accident on location in Jasper Park, Canada.

Anne Baxter, in from Munich, readying for a 20-week tour with "John Brown's Body."

Edward Arnold will be principal speaker at annual Labor Day breakfast at Biltmore Hotel.

Robert J. O'Donnell spoke on exhib-distrib problems before Motion Picture Industry Council.

Danny Thomas named Citizen of the Year by the Guardians of the L.A. Jewish Home for the aged.

Memphis

By Matty Brescia

Henry Busse to Peabody Hotel's Plantation Roof for two weeks.

Jan Garber in for two weeks at Claridge Hotel's Magnolia Roof.

Bill Wells, former WBBM deejay, now doing a daily show for WMPS, Memphis ABC affiliate.

Jimmy Bishop, formerly of Matty Brescia Enterprises office, out of Army and back in publicity here.

Hy Davis, WCBR deejay, now doing Saturday night Memphis' Western Jamboree in Silver Stallion.

Bill Keller, prexy of the Dee Rivers Stations, here to look over new Memphis site of KWEM now operating in nearby West Memphis.

When Plough, Inc., gets green-light from FCC commission, on recent purchase of Chicago's WJJD, Harold Krelstein, prexy of WMPS, another Plough station here and who will serve as veepee of Windy City outlet, may buy a plane and shuttle between here and Chi.

Chicago

Charlie Washburn here in advance of "Seven Year Itch."

Betty Jones is new associate to Max Cooper, Black Orchid flack.

Jerry Kozak left Associated Booking Corp. to join Filmack Trailers.

Ballet Guild benefit, held at Morrison Hotel last Sunday (16), played to nearly 1,000.

Bentley Stegner, Sun-Times cafe critic, penning Kup's column while Irv Kupcinet vacations.

Janice Kingslow of NBC's promotion department offered contract by Leonard Sillman for "New Faces of 1954."

Maggie Task of "Maid in the Ozarks" cast threw a ball at her own saloon last Thursday night (20), marking the departure of both "Maid" and "Pal Joey" and celebrating birthday of "New Faces" press agent, Sam Brody.

Washington

By Florence S. Lowe

Four Aces at Casino Royal nitery.

Biff Elliot here to beat drums for "I, the Jury."

Julie Haydon starring in Vina Delmar's "Midsummer" at McLean (Va), strawhatter.

Motion Picture and Television Council of D.C. launching its new season with a talk by MPAA's Arthur H. DeBra.

John Rodney, Hollywood, starring in current Alan Schneider production of Saroyan's "My Heart's in Highland" at Arena Stage.

CBS veepee Earl Gammons is vice-chairman of the President's Committee on Employ the Physically Handicapped Week, set for Sept. 22-23.

Miami Beach

By Lary Solloway

Joe Howard bought a home in No. Miami Beach.

Don Baker's orch into Roney Plaza's Bamboo Room.

Sid Harris, associated with Harry Kilby agency here, recouping after surgery in N. Y. hospital.

"Bell, Book And Candle" scored at Grove Theatre with leads Joanne Woodlock and John Behney scoring big.

"Oklahoma" touring company set for run at Dade County Auditorium in January or February next year.

Florida Cafe Owners Assn. planning week of benefits for Variety Tent's Children's Hospital here during winter season.

OBITUARIES

DOROTHIE LITTLEFIELD

Dorothie Littlefield, 36, dancer and choreographer, died in Evanston, Ill., Aug. 16 of a heart attack. Miss Littlefield, in private life Mrs. Harper Flaherty, was for many years premiere danseuse of the Philadelphia Ballet Co., which was headed by her sister, the late Catherine Littlefield. She later was premiere danseuse of the Chicago Civic Opera Co. and also of "American Jubilee" at the N.Y. World's Fair in 1940. She was a top dancer in "Song of Norway" on Broadway.

Miss Littlefield several years ago started to assist her sister in the choreography and staging of the Arthur Wirtz ice shows. When she started to work the ice field, she learned how to skate for the first time in order to more fully determine the choreographic potential of the ice surface. When Catherine died, two years ago, she took over the choreography, and was preparing for Wirtz's forthcoming show at the time of her death.

Miss Littlefield came from a talented family. Her mother Caroline, who survives, still runs a ballet school in Philadelphia, where her children received their early training. Another brother, James, who died some years ago, was a songwriter. A surviving brother, Carl, was at one time accompanist for the Littlefield dancers.

LOUIS W. SHOUSE

Louis W. Shouse, 85, manager of the old Convention Hall, K. C., died in Kansas City Aug. 19. As a reporter on the old Kansas City Times, Shouse covered Convention Hall when it was opened in 1899, and this led him to become acting manager in May, 1901. He held the post until his retirement in 1936, shortly after which the hall was torn down and supplanted by the current Municipal Auditorium.

During his tenure in the Hall, Shouse was known to most of the greats of drama, musicals, concert, legit, sports and lectures. The house record of $19,000 for a one-nighter was set in his regime by Enrico Caruso. After retirement Shouse lived for a time in California, but returned and made his residence in Kansas City the past 12 years.

Survived by wife and a daughter.

ALBERT AUSTIN

Albert Austin, 71, pioneer film actor, writer and director, died Aug. 17 at his North Hollywood home after a long illness. He came from England with Charles Chaplin in 1910 and appeared in a number of silent films including "A Night in an English Musical" and "Suds," in which he played male lead opposite Mary Pickford.

For a time he was manager of the Chaplin Studio where he scripted and directed "A Prince of a King," "Trouble" and other films starring Jackie Coogan. Since 1942 he had been a guard at Warner Bros. studio.

He left his widow, the former Laura Virginia Lane.

PAUL KEMP

Paul Kemp, 57, German screen and stage comic, died Aug. 13 in Godesberg, West Germany.

Kemp started his film career in 1930. He appeared in numerous pix and became one of Germany's most popular screen comics. He portrayed the title character in "Charley's Aunt," both on stage and screen. His other film roles included "Turandot," "Amphitryon," "Magic of Boheme," among others.

Seven days before his death he completed his memoirs which will be published shortly.

EDWIN L. HARVEY

Edwin L. Harvey, 69, former editor of Fox Movietone News, died Aug. 18 at his home in New York. A former newspaperman and publicist, Harvey had worked for the N.Y. Globe, the Commercial Advertiser, the N.Y. Times and the Journal. In 1926 he joined the Fox Film Corp. as a sub-editor and was the first makeup editor of Movietone News when sound films were introduced. At the time of his death he was serving as a member of the grand jury investigating crime on the N.Y. waterfront.

Wife survives.

PHILIP R. THORN

Philip R. Thorn, 51, a radio editor for Air Features, Inc., package producers of radio and TV scripts, died Aug. 23 after a short illness in New York. Among shows that he had been associated with in an editorial capacity were "Helen Trent" and "Backstage Wife." From 1929 until 1940 he served as program director for WOR. He left the station to join Air Features.

Wife and a daughter survive.

GERALDINE BRUCE

Mrs. Geraldine Bruce Butterfield, 72, retired legit performer, who appeared in the original production of "Florodora" in 1900, under the name of Geraldine Bruce, died Aug. 24 in Congers, N. Y. An actress, dancer and singer, Miss Bruce appeared on the N. Y. stage in "Chinese Honeymoon," "Prince of India," "Waltz Dream," "The Chocolate Soldier" and "Girl of the Barracks."

A son and a daughter survive.

MARK L. BRENEMAN

Mark L. Breneman, 54, radio and television announcer, died of a heart attack Aug. 19 at his home in North Hollywood. He was taken ill a few hours before, while appearing on the Abbott & Costello TV show. He was a brother of the late Tom Breneman, radio entertainer.

Survivors include his wife, mother, two sisters and a twin brother.

TOM CONLON

Tom Conlon, 68, Hollywood agent for 30 years, died Aug. 21 at his home in Beverly Hills. Before establishing the Tom Conlon Agency he functioned as a theatre manager for the Sullivan & Considine circuits.

He leaves his widow, daughter, and a son, Tom, Jr., a member of the editorial staff of Universal-International.

WILLIAM E. WARE

William E. Ware, 44, prez of station KSTL and KSTL-TV, the latter skedded to begin operation in St. Louis Oct. 1 as the second TV station in the town, died Aug. 20 in a St. Louis hospital. Ware who had been in ill health for almost a year, came to St. Louis four years ago to join KSTL after having been prez and general manager of KSWI, Council Bluffs, Ia.

His widow, two children and mother survive.

TINY KAHN

Norman (Tiny) Kahn, 29, drummer in the Elliot Lawrence orch, died Aug. 19 of a heart attack in New York. Before joining with the Lawrence crew, Kahn was drummer for George Auld and an arranger for the Buddy Rich band.

He is survived by his wife, mother and father.

LEE DUTHERS

Lee Duthers, 51, for many years a vaude and nitery dancer, died of a heart attack, Aug. 7, in New York. Duthers at one time was partnered with Billy Reed, operator of the Little Club, N. Y.

He was also part of the act of Duthers, Gene & Joan.

LEONA RAY KEHM

Leona Ray Kehm, who was a legitimate stage actress for 30 years, died in Minneapolis Aug. 16. She had been a member of the old Bainbridge dramatic stock company at the Shubert theatre in Minneapolis and afterwards made her residence there, although a native of Sidney, Ohio.

Her stepmother survives.

WILLIAM M. McCORMACK

William Merrill McCormack, 62, pioneer screen actor, died Aug. 19 following a heart attack in Hollywood. He had been an actor for 42 years, originally in western films and later in character roles.

His latest appearances were in "Salome" at Columbia and "The Robe" at 20th-Fox.

Julius G. Aceves, 65, a partner in the firm of Amy, Aceves & King, electrical consulting engineers, and an expert in the field of radio, died Aug. 18 in New York. In the early 1920s Aceves won a basic patent on his arrangement whereby radios could be operated from alternating current instead of batteries. His firm was active in developing master radio and tele antenna systems for apartment houses.

He was a former director of the Radio Club of America and was a member of the Institute of Radio Engineers.

Benjamin Savadove, 55, former drummer for the Meyer Davis and Howard Lanin orchestras, died Aug. 20 in Philadelphia. For the last five years, Savadove had operated a luncheonette. His wife, son and daughter survive.

Paul H. Esterly, 54, manager of the Strand Theatre, Reading, Pa., died Aug. 16 in that city. Esterly, who managed the Strand since 1941, had been associated with the promotion of horse racing and other sports in Reading and Berks County, Pa. He had been associated with the Reading Fair in various capacities for the last 25 years. Wife, three sisters and a brother survive.

Edward H. Guest, 58, musician-conductor, died Aug. 18 of a heart ailment in Los Angeles. He had been a radio studio musician in New York and had also been assistant house conductor at the Paramount Theatre, N.Y. He went to Los Angeles about 12 years ago and was under contract to Universal-International as a musician.

James T. Hayes, 39, a writer for radio station WCCO, Minneapolis, died Aug. 20 in a Minneapolis doctor's office where he had gone for treatment for a heart ailment. He was a former Minneapolis Star and Tribune reporter.

Henry Naue, 75, founder of the Union (N.J.) Municipal Band, died Aug. 21 in that city. Naue, born in Germany, was also a teacher and bandleader. He retired 15 years ago.

Father, 74, of bandleader Ted Fiorito, died Aug. 22 in Northridge, Cal. Surviving, besides his son, are his wife, two other sons and a daughter.

Harold R. Clandening, 39, wardrobe chief for Sam Katzman Productions, died Aug. 22 in Hollywood. He had been in motion pictures for 18 years and was a member of Costumers Local 705. His widow and four children survive.

Ghent (Larry) Fallon, 68, concession operator at carnivals and circuses, died in Akron Aug. 19. His wife, two daughters, two brothers and three sisters survive.

Walter B. Bullock, 46, songwriter, died of a heart ailment Aug. 17 in Hollywood. He collaborated on music for a number of motion pictures over a period of 17 years. His sister survives.

Mother, 83, of the late Franz Werfel, author of "The Song of Bernadette," died Aug. 19 in New York. Surviving are two daughters.

Mother, 77, of Blanche Thebom, Metropolitan Opera singer, died Aug. 21 in Canton, Ohio. Two sons survive besides her daughter.

John Swoboda, 86, former vaude musician at Orpheum Theatre in Omaha, died there Aug. 18. Wife and two daughters survive.

James G. Langan, 74, for years a projectionist at 20th-Fox studios, died Aug. 16 at his home in Los Angeles. He leaves a widow, son and daughter.

Walter Everstine, 76, legit actor, died Aug. 16 in Hollywood. Survivors are his widow and three sisters.

George L. Plues, 58, film actor for 35 years, died Aug. 16 at the Motion Picture Country Home, Los Angeles.

Albert Parker, 55, general manager of five Essoldo cinemas in the Stockport, Eng., area, died at Stockport Aug. 8.

Father, 82, of Thomas McConnell, Chicago pix attorney, died Aug. 18 in Lucasville, O.

Mother, 67, of Matty Brescia, Memphis VARIETY mugg, died Aug. 3 in Bridgeport, Conn. Husband and eight children survive.

Mother, 92, of Leo Rogers, of Holiway Records, died Aug. 23 in New York.

MARRIAGES

Mrs. Drue Mary Maher to H. J. Heinz 2d, Pittsburgh, Aug. 24. Bride is former film actress Drue Mallory; he's prexy of H. J. Heinz Co.

Lita Terris to Irving Deutch, Los Angeles, Aug. 7. Groom is general professional manager of Peer and Southern Music firms.

Jean Athay to Wolfgang Strescmann, in Munich, Germany, Aug. 17. He's conductor of the Toledo Orchestra; she's music instructor at the Toledo Museum of Art.

Linda Lane to Harry Melanson, at Torquay, Eng., July 25. She's thrush with Ivy Benson all - girl orch.

Marjorie Reynolds to Charles Edwin Prichard, Jr., Dallas, Aug. 22. Bride is daughter of Al Reynolds, veepee and general manager of Ezell & Associates, drive-in operators.

Nanci J. Darken to Lawrence H. Buck, Aug. 22 in Barrington, Ill. He's manager of the account managers' group at the DuMont network.

Henrietta Proctor to Holly Gray, at Morecambe, Eng., Aug. 18. She's bareback rider in circus; he's a clown.

Jean Smyle to Hal Hadley, Los Angeles, Aug. 20. Bride is a strip teaser; groom a pianist.

Roseanne Claire to Armand Delmar, Los Angeles, Aug. 14. Groom is a studio makeup artist.

Winonah Murphy to George Kondolf, Toms River, N. J., Aug. 21. Bride is a color consultant for the makers of Sylvania radio and TV sets; he's a radio-TV exec with BBD&O and producer of the current Broadway comedy, "The Fifth Season."

Harriet Hainey to Don Upp, Los Angeles, Aug. 19. Groom is studio cashier at Paramount.

Theresa Stern to Arthur Taplinger, N. Y., Aug. 23. Bride, former concert pianist, is with Sol Hurok press department.

Marjorie Rose Davis to Robert Farokh Forood, Aug. 22, Hancock, Me. Bride is the daughter of Meyer Davis, orchestra leader and band contractor.

BIRTHS

Mr. and Mrs. Harry Horner, son, Santa Monica, Aug. 16. Father is the Broadway and Hollywood director-designer.

Mr. and Mrs. Leonid Hambro, daughter, New York, July 29. Father is WQXR, N. Y., staff pianist.

Mr. and Mrs. Jaime Del Valle, son, Santa Monica, Aug. 17. Mother is Virginia Gregg, radio actress. Father is a radio producer.

Mr. and Mrs. George Avakian, daughter, Aug. 21, N.Y. Father is pop album repertoire chief for Columbia Records; mother is Anahid Ajemian, concert violinist.

Mr. and Mrs. William Barry Shriner, daughter, N.Y., Aug. 9. Father is studio manager for Vidicam Picture Corp.

Mr. and Mrs. Jack Jennings, daughter, Hollywood, Aug. 15. Father is account executive at KHJ-TV.

Mr. and Mrs. Tom MacMahon, daughter, Aug. 21 in N. Y. Father is director of sports at the DuMont network. It's their eighth child.

Mr. and Mrs. Jerry Bernstein, daughter, Hollywood, Aug. 20. Father is an assistant director at Columbia.

Mr. and Mrs. Frank Sweeney, daughter, Chicago, Aug. 16. Father is staff announcer for WGN.

Mrs. and Mrs. Charles W. Bell, Jr., son, Aug. 23, New Britain, Conn. Father is sales manager of WHAY, New Britain.

Mr. and Mrs. Charles Chaplin, son, Aug. 23, Lausanne, Switzerland. Mother is the former Oona O'Neill, daughter of playwright Eugene O'Neill; father is film comedian-producer-director. It's their fifth child.

Mr. and Mrs. Jack Rollins, daughter, New York, Aug. 21. Mother, Jane Rollins, is a singer; father is vocalist Harry Belafonte's manager.

Barn Biz

Continued from page 1

tuners on the circuit, however, generally appear to have been paying off for the operators.

Packages Pay Off

Of the numerous three-player packages that have gone out, a few have been duds, but most have paid off, while the same holds true for the lesser number of full productions that are making the rounds. Among the top-drawing plays this summer have been "The Moon is Blue" and "Mister Roberts." Both have done well as touring packages and as individual barn productions. Packages of "Three Men on a Horse," with Wally Cox; "The Play's The Thing," with Ezio Pinza, and "Arms and the Man," with Marlon Brando, have toppled b. o. records at a number of spots. Latter two offerings, incidentally, are full productions.

Of the strawhat managers contacted, Sara Stamm, who operates the Somerset (Mass.) Playhouse and the Newport (R. I.) Casino Theatre, was the only one who expressed disappointment over the current season. That isn't preventing her from planning a third barn setup next season. According to Miss Stamm, business hadn't been up to what she had expected, with both houses suffering a few losing weeks. Margin of profit at both houses, she noted, has been dropping each year due to rising costs, which includes production materials and salaries. Miss Stamm, who hasn't presented any musical packages this season, other than the revue, "One Thing After Another," claims that the musicals do well but are too expensive.

Those beside Huntington and Harmon who've found the season profitable include John Lane, Ogunquit (Me.) Playhouse; Donald Wolin, Theatre-by-the-Sea, Matunuck, R. I.; Robert E. Perry, Grist Mill Playhouse, Andover, N. J.; William Miles, Berkshire Playhouse, Stockbridge, Mass., and Lee Falk, (Boston) Summer Theatre and County Playhouse, Framingham, Mass. Theron Bamberger's Bucks County Playhouse, New Hope, Pa., is suffering from competition from the nearby Lambertville (N. J.) Music Circus. Biz at the Playhouse-in-the-Park, Philadelphia, which Bamberger also operates, however, has improved vastly over its initial season last year. Savoy Theatre, Asbury Park, N. J., currently in its first season of operation, and a Huntington operation, is also doing okay.

Westport (Conn.) Playhouse, which has been selling out for the past six weeks, is also having a better season than last year.

DOLIN EYEING LEGIT DESPITE TERPER TIES

Dublin, Aug. 25.

Anton Dolin, founder director and lead dancer of the British Festival Ballet, is considering a return to the legit stage. Negotiations for his debut in the Malvolio role of Shakespeare's "Twelfth Night" in the Hilton Edwards-Michael MacLiammoir fall season at the Gaiety here were well advanced, but deal is off as Dolin now says his fall sked is too crowded to permit him taking him out from ballet.

Dolin, whose ballet troupe will make its U. S. debut next season, appeared on Broadway in Billy Rose's "Seven Lively Arts" and other legiters.

Paper Mill Adds Straight Plays, Tryout to New Sked

Millburn, N. J., Aug. 25.

Paper Mill Playhouse, winter stock operation here, which in the past has showcased musicals and operettas solely, will add straight plays to its production slate for the coming season. Theatre, which begins its 24th season of operation Sept. 8, has scheduled five offerings. These include Shaw's "Captain Brassbound's Conversion" and O'Neill's "Ah, Wilderness." Both plays will be presented in January, each running for two weeks.

Playhouse will also try out a new operetta, "Enchanted Night," which will follow the opening production, "The Merry Widow." "Call Me Madam" will be theatre's third offering. Frank Carrington, managing director, has also initiated playhouse's first subscription campaign. Patrons subscribing to any three of the five attractions scheduled will receive bonus tickets to "Turnabout Theatre," Coast revue, which will be given two special Sunday showings at the theatre.

Film Biz '53

Continued from page 1

total of 18 days at four theatres reached the $500,000 mark in gross biz. Four spots were the Capitol, N. Y.; Orpheum and State in Boston, and the Beach Theatre, Atlantic City.

Further showing the unpredictable nature of today's market, it's figured Warners will rake in up to $1,500,000 in domestic distribution rentals for "Beast of 20,000 Fathoms." Hal Chester and Jack Dietz, who made "Beast" independently, sold it outright to WB for $400,000. Deal was made last January at a time, now says Chester, when a picture of the type, not in 3-D, looked too risky to stay with.

Stanley Warner circuit execs relate that biz in the main is firm, but some pix which do well in certain houses unexplainably falter in other theatres.

Reports from the field further indicate that many pix which show b.o. flash when in release the first few weeks do a nosedive in the lowercase houses with the late runs. Ironically, these are the theatres which need the money. Bulk of the thousands of exhibition spots, which COMPO said would fold unless there's relief from the 20% admissions tax, are these tail-end-of-the-market emporiums.

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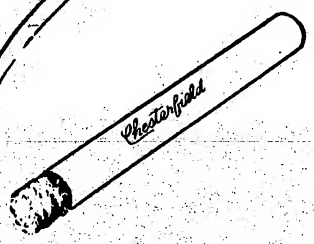

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